

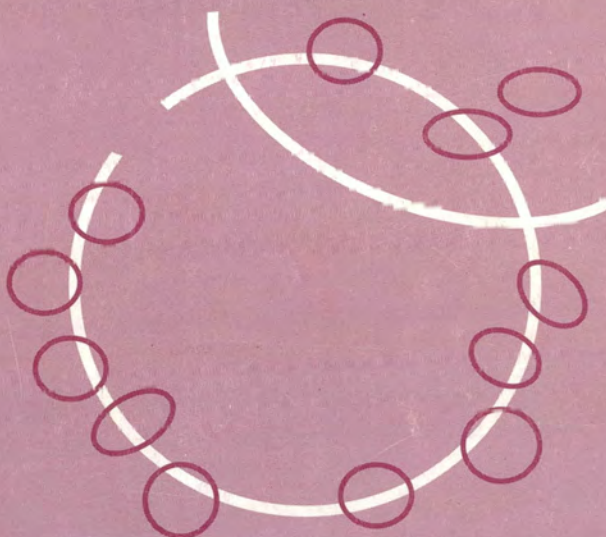
In honour of Anne Ancelin Schützenberger
for her 80th birthday

BY MEMBERS OF FEPTO

PSYCHODRAMA TRAINING

A EUROPEAN VIEW

EDITED BY PIERRE FONTAINE



FEDERATION OF EUROPEAN PSYCHODRAMA TRAINING ORGANISATIONS

●
FEPTO PUBLICATIONS 1999

In honour of Anne Ancelin Schützenberger
for her 80th birthday

BY MEMBERS OF FEPTO

PSYCHODRAMA TRAINING

A EUROPEAN VIEW

EDITED BY PIERRE FONTAINE

FEDERATION OF EUROPEAN PSYCHODRAMA TRAINING ORGANISATIONS

✱

FEPTO PUBLICATIONS 1999

© 1999 FEPTO Publications and authors

All rights reserved. No part of this book may be reprinted or reproduced or utilized in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or any information storage or retrieval system, without permission in writing from the publishers.

Bibliothèque Royale Albert I. Section du dépôt légal.
D/1999/8548/1

ISBN 2-930286-05-9

FEPTO PUBLICATIONS
Herestraat, 21 B-3000 Leuven. Belgium

Printed and bound in Belgium by CIACO 1348 Louvain-la-Neuve
Cover and lay-out by Percée asbl, 081/61 17 50.

CONTENTS

Foreword by GIOVANNI BORLA	17

Introduction	19

PART I. THE DEVELOPMENT OF PSYCHODRAMA IN EUROPE

HISTORY

1. Draft pre-history of psychodrama in Western Europe ANCELIN SCHÜTZENBERGER ANNE	25

2. Moreno's European daughters LEUTZ GRETE	39

EASTERN EUROPE

3. Psychodrama: on stage with a translator ACHTERBERG BERNHARD	43

4. Our Bernhard Achterberg TARASHOEVA GALABINA	55

5. Psychodrama training in Bulgaria TARASHOEVA GALABINA	59

6. Psychodrama training a way to become a psychotherapist in Hungary PINTÉR GÁBOR	61

7. Futuropractice: Training of Russian psychodramatists DOLGOPOLOV NIFONT	67

UNIVERSITIES

8. Psychodrama with university students in clinical psychology: theory, action and evaluation VERHOFSTADT LENI	75

9. The first degree of Master of Arts in psychodrama in the UK LANGLEY DOROTHY	93

PART II. THE TRAINING CURRICULUM

ADMISSIONS

10. From admissions to qualifications: the transitions in the psychodrama training curriculum FONTAINE PIERRE	99

SELF-EXPERIENCE

11. Therapeutic group experience in psychodrama training NÈVE- HANQUET CHANTAL & FONTAINE PIERRE	111

THEORY

12. The teaching of psychodrama theory theory KELLERMANN PETER FELIX	117
13. Aspects of Moreno's philosophy. A bearer of tradition in modern spirituality. RØINE EVA	125
14. Role of God. A guideline to the psychodrama training ROMA TORRES ANTONIO & VILLARES OLIVEIRA CRISTINA	131
15. To work with psychodrama a vision is needed SALOMÉ - FINKELSTEIN ADELINE & SALOMÉ HANNAH	141
16. The concept of the Chorus in psychodrama training OUDJIK RENÉE	145
17. The Social Relationship Landscape NORDMANN ELKE & KÖBERL ELISABETH	157
18. The body and mind on the psychodramatic stage HÖGBERG GÖRAN	163
19. The warming up principle SHEARON ELLA MAE	169
20. The role of the mirror in psychodrama training ERDÉLYI ILDIKO	173
21. Training for group psychotherapists in Jungian psychodrama GASSEAU MAURIZIO	187

-
22. Some reflexions on the Jungian psychodrama training
APRAGI school 189
SCATEGNI WILMA

ADVANCED GROUP

23. Discussion on directing between Anne Ancelin Schützenberger
and Marcia Karp 201
KARP MARCIA
24. The advanced group or life supervision group 209
FÜRST JUTTA
25. Leader training weeks 217
SHEARON ELLA MAE
26. Learning PD direction: the multiplication of roles.
Exercise for trainees 221
BORLA GIOVANNI

PRACTICE

27. The importance and the place of child psychodrama in the
training of psychodramatists 233
VIKÁR ANDRÁS
28. Training for psychodramatic therapy with couples 243
MOYANO - ROJAS BERMÚDEZ GRACIELA
29. Is PD teaching possible under a sociatry umbrella? 251
GÖRANSON INGRID
30. Class analysis on the PD stage 257
WESTBERG MONICA

SUPERVISION

31. Psychodrama images in supervision 263
ROJAS BERMÚDEZ JAIME
32. Doubled chairs in supervision. 269
NÈVE - HANQUET CHANTAL & VAN DER BORCHT CHRISTINE

RESEARCH

33. Research and psychodrama training 275
BURMEISTER JÖRG

34. A spirit of research in psychodrama training 289
FONTAINE PIERRE

ALUMNI

35. Student voices:
Discussions on trainer-trainee roles and relationships 301
HURME PIKKO
36. The development of the trainee's own personal style 309
FONTAINE PIERRE
37. From one top to the other 317
LOPEZ LOLITA

CONTRIBUTORS

BERNHARD ACHTERBERG Dr. phil. Psychologist, Psychodrama Therapist, Supervisor, Professor at the Universities of Kassel and Göttingen. He contributed greatly to the development of Psychodrama in Germany and Europe and was loved as a university professor. He was recognised Supervisor in Germany and served as secretary for the Federation of German Psychodrama (DFP) and was a member of the German Association of Group Psychotherapy and Group Dynamics (DAGG) for a number of years before his death in August of 1998.

ANNE ANCELIN SCHÜTZENBERGER, Ph.D, TEP. French, born 29 march 1919. Professor emeritus of social and clinical psychology at Nice University. Still teaching psychodrama and groupwork and training in the world and helping the helping professions with cancer and AIDS patients. Educated at the Sorbonne (Paris). Dr. in Psychology, Doctorat d'Etat ès Lettres. Trained (1950-52) group dynamics in Ann Arbor (Univ. Michigan) and NTL Bethel and Psychodrama in Beacon and in St Elisabeth Hospital Washington DC. First European trained in psychodrama by Moreno. Trained in France as psychoanalyst by Françoise Dolto and R Gessain. Did scientific research (Paris 1947-68) became full professor with tenure in 1968. Created (1965) training centra for psychodrama: Groupe Français d'Etudes de Sociométrie, Dynamique de Groupe et Psychodrame, also Ecole française de psychodrame, and later helped P'somatics. Helped to develop psychodrama in Belgium (with Pierre Fontaine), in Sweden and in Brazil (with Pierre Weil) Organized the 1st International Congress of Psychodrama (Paris 1964). Founding member of IAGP. First secretary of IAGP and later Vice president (1980) Accompanied Moreno on many european trips. Translated Moreno in french. Co-founder of FEPTO. Has written many handbooks (translated in 9 languages) on psychodrama, role playing, sociometry, non-verbal communication, and recently transgenerational therapy: *Aïe mes Aïeux*, DDB, 12e edition also in english *The ancestor syndrome* Routledge).

GIOVANNI BORIA Ph.D., clinical psychologist, psychodramatist. Born in 1936, he began his professional career as a Freudian psychoanalyst. In 1977 he met Zerka Moreno and decided to start his training in psychodrama. He was in Beacon in the years 1978-1980. In 1981 he opened the first school of classical psychodrama in Milano, Italy. He is a founding member (1981) of the Associazione Italiana Psicodrammatisti Moreniani (A.T.Psi.M.) The most recent book he has written is titled: "o psicodramma classico" (1977).

JÖRG BURMEISTER. Born in D,sseldorf/Germany. Study of Medicine in Granada/Spain. For many years Psychiatrist and Psychotherapist in Switzerland, actual head of two departments in a private clinic. Psychodrama Trainer and Supervisor Moreno Institute Überlingen (G. Leutz). Training activities in Bulgaria, Russia, Turkey, Italy, Portugal and Spain. Besides Psychodrama training in analytical pair and family therapy, cognitive behavioural therapy and guided daydream technique. President of the German Group Psychotherapeutic Association, Vice-chairman of the

International Psychodrama Section (IAGP). Specially interested in the scientific foundation of the psychodramatic approach.

NIFONT DOLGOPOLOV Ph.D., Director of Moscow Institute of Gestalt and Psychodrama, certified psychodramatherapist (certified by International team of trainers: Göran Högborg, Natalia Novitzky, Paul Holmes and others). Vice-President of the Russian Association of Psychodrama; Russian Trainer of Psychodrama (trained groups in Moscow, Saint-Petersburg, Novosibirsk, Krasnoyarsk, N. Novgorod etc.), works in Russian and in English, co-Founder of FEPTO.

ILDIKO ERDELYI, PhD in the sciences of psychology, teaches social psychology as assistant professor at the Eötvös Lorand University in Budapest. As a psychotherapist, being a psychoanalyst, group analyst and psychodrama therapist, she also works in the clinical field doing both individual and group therapies. She is a psychodrama trainer and member of the directing board of the Hungarian Psychodrama Association. As a student and colleague of Mérei Ferenc in Budapest, she elaborated with him the theory and practice of group centred psychodrama. At present she works in the training field applying the classical protagonist centred psychodrama method, together with group centred psychodrama taking its roots from group dynamics.

PIERRE FONTAINE, M.D. and clinical psychologist. Child and family psychiatrist, Professor emeritus at the Faculty of Psychology of the Catholic University of Louvain. Trained in psychodrama with Anne Ancelin Schützenberger (1958) and D. & D. Elefthery (1967). Founded his own training organisation "La Verveine" in 1963 and has been training psychodramatists since then. Has conducted psychodrama with mentally handicapped patients. Co-chairman of the International Psychodrama Congress in Amsterdam (1971) Psychodrama seminar in Louvain (1972). Later, in 1994, co-ordinator of ESCOPE and co-founder of FEPTO, Leuven, 1996. Has conducted research on poverty and edited "La connaissance des pauvres" in 1996

JUTTA FURST, PhD, is an adolescent and child psychotherapist, trained as a psychodramatist at the Moreno Institut Überlingen (brd) and trained in Guided Affective Imagery Therapy. She worked first with mentally and physically handicapped people, later on for many years as school psychologist and now with outpatient groups. She is trainer and supervisor for psychodrama in the ÖAGG (Österreichischer Arbeitskreis für Gruppendynamik und Gruppentherapie) and lecturer for psychodrama at the University of Innsbruck.

MAURIZIO GASSEAU is Professor of Theories and Techniques of Group Dynamics at the University of Torino (Italy). Director of the postgraduate School of Specialization in Psychotherapy, of the coirag Institute, President of the Mediterranean Association of Psychodrama. He developed the theory and the model of Jungian Psychodrama in the 80's working in the psychiatric department and conducted workshops in Africa, Asia, North and South America and Europe on Jungian Psychodrama.

INGRID GÖRANSSON holds a university diploma in social work, a Ph.D. in psychology and is fully qualified by the National Swedish Board of Health and Welfare as psychologist and psychotherapist. With others founder in 1987 of the Academy of Psychodrama Foundation and chair of the Board. Ms. Göransson has studied psychodrama under Zerka Moreno and Merlyn S. Pitzele and has been working as a

trainer since 1984. Presently running a private practice and doing consulting. She has worked as consulting psychologist at a mental hospital, for various industrial and occupational organisations, at the national Board of Health and Welfare, the municipal social services and as researcher at Stockholm University.

GÖRAN HÖGBERG, MD, is a specialist in general psychiatry and child and youth psychiatry. He is trained in psychodrama, hypnosis, body therapy, family therapy and EMDR. He lives in Stockholm, Sweden, where he works in public health. He also conducts psychodrama training in Sweden and internationally.

PIRKKO HURME Clinical psychologist with special training in child and family counselling. Psychodramatist, training committee member of Finnish Psychodrama Association (FPA), founding member of FEPTO, psychodrama trainer of FPA. Based on the post graduate psychodrama training by Anne Ancelin Schützenberger Pirkko Hurme is a registered psychotherapist in Finland. Private practice as OD consultant and psychotherapist in her own company, Oy Perendie Ltd, working with organisations and specialising in management training, organisational change and team building for management teams.

MARCIA KARP is a psychotherapist, Director of the Howell International Centre of Lynton, North Devon and President of the British Psychodrama Association. She is a member of the Board of International Group Therapy and a teacher, educator and practitioner working in many countries. Marcia has co-edited "Psychodrama: Inspiration and Technique", "Psychodrama since Moreno" and "The Handbook of Psychodrama", Routledge.

PETER FELIX KELLERMANN PhD, is a clinical psychologist working as Chief Psychologist of AMCHA/Jerusalem. He trained at the Moreno Institute in New York and was awarded the Zerka T. Moreno Award in 1993. He is the author of the book «Focus on Psychodrama» (1992) which is now translated into four languages. Initiator of the International Psychodrama Conference in Jerusalem in 1996, and presently co-chairman of the Psychodrama Section within IAGP.

ELISABETH KÖBERL, Diploma Psychologist, maîtrise de psychologie, trained and certified as psychodrama-therapist by the Moreno Institute Überlingen; private practice for psychotherapy and supervision; developed together with Elke Nordmann the Feminist Psychodrama as a synthesis of classical psychodrama and feminist approaches in theory, therapy and pedagogics; founder and director of the Institute of Feminist Psychodrama - IFP -, directing training groups, workshops, et al..

DOROTHY LANGLEY is a Dramatherapist, Psychotherapy Supervisor and Group Consultant teams in the caring professions. She was instrumental in establishing training courses at South Devon College - a certificate in Supervision, a Postgraduate Diploma in Dramatherapy (validated by the University of Exeter) and the first MA in Psychodrama in the U.K. (also validated by Exeter University). She has written widely on Dramatherapy and Psychodrama and is writing a PhD thesis on the subject. She is currently the FEPTO secretary.

GRETE A. LEUTZ M.D. stayed with the Moreno at Beacon for one year in the fifties. She translated "Who Shall Survive?" into German. Further psychodrama training she has with Dean & Dorean Elefthery. She applied psychodrama in the Psychiatric

Hospital Bellevue of Dr. Binswanger Kreuzlingen and at the C.G. Jung Clinic, Zürich in the sixties. From 1973-1982 she taught psychodrama at the Medical University Hannover, from 1983 date at the University of Innsbruck/Austria, and sporadically at other universities; furthermore since 1971 at the annual psychodramatherapy-weeks at Lindau and Lübeck etc. In 1975 she founded the Moreno Institute Überlingen with presently 15 ongoing groups and a annual average of 70 special seminars in Germany and abroad. She is co-founder of the 'Section Psychodrama of the German Association of Group Psychotherapy and Group Dynamics' (DAAG), which she directed from 1973-79, further also one of the founders of the "International Association of Group Psychotherapy" (IAGP) of which she was president from 1986-89 and became fellow in 1998. She is founding member of the "Federation of European Psychodrama Training Organisations" (FEPTO), member of its council and of its membership committee. Of the American Society of Group Psychotherapy and Psychodrama (ASGPP). She is fellow and also recipient of the Moreno Award for Outstanding Life-Long Contributions in the Field of Psychodrama.

LOLITA D. LOPEZ, Clinical Psychologist, Psychotherapist, Diploma of clinical and pathological psychology (DESS), Psychoanalytical Studies (DEA). Ph.D. thesis in progress. A student of Anne Ancelin-Schützenberger. Emeritus Professor of University in the fields of clinical social psychology, psychodrama, psychogenealogy, psychosomatics. Also a student of a number of psychoanalysts, Professors of French Universities, among whom Jean-Jacques Rassial, Philippe Levy, Marie-Claude Lambotte, Claude Miollan, Jean-Michel Vives. Manager of P'SOMATICS (Antibes) training institute in social clinical psychology, Psychodrama training center. FEPTO member. IAPG member.

GRACIELA MOYANO ROJAS-BERMÚDEZ Clinical Psychologist, Director of Psychodrama (Argentina Association of Psychodrama and group Psychotherapy). Has been Psychologist Section Chief in Mental Health Centre, Member of the FEAP (Spanish Federation of Psychoterapists). Founder Member of ASSG (Spanish Psychodrama and group Psychotherapy Association). Trainer, Supervisor and Psychotherapist in the "Centro de Sicodrama, Sociodrama y Sicodanza".

CHANTAL NÈVE-HANQUET. Psychologist; Jungian psychanalyst, Psychodramatist, trainer in family therapy. Trainer and responsible of psychodrama in CFIP-Verveine, Brussels. Since fifteen years she has developed the Landscape Genogram together with Jacques Pluymaekers.

ELKE NORDMANN, Diploma Psychologist, College-teacher, trained and certified as psychodrama-therapist by the Moreno Institute Überlingen; private practice for psychotherapy and supervision; developed together with Elisabeth Köberl the Feminist Psychodrama as a synthesis of classical psychodrama and feminist approaches in theory, therapy and pedagogics; founder and director of the Institute of Feminist Psychodrama - IFP -, directing training groups, workshops, et al..

RENÉE OUDIJK, TEP of the Nordic Board is a psychotherapist with her own practice and founder of the School of Psychodrama in the Netherlands. She is co founder of the Dutch Association of Psychodrama (VvP), the Federation of European Psychodrama Training Organisations (FEPTO) and the Dutch Belgian Board of Examiners Psychodrama, Sociodrama, Groep Psychotherapy, Sociometry and Role training (NBS). Her first psychodramatrainer was Ferdinand Cuvelier (B.), who was present at

the first international psychodramacongres, Paris 1964, and with a group of interested people from Belgium got psychodrama training by Anne Ancelin Schützenberger

GABOR PINTÉR, PhD. Clinical Psychologist, Psychotherapist, Engineer in Cybernetics. Head of Department, Professor of Psychology at the International Pető Institute, Budapest. He is teaching clinical, social and personality psychology and communication at Hungarian universities. He is working in the practice and teaching of Client-Centered Therapy and Psychodrama. Psychodrama Psychotherapist, Trainer and Supervisor. Former president of the Hungarian Psychodrama Association. He represents Hungarian psychodrama at IAGP, ISCOPE and FEPTO for many years. His scientific field is the effectiveness of Psychotherapy, coping, self image and social atom.

EVA RØINE. Specialist in clinical psychology, magister from the University of Oslo, in psychology with criminology and history of the theatre as supporting disciplines. Director of the Norwegian Psychodrama Institute (since 1986) TEP and member of the Nordic Board of Examinors (since 1987). Vice president of the Psychodrama Institute for Europe (since 1989) Author of "Psychodrama - group psychotherapy as experimental theatre" translated into Polish and English.

JAIME ROJAS-BERMÚDEZ Psychiatrist, Psychoanalyst, International psychoanalytical Association), Director of Psychodrama and group Psychotherapy (trained by J.L. Moreno Institute, Beacon N.Y.), Psychodrama pioneer in Latin America where he founded PD Associations, Study Groups, Centre for PD Research in Psychiatric Hospitals, President of IVth Int. Congress of Psychodrama and Sociodrama (1969). Honorary member of Argentina Association of Psychiatrists, Trainer, Supervisor and Psychotherapist in the "Centro de Sicodrama, Sociodrama y Sociodanza". Last publications: *Titeres y Sicodrama/Puppets and Psychodrama* (Introduction: J.L. Moreno 3e Ed. Celcius Buenos Aires. *Avances en Sicodrama* (Celcius Buenos Aires) *Teoria Tecnica Sicodramaticas* (Paidós, Barcelona 1997).

ANTONIO ROMA TORRES M.D., M. Sci. Psych. Psychiatrist working in the Psychiatry Department of a general hospital and in private practice in Oporto, Portugal. Master degree in Psychiatry (Faculty of Medicine, Oporto) with a dissertation on "Anorexia Nervosa and other Eating Disorders". Co-founder and former President (1990-1994) of the Portuguese Psychodrama Association (Sociedade Portuguesa di Psicodrama). Editor of the Portuguese journal *Psicodrama*. Co-founder, member of the Council (since 1998) and co-chairman of the Research Committee of Federation of European Psychodrama Training Organisations (FEPTO).

ADELINE SALOMÉ-FINKELSTEIN, Dr. A.B.P. cp & tep, is a clinical psychologist psychotherapist. She works for 35 years with psychodrama in therapy groups. She is founder of the center of psychodrama in Arnhem (Netherlands).

HANNAH SALOMÉ, cp and trainer, is working with psychodrama for more than 10 years. She is a partner of Continuo, where she beside other activities coordinate and carry out the psychodrama education.

Wilma SCATEGNI M.D. born 1946. Italy. She worked for 15 years as a psychiatrist in the National Health Service as well as being responsible for a public psychiatric unit. Furthermore she worked in a psychiatric day hospital where she conducted psychotherapy and training groups by psychodrama technique. At present she has private

practice as individual and group analyst and as training analyst in group techniques. (Psychodrama). She is accredited Analyst and Docent at the C.G. JUNG INSTITUT in Zurich, CIPA (Centro Italiano di Psicologia Analitica), COIRAG (Confederazione Italiana Ricorda et Analisi sui gruppi). President of APRAGI (Association for Research and Training in Psychotherapy and Institutional Analysis). She published many articles on the subject and a book "Das Psychodrama zwischen alltäglicher und archetypische Erfahrungswelt" (Walter Verlag, Solothurn und Dusseldorf, 1994, it ed Psicodramma e Terapia di gruppo - Spazio e tempo dell 'anima'). Membership IAGP - IAAP (Intern. Associat. For Analytical Psychology).

ELLA MAE SHEARON Ph.D. T.E.P. Dr. Shearon has spent the last 24 years developing and expanding psychodrama in Germany and Europe where she has taught psychodrama as she learned it from Dr. J.L. Moreno, founder of psychodrama, who was her teacher and mentor, and Zerka Moreno who was her trainer. She is no founder and director of the Institut für Psychodrama. Dr. Ella Mae Shearon GbR in Cologne, Germany, which has an extensive curriculum, large student enrollment, and full accreditation. The various European countries and universities where she has taught psychodrama include Germany, Switzerland, Holland, Sweden, Russia, and Bulgaria. She is the past Vice President and Secretary of FEPTO.

GALABINA TARASHOEVA MD Dr. Tarashoeva is psychiatrist with 20 years practice. Galabina open the door for psychodrama in Bulgaria after the Conference in Zagreb 1986. She is psychodrama director, certified by Stockholm Psychodrama Academy and by PNE in 1993. Dr. Tarashoeva is the founder and the director of the first Psychodrama institut in Bulgaria - Psychodrama Center "ORPHEUS", founded in 1993. Guest trainers worked in "ORPHEUS": David Kipper, Sue Daniel, Bernhard Achterberg, Elaine Sachnof, Yaacov Naor, Pierre Fontaine, Chantal Nève, Roberto de Inocencio.

CHRISTINE VAN DER BORGH psychologist, psychotherapist, co-director of the mental health center 'Le Méridien' in Brussels. Trainer in the Group for training and research in family therapy and systemic intervention at the Louvain University.

LENI VERHOFSTADT-DENÈVE, Dr. is full professor in Theoretical and Clinical Developmental Psychology (University of Ghent, Belgium) and head of the Department of Developmental and Personality Psychology. She is trainer in clinical psychodrama (Postgraduate Specialisation in Psychotherapy; option: Developmental Psychotherapy) and head of the International research and Training Institute on Developmental Psychotherapy. She is a directory-member of the Foundation of the Netherlands-Belgian Board of Examiners on Psychodrama, Sociometry, Group psychotherapy, Sociodrama & Roletraining and was trained in clinical psychodrama a.o. by the International Foundation for Human Relations (dir. Dean and Doreen Elefthery). She is a member of the Belgian Royal Academy of Science.

ANDRÁS VIKAR, Dr. Med. Univ., Paediatrician, Pedito-psychiatrist, Psychotherapist, Supervisor President of the Hungarian Association for Psychodrama since 1995. He works at the Psychological Department of the I. Paediatric Clinic of Semmelweis Medical University of Budapest. He started his study of psychodrama after his own experiences at the famous „school” of Ferenc Mérei. (Mérei's method was a group-centred psychodrama with some analytical approach.) He has been leading psycho-

drama groups since 1977. He met the protagonist-centred psychodrama in a training organised by Überlingen's Moreno Institute in Hungary (1983-1987).

CRISTINA VILLARES OLIVEIRA M.D. Child and Adolescent Psychiatrist, working in a Child and Adolescent Psychiatric Department of a general hospital and in private practice in Coimbra, Portugal. Member of the board of the Portuguese Psychodrama Association (Sociedade Portuguesa de Psicodrama), and member of the editorial staff of the journal *Psicodrama*. At present conducting a research in sociometry and psychopathology in youngsters.

MONICA WESTBERG, B.A, Psychodramatist, teaches at the Academy of Psychodrama and has been working as a teacher and supervisor with the tools of psychodrama for the past twenty years, both in the public and the private sectors. Ms. Westberg is also one of the founders of the Norwegian School of Psychodrama, now the Norwegian Psychodrama Institute.

PREFACE

I still remember the day, in the early seventies, when passing by a book store and enquiring «what's new», I came across a publication that stirred my curiosity; it was *Précis de Psychodrame* (Editions universitaires, Paris, 1970) by the French author Anne Ancelin Schützenberger. In those days psychodrama for me was only a reminiscence of some notions acquired during my graduate studies, as I was practising psychoanalysis with strict adherence to the orthodox school. The title of that book elicited in my mind an immediate association with theatre, stage, acting performances. But this seemed too frivolous an approach to the sacred psychoanalytic world that I knew and loved, and that entirely absorbed the first years of my professional life. Whatever my inner questioning, I left the store with a copy of that book under my arm, and soon I became a prisoner: its reading gradually opened new horizons on the intervention on human relations, and led me, in a few years, to abandon the psychoanalytic approach in favour of a full time involvement in psychodrama. More particularly, Schützenberger's writings made me appreciate two modalities of social intervention which I was familiar with in generic terms, but which I never applied personally: group dynamics and action. This became my starting point for a new professional orientation that focused on Moreno and his methodology, then taught at the Moreno Institute in Beacon N.Y. It is this evolution that gave me the opportunity to meet personally with Anne Ancelin Schützenberger, during the International Congress of Group Psychotherapy in Copenhagen in 1980.

Today almost 30 years after the first encounter with this critical book, I face the task of introducing to the readers a collection of writings on psychodrama prepared by professionals who have been marked by Schützenberger's cultural influence. A metaphor flashes in front of me: here is the sower who has spread the good seed with competence and dedication and can now rejoice in an abundant crop of high quality. The image is quite appropriate to express the accomplishments of Schützenberger, whose work has paid a major role in developing and spreading the theory and methodology of psychodrama. The most sincere congratulations

are in order. They are a genuine expression of gratitude, arising from my personal experience and from the heart of all those who have met Anne Ancelin Schützenberger during their formative years. Thank you Anne, for your contribution to the development of our profession. This work is dedicated to you on the occasion of your 80th birthday.

The authors of the articles in this collection are all members of FEPTO, which is a federation of organisations involved in training psychodramatists. The purpose of FEPTO is "to support wider recognition of psychodrama within Europe and the Mediterranean area through the development of competence in those who practice it" (Article 2.2 of FEPTO Constitution). Anne Ancelin Schützenberger is an active member and founder of the Federation. FEPTO's central interest is the competence of the psychodramatists and for this purpose "will

- support the development of training in psychodrama;
- promote interchange between members of FEPTO;
- work towards recommending minimum standards for psychodrama training;
- co-ordinate the timing of international European and Mediterranean psychodrama events;
- uphold ethical standards of psychodrama;
- promote research and quality evaluations of the method"

(Article 2.3 of FEPTO Constitution)

These aims are important but not easy to reach. In my opinion the major obstacle is the lack of a commonly shared language with precise content. The psychodramatist is more at home 'demonstrating' what he is doing than 'describing' it. So much so, that verbal communication to analyse a situation is not commonly found among psychodramatists, who seem to look upon it with a certain degree of suspicion. I have frequently encountered work situations loaded with good intentions, warm emotions, genuine participation; but then when asking the operator of the psychodrama to define the criteria that had guided his professional actions, he was unable to verbalise them. I consider this collection of articles to be a good starting point for sharing clearly articulated experience and personal reflections, fulfilling therefore the main aim of FEPTO, which is a deepening of the individual competence of the psychodramatist.

The merit of this work of collecting and organising the material goes to Pierre Fontaine, who has done a clear and competent job, in his usual style. To him go my thanks and the gratitude of FEPTO.

Giovanni BORIA, PhD.

Chairman of FEPTO

Introduction

Objectives - Our purposes in gathering together the articles presented hereafter are the same which kindle the spirit of our association and of its yearly meetings: study and coordination. The Federation of European Psychodrama Training Organisations, or FEPTO, was conceived in 1992 in Montreal, on the occasion of the IAGP Congress, and has since then met every year. 1993: Stockholm; 1994: Oxford; 1995 and 1996: Leuven (Belgium); 1997: Sulzano (Italy); 1998: Diez (Germany); 1999: Seville (Spain). In the beginning the association was called ESCOPE: European Study and Coordination of Psychodrama Education. This name explicitly indicated the objectives of the meetings: study and coordination.

Study - First and foremost: study, i.e. learning from one another, coming together to enjoy the richness of our diversity. There is a proximity within variety which rehes and stimulate. We thus discover many different ways of training people to conduct psychodrama. I remember particularly well a supervision in Stockholm, a very lively presentation by Ella in Oxford on her way of being «leader in the background» when trainees start to direct psychodrama (cf. later, in this volume) and, more recently, the discussions and plays of a French-speaking group from six countries in Diez: a veritable workshop and testing ground.

Coordination - There is a common good, a community to be managed. We coordinate our diversities but at the same time we protect the creativity from which they stem. We have had to agree on the nature of the association which brings us together: association of trainers or association of training organisations. We need to propose recommendations for minimal standards, in order to present a common position vis-à-vis the outside world. We are nevertheless aware that coordination does not come about through a vote, but rather through the contacts we have just described, by rubbing shoulders with one another. I believe the Erasmus programmes of European exchanges are far more effective in terms of fertilising and bringing closer our higher education systems than what could be achieved via directives from Brussels.

For four successive years, we have published psychodrama training programmes¹. And we have seen training programmes evolve, become stronger and more affirmative as regards their particularities.

This time we do not want to provide training schemes but ideas. Not structures or skeletons to be compared, but the flesh which envelops them and the spirit which breathes life into them.

We wanted to publish a book to celebrate Anne Ancelin-Schützenberger's 80th birthday, so we have asked for articles on the subject we are all involved in: training, the training which we provide. The response was large and enthusiastic even if for different reasons our initial call did not reach everyone (we ask those so missed to accept our apologies) Others wanted to join the publication but we have limited eligibility to FEPTO members and members of FEPTO organisations. Please note that various contributors were unable to complete their article in time because of illness, bereavement or other circumstances.

We hope that the articles in this volume will allow us to better know one another, to question ourselves, to be intrigued or engrossed by the subject matter, to rejoin one another during the upcoming encounters.

Structure of the content. We have ranked the articles in chapters, and at times this has not been easy: The same contribution sometimes deals with diverse aspects. For example, one article develops the theory of the mirror technique and then describes its application in didactic or advanced groups and also in supervision. We have arbitrarily ranked it close to Morenian theory.

We will now explain how we have composed our bouquet for Anne, by briefly describing each chapter. This volume consists of two parts. Part 1 describes the development of psychodrama in Europe. Part 2 describes the curriculum of psychodrama training, in chronological order.

Part I is thus concerned with the development of psychodrama in Europe: first its history, then two current aspects.

The History chapter retraces the development of psychodrama in Europe as lived by our jubiliarian in the course of her long career. It is completed by an echo of Moreno's other European daughter.

The Eastern Europe chapter deals with the growing edge in three countries: Bulgaria, Hungary and Russia. In Bulgaria we see how the relations between a Western trainer and the local pioneers of psychodrama take form and grow through a translator. In Hungary, where psychodrama is now thirty years old, we see its place in the current organisation of therapeutic training. Russia looks ahead and we see how it is

trying, through the technique of 'Futuropractice' to construct a more 'real' future - also for psychodramatists.

The Universities chapter deals with various developments of psychodrama in the academic world. We see how psychodrama training can be included in the education curriculum of clinical psychologists or be the object of a specific Master of Arts programme.

Part II of the volume deals with the training curriculum and reviews its different elements, from the admission of the trainee to certification and beyond, including a post-training echo by alumni.

The Admissions chapter deals with the admissions and qualifications which mark the various transitions between the phases of training.

The Self-experience chapter deals with the usefulness in training of personal therapeutic experience through psychodrama.

The voluminous Theory chapter is introduced by an article dealing with the teaching of theory. Next come various aspects of Morenian theory, which could be grouped into three themes (1) I-God - a spirituality or philosophy of creativity; (2) the group and sociometry; (3) the scene - the body on the scene, the warming-up, the mirror. Last a Jungian view of psychodrama with his instruments and phases.

The Advanced group chapter offers reflections on the direction of psychodrama on ways of initiating trainees, a programme, different attitudes, exercises.

The Practice chapter deals with applications of psychodrama in specific domains: work with children and with couples, sociatry. There are practices we get trained for and/or which train us.

The Supervision chapter describes the means used in supervision to represent relations with the patient construction of images on the scene, positioning and doubling of chairs.

The Research chapter considers the necessity of research and of a spirit of research in training, and deals with the requisite discipline, e.g. systematic notes of the sessions.

The Alumni chapter provides echoes from ex-trainees and from a trainer concerning the trainer-trainee relation. The last article is written by a young graduate who trained with our jubilarian: we thus come full circle and are poised to move forward into the future.

Part I: The development of psychodrama in Europe

Draft pre-history of psychodrama in Western Europe
with pre-history of IAGP and pre-history of FEPTO *. ¹

Anne Ancelin Schützenberger

As often, many interesting things started or were developed during the war. During the World War 2, (1939-1945) S.H. Foulkes, M.D. started group analytic groups using role-playing in the British Army (he knew about Moreno). Around 1945, a well known British and American journal, *Human Relations*, published by Tavistock Institute (London) and the Research Center in Group Dynamics (Ann Arbor, University of Michigan) started to publish research on group process (Bion, etc). J.L. Moreno, M.D., developed his psychiatric and mental health clinic in Beacon (New York State - founded in 1936) - his sociometric research and his training seminars in psychodrama. Some of his students used role-playing and sociometry in the army, navy, and air-forces (also during the war-see sociometric research by General Jenkins- "*The Sociometry of Life and Death*" -as well as in industry-and education.

In 1947, Marcel-Paul Schützenberger, M.D., started sociometric research for the French Army with his friend Paul Maucorps (and I married Marco in August 1948, and thus worked on Moreno's ideas.) In 1950 the First World Congress of Psychiatry was held in Paris, and the 2d International Congress of Criminology. There J. L. Moreno met in a friendly way Serge Lebovici, Juliette Favez-Boutonnier, S. H. Foulkes, J. Bierer and many European psychiatrists, and psychoanalysts and they discussed the creation of the 'International Committee on Group Psychotherapy' (later, I published some of the volumes of the Proceedings of the congress, printed as books) and met them.

The 'International Committee on Group Psychotherapy' was created in 1954-(and I attended many meetings)-Later it changed to the 'Interna-

* Reprint from *Psicodrama. Revista da Sociedade Portuguesa de Psicodrama* nº5 April 1998 p7-24 with the kind permission of Antonio Roma Torres, director.

tional Council of Group Psychotherapy', (during the 1963 Milano congress) and prepared to become later the International Association of Group Psychotherapy: IAGP.

1950. In 1950, I (Anne Ancelin Schützenberger) received the "Prix de l'Aide Alliée à la Résistance" (as a result of my work during the war in the French underground) and the 3d International Soroptimist Award (a kind of woman's Rotary Service Club for professional women). Thus I went to the United States for a 2 years training in group process as a Fullbright Student and Feminine Award Winner to study group dynamics and social psychology (at the social psychology post-graduate program for a PhD) in Ann Arbor (University of Michigan, U.S.A.), with Leon Festinger, Dorwin Cartwright, Alvin Zander and Ronald Lippitt (former associates of the late Kurt Lewin² -who created the theory of group dynamics and the practice of action research (field research and laboratory) as opposed to the classical academic 'arm chair thinking'. Then I went with this team from Ann Arbor to Bethel, Maine, an international three weeks international summer workshop in group dynamics research, theory and applications, N.T.L.-the famous 'National Training Laboratory in Group Development', developed by Kurt Lewin. Rosemary Lippitt ran then in Bethel a psychodrama workshop. All small group training in the world started from NTL, (T-group and the Tavistock workshops).

Then I started, too, to train in psychodrama with Rosemary Lippitt, (the wife and colleague of Ronald Lippitt, a student and co-worker of the late Kurt Lewin). She brought me (as a surprise and a kidnapping, -18 hours by car, unexpectedly) to J.L. Moreno's clinic and institute in Beacon, in early 1951. Later on, I went for training (1951-52) in Beacon and Moreno New York Institute (and post-graduate courses at Columbia University and New School for Social Research (New York City) (I thus became a Director of Psychodrama of the Moreno Institute, one of the first twelve directors of psychodrama trained by J.L. Moreno). On my way home to France we started with Pierre Piprot d'Alleaume, o.p. the 'Centre de Recherches en Relations Humaines de Montréal' (with training in group dynamics and psychodrama)-and the foundation of the work of father Malhiot, o.p. and father Mailloux, o.p., and an 'Institut de recherches en relations humaines' (Paris, 1952).

Upon my (Anne Schützenberger's) return to France, I started psychodrama groups in France in 1953 in industry. And in 1956, we³ started to run groups at the Paris Hôpital Ste Anne, clinique femmes (under Prof. Jean Delay) the University of Paris Mental Health Hospital for psychotics with James Enneis (coming from St. Elizabeth's Hospital, for one year of training and lectures in France, with a Fullbright Fellowship sti-

pend) - Jim was invited by Prof. Juliette Favez-Boutonnier, Professeur à la Sorbonne, and me (Anne Ancelin Schützenberger) and our newly founded French Group of Sociometry, Group Dynamics and Psychodrama (Groupe Français d'études de sociométrie, dynamique des groupes et psychodrame)-which ran psychodrama training for some 30 years (recently - since 1995, the name changed to 'French Institute of Group Analysis and Psychodrama', with Claude Ouzilou, director). At about the same time I created with Armelle Thomas-Benesse and with the support of Bernard Honoré (IFEPP) a French School of Psychodrama in Paris (1987), more classically Morenian and triadic⁴. I also helped Catherine Mesnard to create P'Somatics (now directed by Lolita Lopez).

At about the same time, just after the war, a French psychologist-psychoanalyst, Mireille Monod and Professor Jean Delay went to the New York Moreno Institute in 1946, for a few hours, and later Dr Serge Lebovici, M.D., discussed with Moreno, around 1948-1950. From this short visit to USA he 'invented' psychoanalytic psychodrama-a version of individual psychodrama on a psychoanalytic basis - mainly for children.

In 1944-47 teatro-therapy, group-psychotherapy, institutional therapy started for psychotic children in Saint Alban state hospital (France) with Dr François Tosquelles, (a Spanish psychiatrist and psychoanalyst, who took refuge in France (Lozère) at the end of the Spanish civil war). And at about the same time, psychodrama was introduced at the Centre Claude Bernard (Paris) for school children, having difficulties, organized by Dr Juliette Favez-Boutonnier (professor of Psychology at the Sorbonne, and psychoanalyst). Later on, various versions of individual psychanalytic psychodrama were developed by Mireille Monod, Didier Anzieu and their students, and Lebovici, Diatkine, Kestenberg and their students (I have developed this history in my *Précis de Psychodrame*, Paris, 1964 - 3d ed 1970-translated in Spanish and Portuguese, Italian and German) and in the postface of the book of Grete Leutz.

1956. In 1956, I (Anne Ancelin Schützenberger) was invited to join the staff of the International Congress of New Education Fellowship. (headed by Margaret Mead, Dr. Hall, Prof. Juliette Favez-Boutonnier) in Utrecht (Holland) and organized and directed there the first European Experiential and Training Workshop in Role-playing and Psychodrama. with leading psychiatrists, trainers, educators and teachers of Western Europe.

One of the delegates and my trainee there, in Utrecht, Dr. Bernard Honoré, M.D., Director of Ecole des Parents et des Educateurs. (French training for Parents and Teachers Association-Paris, France) offered me (Anne Schützenberger) to direct a two years training in group dynamics and psychodrama (1957-59), to which came many medical doctors, psy-

chiatrists, psychologists, trainers. One of them, Dr. Pierre Fontaine, MD, then President of the Belgian Ecole des Parents et des Educateurs, organized many training groups in group dynamics and psychodrama with me, Anne Schützenberger and sometimes with me and other French colleagues, like Solange Gounod or Ada Abraham (from Jerusalem, then studying at the Sorbonne. I went to Belgium for training for 20 years: 1958-1978). Then (1963) Professor Pierre Fontaine, M.D., created his own training Association "La Verveine" in Belgium (still training professionals). Pierre Fontaine and many of his students and associates -like Nand Cuvelier- developed psychodrama in Belgium and Holland (Morenian and triadic psychodrama).

Exchanges leading to the foundation of an international association were held during the 2nd International Congress of Group Psychotherapy (Zürich, 1957), with some international tensions, of course, -but we went on with the preparation of an international association. (J. L. Moreno and A. Friedemann were very insistent that it should be created regardless of difficulties). The psychodrama section was presided in Zürich by J. L. Moreno. I remember reading a paper there and translating for Latin-American psychiatrists-therapists like Dr. Seguin, and French psychoanalysts-psychodramatists already present and Scandinavians like Dr Bengt Breggren of Uppsala who later created the 'Nacka project' and introduced psychodrama in Sweden via Tony Brunse (1969) and Anne Schützenberger (1970 and since).

1963. In 1963, the 3d International Congress of Group Psychotherapy was held in Milano (President: J. L. Moreno; Vice Presidents: S. H. Foulkes, S. Lebovici, L. Ancona; treasurer: A. Friedemann (Switzerland); general secretary: Enzo Spaltro). It brought together the main trends of group psychotherapy, with a section of psychodrama. Later on, the proceedings were published by the Morenos as a book (*International Handbook of Group Psychotherapy, Philosophical Library*). But there were frictions between Slavson and Israel already, with some consequences on Moreno and Foulkes.

The day after the congress there was a very well attended workshop on psychodrama conducted by J.L and Z. Moreno, with Hannah Weiner, Leon Fine and many important psychodramatists. During the 1963 Milano Congress, some of us, psychodramatists⁵ (Hannah Weiner, Anne Ancelin Schützenberger, Solange Gounod) met Portuguese Group-analysts Eduardo Cortesão, Rita Mendes Leal. Eduardo invited me and them to join the S.H.Foulkes post-congress workshop on Group-analysis on an Italian lake: Lago Maggiore, at Pallanza (near Stresa). Malcolm Pines and many British group analysts, were present there, and some other Portuguese. During that Milano Congress of 1963, someone asked

Moreno to himself start a Congress of Psychodrama and suggested France as a good place to start. - J. L. Moreno agreed and asked me (Anne Schützenberger) to organize it the following year in Paris in 1964.

1964. The 1st International Congress of Psychodrama (August 31st September 3rd, 1964) was thus held at the Faculty of Medicine of Paris University, with Pr. Paul Sivadon as President, Anne Ancelin Schützenberger as General Secretary and J. L. Moreno as most honored Honorary President (Zerka Moreno and Anne Schützenberger being scientific secretaries and Claude Ouzilou assistant general secretary). Over 1200 persons from 26 countries came, to this first congress (a good start for international psychodrama). Many psychoanalysts were invited to come and many Portuguese group-analysts came with their colleagues psychiatrists, psychologists, and pedagogues.

The links between us were renewed soon afterwards with the Group-analytic Congress organized by Pr. Eduardo Cortesão in Cascais (Portugal), (probably in 1965) where I came with some colleagues, French psychodramatists and met British and Portuguese colleagues (like Ribeiro and Fonseca).

At the same time that I was trained as a student in group process and psychodrama in America (1950-1952) another college girl, who was to become a medical student, Grete Leutz spent one year with the Moreno family in Beacon, in 1951-1952, to help Zerka with little Jonathan (born June 11, 1952) and to help J.L. to edit *Who Shall Survive* in English (and translate it to German) and ... so to speak by a happy accident -to be trained in Psychodrama (Grete Leutz stayed with the Morenos until September 1952). Later on, upon her return to Europe, Grete developed psychodrama in Germany and created the first Moreno Institut in Europe, in her family house, in Überlingen (on the Bodensee -a lake near the German-Swiss border) -a large psychodrama training institute actually; and Anne Ancelin Schützenberger started to train people in psychodrama (1953-56) in France and Western Atlantic Europe.

From 1958 to 1962, the French psychologist Pierre Weil, then working in Brazil and Professor of Psychology in Belo Horizonte University, took training in triadic psychodrama in Paris with me (then I pushed him, as often, to complete his doctoral thesis at the Sorbonne and become a full PhD professor). He started psychodrama in Belo Horizonte, -then in the whole of Brazil, and helped Anne Schützenberger's book to be translated and published in Portuguese- and organized training in psychodrama with me in Brazil in the sixties.

Then Pierre Weil wrote (in 1967) his book on Psicodrama and many books on Human Relations in Portuguese, and developed training in psychodrama in Brazil (much later on -and independently, Jaime Rojas-

Bermudez (trained in Beacon) came from Argentina to do training in Brazil, and later on, in the nineties, Dalmiro Bustos).

1966. The 2nd International Congress of Psychodrama was organized by Prof. Ramon Sarro in 1966 in Barcelona (with the help of Zerka Moreno and Anne Ancelin Schützenberger) and, of course, involved many Portuguese, Spanish and French professionals, as well as some Scandinavians, North and Latin-Americans.

Prof. Ramon Sarro developed a school of psychodrama around Barcelona -with Dr Marti-Tusquets. Another school and Institutes were created in Madrid (we must mention also the Spanish psychiatrist François Tosquelles, who flew to France at the end of the Spanish civil war and created a community therapy and psychodrama therapy group in his psychiatric hospital, at St Alban (Lozère-France), around 1943-1955. Mireille Monod started there with psychotic hospitalized children. I came a few times too -during some 15 years- to conduct therapeutic psychodrama for adults and ran training in psychodrama).

These first two congresses of Psychodrama (1964 and 1966) had a large impact: Dr Bengt Breggren (Uppsala-Sweden -and Nacka project) invited after the congress Antony Brunse then Anne Schützenberger to do psychodrama in Sweden (then I was sent by the United Nations, as an expert of psychodrama, to do professional training in Scandinavia, since 1970. I work there since more than 25 years).

Pierre Fontaine started to develop psychodrama in Belgium (later with Nand Cuvelier and his students in Holland). Some time after the 1968 congress of psychodrama, Pierre Weil ('commuting' from Brazil to Portugal) started psychodrama training for professionals: teachers, psychologists, educators, trainers in Portuguese in Lisboa -in triadic psychodrama and 'cosmodrama'- and around 1971-1972 he asked me (Anne Schützenberger) to replace him as a trainer (a group run with translation) for an on-going triadic psychodrama⁶ training group (that went on until the Carnation Revolution of 1974) -There were a few on-going training groups for 2-3 years each, with psychiatrists, psychologists, professors, educators, trainers, teachers and people interested in social work, movies, theatre and arts.

After the 1st and the 2nd International Congresses of Psychodrama (1964, 1966) psychodrama was further more developed in Europe. Pierre Fontaine invited Dean and Doreen Elefthery to teach American Morenian psychodrama in Belgium and Holland -1967- so Dean created his International Foundation for Human Relations.

In 1964, J. L. Moreno created in Beacon a World Center for Psychodrama with: Anne Ancelin Schützenberger, Robert Hass, Gertrude Clemens, Robert Drews, Dean Elefthery, James Enneis, Ernest Fantel, Leon Fine, A.

Friedemann, Martin Haskell, Helen Jennings, Walter Klavun, Koehi Matsamura, J. L. Moreno, Zerka Moreno, Jaime Rojas-Bermudez, James Sacks, Adeline Starr, Doris Twitchell-Allen, Hannah Weiner, Lewis Yablonsky.

1968. Later on, the 3rd International Congress of Psychodrama was to be held in Prague on September 23-26, 1968. (President, Dr Fernand Knobloch, general secretary: Dr Rubès, scientific secretaries: Zerka Moreno and Anne Ancelin Schützenberger). But after the spring in Prague and the student May 1968 Revolution in Paris and in many campuses, the Russians entered Prague in August 1968 and the Congress was thus transferred to Baden (Austria) -in the presence of J. L. Moreno, factual and Honorary President already somewhat aging and tired and preparing his succession-heritage. There were many psychodramatists and many groups of psychodrama in the sixties in Czechoslovakia, Hungary, Austria...

During the 4th International Congress of Group Psychotherapy in Vienna (1968) Moreno (as president of the International Council of Group Psychotherapy) went on working with A. Friedemann and some of us, colleagues, towards the creation of a real and effective International Association of Group Psychotherapy.

1973. In late August 1973, Moreno finalized and created during the Zürich 5th International Congress of Group Psychotherapy (August 19-25, 1973) the 'International Association of Group Psychotherapy' (IAGP). We were a dozen at the Grand Hotel Dodler Berg, at the first meeting of IAGP in August 1973: J. L. Moreno (USA), A. Friedemann (Switzerland-made treasurer general), Anne Ancelin Schützenberger, (France - made international secretary), Raymond Battegay (Switzerland), Raoul Schindler (Austria), S.H. Foulkes (U.K.), Josuah Bierer (G.B.), Jay Fiedler (USA), Malcolm Pines (G.B.), Zerka Moreno (USA), Grete Leutz (Germany) accompanied by Heika Straub, Samuel Hadden (USA, made President), and if my memory is correct, Fern Cramer Azima (Canada) - and may be someone else. The location of the association was in Switzerland, according to Swiss law). A Constitution was adopted and an interim Board of directors elected.

Moreno (then 84) suggested for the presidency an American group psychotherapist: Samuel Hadden (thus starting a rotating⁷ presidency among group analysts and psychodramatists (President: Samuel Hadden, international secretary: A. Ancelin Schützenberger then later Raymond Battegay, co-secretary, treasurer: A. Friedemann) J. L. Moreno being elected as Honorary President.

International contacts

Between 1952 and 1973, J. L. Moreno came a few times in Europe, to Congresses, lectures, psychodrama demonstrations, sometimes with his wife Zerka. In April 1954, I asked Jacques Lacan to invite at his Paris house (rue de Lille) for dinner J. L. Moreno (who came with me, his wife Zerka and his teenager daughter Regina) -for an interesting encounter between two great minds.

In 1956, in Paris, Anne Ancelin Schützenberger organized a session to show Moreno on film and J. L. Moreno was filmed by Roberto Rossellini for the 'Research Center of French Television-ORTF' ('Centre de Recherches de Radio-Télévision - ORTF') and a second film with Anne Ancelin Schützenberger as director (the day the Russians entered Budapest) -and these 2 films went on TV. During his stay in Paris, in another demonstration, Moreno met with French Psychoanalysts and Princess Marie Bonaparte (a trainee of Freud) and joked with her, saying "now I can say I met with psychoanalysis and was analysed by you !!"

During the International Congress of Existential Psychotherapy (Barcelona, 1958) -where we met with Rollo May and Lopez Ibor- J. L. Moreno did demonstrations of psychodrama (I helped out as auxiliary ego) and also at the 4th International congress of Psychotherapy (Madrid-summer 1958).

During the summer of 1959, at the invitation of the Russian Academy of Sciences, J. L. Moreno did demonstrations of psychodrama in Moscow and Leningrad (Moreno asked me to come with them and I (Anne Schützenberger) helped as translator and co-director, auxiliary ego) -One of Moreno's book was translated in Russian, 200.000 copies sold in one day- Speaking Russian, I (Anne Ancelin Schützenberger) managed via friendly colleagues, to get some royalties for J.L. Moreno -and Zerka used the money for gifts to herself and others).

Lee Strasberg (Actor's studio, New York City) taught a one month training for actors in Paris (in the sixties, using the Stanislavki method and some role playing) -to which I attended as psychodramatist (among many well-known professional actors)- the first long term training run by Lee Strasberg.

During the post-war years, J. L. Moreno came a few times to Europe for congresses and demonstrations, in nearly all countries (often with Zerka sometimes also one or some of his post-graduate students and junior colleagues were with him, like me).

The 4th International Psychodrama Congress was in Buenos-Aires, the 5th in São Paulo (1970) (co-organized by Alfredo Soeiro and Jaime Rojas-Bermudez⁸) and the 6th in Amsterdam (1971), organized by Dean Elef-

they, Jan Dijkhuis and Pierre Fontaine -In 1970, after São Paulo organization, where he refused to come, J. L. Moreno stopped to want to have separate congresses of psychodrama and asked us to meet with the other group psychotherapists (we still met a year later, (1971) for Psychodrama only as planned)- not to risk to create a separation between his children of mind: group psychotherapy and psychodrama).

Diffusion

Moreno died in his house in Beacon in May 1974 (some of us like Grete Leutz and Anne Ancelin Schützenberger went there to stay with him and Zerka -then many came to say good-bye to him)- but psychodrama went on growing in Europe. Dr. Bengt Breggren, MD, invited Anne Schützenberger in 1970 to run psychodrama groups with staff and their patients at the Ulleraker Mental Hospital in Uppsala-Sweden. Then the United Nations gave support to this project with training groups in Uppsala and Stockholm (naming Anne Schützenberger a United Nations expert for psychodrama for their European program). At about that time, a psychiatrist, Erich Franzke (student of Grete Leutz) started psychodrama in Lundt (South Sweden).

Psychodrama training went on in West Atlantic and Northern Europe with foreign trainers: Grete Leutz, Anne Ancelin Schützenberger, Dean and Doreen Elefthery (Dean died in a training group in Bruges in 1979), Zerka Moreno (since 1977 coming to Sweden), with short 3-5 days workshops in Sweden (Stockholm and Uppsala) and later on in Norway, Denmark and Finland, Germany, Italy, Spain, Portugal. Due to cultural differences of languages-psychodrama developed a little differently in German speaking countries and Latin countries - around different key leaders trained in America by J.L. Moreno or Zerka Moreno - or by Anne Schützenberger or the Argentinians.

We just mention here for memory analytic psychodrama, developed by students of Serge Lebovici, René Diatkine, Evelyne Kestemberg, Didier Anzieu, René Kaës and others -in many European, British, or Latin american countries) .

Sweden. Later on, Eva Fahlström Strömberg (a graduate student of Anne Schützenberger) opened an Uppsala Psychodrama Center and Lars Tavon and colleagues Monica Westberg and Ingrid Göransson created a Stockholm Association for Psychodrama (other Scandinavian institutes were created also, in southern and central Sweden) -There is a Nordic Board of Psychodrama (Eva Røine, Oslo, around Scandinavia and Germany) and 3 schools of psychodrama in Finland (Pirkko Hurme with Natalia Novitsky, around Helsinki University,- Riitta Vuorinen, Tampere).

United Kingdom. At about that time Marcia Karp⁹ (from USA and the Moreno Institute) married Ken Sprague in England (and started Holwell Psychodrama Training Center in Great Britain in 1974 -near Barnstable). Then she cocreated the British Society of Psychodrama (Marcia had some summer training workshops in Spain since the nineties) -Dr Paul Holmes (M.D., analyst and psychodramatist) is the 1997-98 president of the British Association of Psychodrama (which publishes a review and organizes annual congresses of psychodrama, to which many people come from Europe and Australia).

Switzerland. In Switzerland, three main languages, thus many groups of psychodrama: I remember starting to run psychodrama groups in French Geneva around 1970, for ARIP, then Ecole des Parents et des Educateurs. becoming IFEPP (Paris) and more recently in English in Geneva -(training groups run since 1995 with Marcia Karp -and sometimes (1996) too, with Anne Ancelin Schützenberger. Some trainers use role-playing and psychodrama (in French) for training and therapy around Neuchatel (Switzerland) since 1985 (Jean-Marc Noyer). There is more recently a group in Zürich, around Jungian analysis (Dr Helmut Barz) and psychodrama - and German-Swiss in Kreuzlingen, with Jörg Burmeister, M.D., (a graduate student of Grete Leutz) and some German groups too - many new ones recently.

Portugal. Since 1980, there were more contacts between Portugal and Brazil - and in 1981, Dr. Alfredo Soeiro started training a group of twelve psychiatrists in Oporto/Porto. In 1986 the Portuguese Association of Psychodrama was created.

Italy. In May 1987, Giovanni Boria organized in Cattolica (Italy) a 4 days demonstration and exchanges among European psychodramatists and some well known psychodramatists-TEP trainers working sometimes in Europe. To name a few: Zerka Moreno, Monica Zuretti, Dalmiro Bustos, Pierre Fontaine, Ella-Mae Shearon, Grete Leutz, Anne Ancelin Schützenberger, with a big Scandinavian group, and, of course, many Italians and some Portuguese (a congenial small group of about 80 psychodramatists, mainly students of Zerka Moreno, and of some other trainers) -It helped to develop European links. There are few schools of psychodrama in Italy (Milano: Studio di Psicodramma, Giovanni Boria), Turin (Maurizio Gasseau, jungian), Rome of various denominations and links.

Spain. There are, too, various schools of psychodrama in Spain, not only in Barcelona (post P. Sarro), and Madrid (Instituto de Tecnicas de Grupo y Psicodrama -with Pablo Población, Madrid, 1969-70- and since 1984 Asociación Española de Psicodrama was created in Granada), but

also in Santander (Roberto de Inocencio - President elect, IAGP, 1997-98), and other places.

Eastern Europe. During the 11th International Congress of Group Psychotherapy (1992, Montreal) Göran Högberg worked to create a team of psychodramatists going to Eastern Europe and Russia to train therapists in psychodrama - It was realized soon afterwards, (with a travel grant from Swedish state) with Göran Högberg, Grete Leutz, Anne Schützenberger, Eva Fahlström, Paul Holmes, Marcia Karp, Natalia Novitski, and a few others. To Montreal came many Russian psychodramatists: Elena Lapoukhina, Leonid Kroll, Nifont Dolgoplov, and some others - and René Marineau invited the eastern group to his farm, in Quebec, for a psychodrama super-workshop.

IAGP section. Many informal encounters of American and European psychodramatists helped to develop at the same time a section of psychodrama in the International Association for Group Psychotherapy (IAPG) (Grete Leutz, David Kipper, Pierre Fontaine, worked for it) - and an European Association of psychodramatists and schools of psychodrama was desired by many.

FEPTO. A Federation of Training Schools of Psychodrama started recently as 'ESCOPE' with Pierre Fontaine, Grete Leutz, Göran Högberg, then Anne Ancelin Schützenberger, Marcia Karp, Paul Holmes, Eva Fahlström-Strömberg, Monica Westberg, Ingrid Göransson, Pirkko Hurme, Judith Teszary, Ella-Mae Shearon, (etc, some 15 persons), with a first 3 days meeting in Stockholm, in 1993 including some Russians and other East Europeans) -then enlarged as 'FEPTO' in 1995 then 1996, in Louvain- and went on in May 1997 in Italy (Sulzano, on Lake Iseo) - including now some 80 persons and Morenian psychodrama training institutes, who signed as co-founders of FEPTO: Federation of European Psychodrama Training Organisations, (including also Mediterranean countries, like Israel) ¹⁰. (See official list of co-founders)

Germany. And this is pre-history, not a complete history of psychodrama and actual psychodramatists -and of various and numerous schools of psychodrama and training groups in Western Europe. Of course, we must re-mention that in Germany psychodrama is very well developed, not only by Grete Leutz and her Moreno Institut (Überlingen), but by Ella-Mae Shearon (an American living in Köln (Cologne) working in Germany since many years) and also by many others, since many years. There were many psychodramatists in Hungary and Czechoslovakia (already present at the 1964 1st International Congress of Psychodrama in Paris) - and new ones, trained actually mainly by the Germans - and in many of the ex-USSR countries and East European countries. One of the characteristics of German psychodrama is the

many medical doctors (thus a formal recognition of the training) - and of French psychodrama is the many university professors (tenure full fledged professors) -but who do not teach mainly psychodrama -but many other theories). It does help to have a 'main' profession¹¹ officially recognized by the state (and it seems to be the choice of Germans (MD), as well as of the French (tenure professors) -while battling to have a European state recognized status for diplomed psychodrama (in each and everyone of the countries of the world)

Israel. In Israel, psychodrama and group analysis started at the University of Jerusalem when Prof. Ada Abraham came back from France in the sixties - and developed in different directions (Paul Hare, also from Ann Arbor, teaches at the Ben Gourion University), Peter-Felix Kellermann (after his Stockholm PhD) teaches mainly psychodrama (and many psychodramatists started groups and an Israeli Association of Psychodrama was created, since the eighties and nineties).

I must mention, too, that there is a big development in West Atlantic Europe of groups of group-analysis and analytic psychodrama (usually not related to the Morenian groups -and not belonging to FEPTO -but there are a few exceptions, who belong to both- or of psychoanalysts who are trained psychodramatists in the Morenian movement, too).

World. And there are big schools of group-analysis, group psychotherapy and psychodrama in Latin America, and recently in Australia and New Zealand, (with published books, seminars, congresses in the 5 continents -as distances are big and costly). A recent congress of psychodrama was held in Jerusalem (March 29-April 1996) organized by Peter-Felix Kellermann. After the 13th IAGP 1998 London congress (President: Earl Hopper), the next 14th International congress of group psychotherapy (Pt. elect: Roberto de Inocencio) will be held in Jerusalem in August 2000 (organized by Peter Felix Kellermann) (strange for me to write that year: 2000 - 21st century).

The International Association of Group Psychotherapy (IAGP) has 2 sections, psychodrama and group analysis -and one on family therapy and some new others: therapeutic communities, systems centered group therapy, organizational consultation.

Notes

1. Antonio Roma Torres asked me to re-write this in a more personal way.
2. I arrived in America in January 1951 -just after Kurt Lewin's death and his creation of the Training in Group development (N.T.L.)-a summer training school for top executives in Bethel, Maine, with a laboratory for field research in group dynamics (thus 'National Training Laboratory') leadership and change process, (T-Groups) since 1946.
3. With Nicole Smagghe, Marcel Raclot, Anne Ancelin Schützenberger, J. Riflin and James Enneis -for psychotic patients- mainly schizophrenic patients -three times a week- and once a week with the families (family psychodrama therapy for psychotic patients) and a training seminar for therapists (1952-1953)
4. Triadic is the name given by J.L. Moreno to psychodrama run by James Enneis and by Anne Ancelin Schützenberger (a more group centred psychodrama - group psychodrama versus individual psychodrama in a group). Triadic means psychodrama + group psychotherapy + group dynamics and sociometry and also understanding of non-verbal communication (= Freud + Moreno + Kurt Lewin)
5. Memeorable souvenir of Pierre Fontaine working on overwork and Leon Fine, Hannah Wiener, Anne Ancelin Schützenberger and Zerk Moreno as auxiliary egos and doubles.
6. Groups run with the help and at the Gulbekian Foundation in Lisbon, if my memory is correct.
7. In 1998, President: Earl Hopper, group analyst and Roberto de Inocencio, president elect, psychodramatist.
8. Jaime Rojas Bermudez moved to Spain in the nineties.
9. After 25 years, Marcia and Ken moved their psychodrama center to a less remote place in April 1998 (to Linton: "Hoewell-by-the-sea")
10. Even if we try to create an European Europe, after Maastricht -even if we meet sometimes in congresses -and have some exchanges- there are some linguistic divisions between Latin speaking countries and German speaking countries. So sorry, I do not know much of the development in German speaking countries and speak mostly here of Latin countries and English speaking parts of the world - ie only what I know first hand.
11. In our difficult economic times, in the late nineties and at the turning of the millenium, it does help to have a main recognized profession, like general practitioner or psychiatrist (MD), clinical PhD psychologist, teacher -university professor with tenure- to have clients who receive state and health financial help for individual and group psychotherapy (thus I thank J.L. Moreno for having insisted so much that I finished my PhD in clinical and social psychology and worked to become a university professor -until the tenure).

References

- ANCELIN SCHÜTZENBERGER, A. (1951). Bethel and Beacon in Rives, *Journal of the Fullbright Grant's Association, Paris*.
- ANCELIN SCHÜTZENBERGER, A. (1970). *Charts of psychodrama associations, with their members, and list of Directors of psychodrama. of Moreno Institute and World Center of Psychodrama* (1968) in *Précis de Psychodrame* (Handbook of psychodrama), 3d completed version, Paris, Editions Universitaires.
- ANCELIN SCHÜTZENBERGER, A. (1989), Psychodrama and Group Psychotherapy, *IAGP Newsletter*, vol 7, n°1, p. 4-6.
- ANCELIN SCHÜTZENBERGER, A. (1992) History of Psychodrama development in France (post-face) in LEUTZ, Grete, *Mettre sa vie en scène: le Psychodrame*, Paris, DDB, - La Méridienne, 1992.
- ANCELIN SCHÜTZENBERGER, A. (1992). History of psychodrama, in Europe and IAGP, *Journal of the International Association of Group Psychotherapy* (IAGP), 1992.
- ANCELIN SCHÜTZENBERGER, A. (1995) History of the development of psychodrama, in *Le Jeu de rôle*, Paris: Editions Sociales Françaises, (E.S.F.).
- HADDEN, S. (1974). International Association of Group Psychotherapy, *Group Psychotherapy and Psychodrama* - vol 27, 1-4, p. 240.
- MORENO, J. L. (1965). Historique du Psychodrame en France (Post-face) in *Psychothérapie de Groupe et Psychodrame. Introduction théorique et clinique à la socianalyse*. Trad. fr. de J. Rouannet - Dellenbach et A. Ancelin Schützenberger.
- MORENO, J. L. (1968) Open letter to the members of the International Association of Group Psychotherapy, *Group Psychotherapy*, vol. 21, 2-3, June-September, p. 89.
- MORENO, J. L. (1973) Open letter from J. L. Moreno in behalf of the International Association of Group Psychotherapy, in *Group Psychotherapy and Psychodrama*, vol. 26, 3-4, p. 131.
- MORENO-TOEMAN, Z. (1954). International Committee on Group Psychotherapy, *Group Psychotherapy*, vol. 7, 1, p. 91, 1954.

Moreno's European Daughters

Grete Leutz

"Once upon a time", dear Anne, or more precisely almost half a century ago 'it happened', that two young ladies from Europe, you and I had our first encounters with the visionary, poet, revolutionary, thinker, experimenter, and healer J. L. Moreno.

At his magic place above the Hudson river with 'mad house', theater, writer's home, and publishing office in the wild parks of the Vanderbuilt Mansion and the Gilette House we appeared at different times - incidentally, intuitively, or perhaps subconsciously pursuing adventurous pathways, yet at any rate as "women who run with the wolves" (as Clarissa Pincola Estes might have called us). It was the year when you, a full-fledged psychologist and I, a graduate from highschool intending to study medicine, without knowing each other became "Moreno's European daughters".

Only in retrospect we dare realize that over almost five decades we have lived-up to these encounters. They had given our lives new contents and a special direction; of course, not without Moreno's usual share in the merits of his disciples world-wide. By his overwhelming confidence and inspiring enterprises Moreno empowered each one he met - patients, students, ordinary persons - to unfold creative potentials. In doing so, he had little regard for diagnoses or certificates but relied on his intuition and power of encouragement.

Thus, Moreno had you arrange off hand the huge 1st International Congress of Psychodrama in Paris in 1964, an activity that got you also involved in the organizations of the second congress in Barcelona and the third one of Prague which -due to world politics in 1968- had to be transferred to Baden near Vienna.

And me, when still at Beacon and a total 'greenhorn', Moreno entrusted with the translation of his basic book "Who Shall Survive?" into Ger-

man at the same time when the Sorbonne professors Maucorps and Maisonneuve were translating it into French.

Unencumbered by doubts Moreno liked to endow people with challenging tasks one could not resist to accept. And thus, almost unknowingly and although active in our own professions -you as professor of psychology in Paris and Nice, and I as physician in Germany, Switzerland, and the United States - developed our roles of internationally known teachers of psychodrama, sociometry and group psychotherapy, of lecturers, writers, and globe trotters. Each one of us could write numerous anecdotes, many short-stories or books about our cooperations with Moreno, of our countless new encounters and last but not least of respectable roles which sprang from our psychodramatic activities.

However, the theme of this book is Training of Psychodramatists.

Your input into training began in the fifties by founding the 'Groupe Francais d'Etudes de Sociométrie et de Dynamique des Groupes et Psychodrama' and continued in teaching psychodrama at your universities and many other institutions. Further, you excelled in writing text-books and above all in travelling all over the world as teacher of 'The passionate technique', as Anthony Williams calls psychodrama as well as of its theory.

My input into training came about similarly. But no wonder, as Moreno's European daughters we must carry similar genes! It consisted in suggesting and realizing the section psychodrama of the German Association of Group Psychotherapy and Group Dynamics (DAGG) in 1970 and in founding the Moreno Institute for Psychodrama, Sociometry, Group Psychotherapy at Überlingen in 1975 which over the years developed into a wide-spread training institute. Its sober training program which corresponds with the programs of all DAGG approved institutes you find attached to this reminiscent letter.

Training programs of this kind will serve their purpose. But would they have produced our roles? Therefore, let us not forget that it was Moreno's enthusiasm which in his encounters, as well as in his teaching kindled the spark in others and imbued us with confidence in creativity, in our strength, and perseverance. Above all, let us continue to muse and to dream and to roam about with open eyes. After all, it is the dialectic between programs conserving rules and regulations on the one hand and dreams and ingenuity on the other which makes good psychodramatists.

In this context let us also remember the night, when we sat together in Moreno's little house on the Beacon compound while under our room he lay on his death-bed and all of a sudden his night-watch, a black stu-

dent, appeared stating that Moreno speaks another language but seems to be calling a name. Convinced that he was using his native tongue you urged me to go down. And when Moreno then saw me by his bedside he asked me to read one more of the poems he wrote in his youth: "Noch ein Gedicht!"

This last wish of Moreno's is also a legacy.

His contribution to the Healing Arts sprang from art and although developed scientifically it should, in addition to all the programmed training necessary, remain an art.

Ending this letter I want to express my warmest birthday-wishes for good health, further creativity and ingenuity and permit myself to change some lines from "Le Cid" by Corneille, so that they fit the occasion:

"Chère Anne, maintenant

*Vous êtes agée, il est vrai, mais aux âmes bien nées
la valeur ne compte point le nombre des années".*

Bien des amitiés

Grete

Psychodrama: on stage with a translator

Bernhard Achterberg

I. Introduction: different experiences

My personal experience with translation in group therapy goes back to the early seventies. Parallel to my Psychodrama training with Ella Mae Shearon, for several years I attended a Gestalt therapy group that was designed for professionals who had already acquired some skills. Bruce Reid, the trainer, did his work in English, and three of us planned to do the translation. We soon found out that I was the only one, who really enjoyed that job, which was more of a burden to my two friends. (This difference, by the way, had not too much to do with the level of knowledge of the language. The two others, a German-American two-language couple were both considerably better in English than I was.)

To me, it was an extra Psychodrama in Gestalt therapy: I made ongoing role switches with the therapist and each group member that spoke. In order to pass the message properly, I strongly identified on all levels -content, insights, values and emotions- with both sides, changing my place of identification with each step in the dialog.

After that, I have been in the translators position several times, including several group therapy or similar situations. But for many years, I had never been in the position to need a translator for my work. I never did mind at all to work therapeutically or as a trainer in English; many parts of my own therapeutic and personal experience and training had been done in English.

In 1992, I started coming to Bulgaria. Ella Mae Shearon had handed to me the main part of the training of "Sofia 3", and that group kindly has accepted and welcomed me in this position. And so I started to experience the translation situation from another view: not as the translator, who knows both languages, anyway, and who is because of that, in control of

the whole process all the time, but as a trainer/teacher who needs somebody else to bridge the language gap to his trainees. When we started, only one third of the group could follow the process in English. And although, during these years, the level of English speaking did rise tremendous among the members, we still needed and will need the translation till the very end. - Anyway, I wished my Bulgarian would have improved only half as much as their English.

II. Language and control

The question of language always is also a question of control, a question of power. Normally, we do not realize this, we just do not look at it. I feel very handicapped, when I can not follow the conversation of people. I feel incompetent and dull. I always feel slightly uncomfortable with it. (Although I had enough opportunities to get accustomed to it.) I improved my abilities to understand at least part of the communication by listening for small bits and pieces I do understand, like words I learned meanwhile, or foreign words, which are similar in most languages. But this is a safe basis in no way! Once I start thinking and connecting ideas in a wrong direction, I very quickly be totally lost. This may lead in a funny and amazing misunderstanding of non-verbal expression. In cross-cultural and cross-language situations we may tend to do this even more. But each of us knows from many situations and exercises, how badly we may get lost. Who said, body language does not lie? Such a nonsense! Very often, body language does tell the truth. But if there is deceit on this level, the deceit will be very subtle, and very, very effective! And the differences in body language between different cultures are even harder to understand than the differences in words.

Experienced group leaders, especially in Psychodrama, may even make something exciting and living on the basis of misunderstandings like that. But who says that is in correspondence with the needs of the protagonist or the group?

In a cross-cultural and cross-language situation, real control over the process is only given by understanding the content level, the spoken words. And it depends on this control, whether or not I can act properly. This is true for each member, it is especially true for the leader. She or he needs to be able to react quickly, precisely and at the same time spontaneously and reflected.

For me, the feeling of dependency to the translator is rather hard to bear. It makes me feel uncomfortable, and sometimes it really hurts. For example, if I have to change my style of speaking too much, like having to cut my words into very short pieces for the translator to be able to fol-

low, I feel almost deprived of my most valuable tool: my skill in using words. But the worst thing to me is, if the translator starts to select, what she or he thinks worth translating. In this case, my level of anxiety increases quickly. I may even get into -unfair!- feeling of aggression, as an outcome of my helplessness.

So, -all this can happen. We are human. There is no chance to handle that situation without any mistakes, troubles and misunderstandings. But we can do one thing, and I think we have to: taking this situation into consideration. We have to be constantly aware of it. We, that is: all of us. - But, of course, it is the leader, who in the first place is responsible for this awareness. And this means, we need a clear and precise analysis of the translation situation.

III. Speed and intensity: a surprisingly dialectic relation

The first two or three times while I was in Bulgaria, I had known for long, as I mentioned above, that rather intensive experiential work can be done by using translation. And there was no choice, anyway. The task of doing this training in Sofia had been given to me, I had accepted it, I was accepted by the group, -and there was no language available that everybody knew-. But, of course, I did think a lot about the group and the process, trying to analyze, evaluate and improve my work. So, when I was back in Germany and friends and colleagues asked me about that work and especial wanted to know, if the translation was not a hard obstacle to a good and flowing psychodrama process, the question came not totally unprepared. Still, I admit that these questions helped me to bring my experience more clearly to consciousness.

1. I realized that slowing down process is a tool to intensify it, at least as strong as speeding up can be. It is the difference to normal that does a good part of the work. We all know this from many physical warm-ups, where we work with changing speeds to create experiential states. I consider, in general, slowing down to be even the more powerfull one: I have used writing in therapy and groupwork very often and sometimes with exciting results. I am convinced that this is due to a great part to the slowing down effect of the writing process as compared with speaking.

There is a rather famous modern German novel named 'Momo', written by Michael Ende. In this novel there is a road (the road to the house of Master Hora, the guard of the time). And on this road, the quicker you run, the slower you proceed, and if you really rush, you might even fall back. But if you go very slowly and calmly, then you can proceed with a

decent speed. I keep telling my groups that therapy, education, self experience and similar processes work like this road to Master Hora.

2. The second point looks very similar, but I think it is an extra one: With the translation, everything happens twice and everything is experienced twice by everyone. -By everyone?- Yes, of course. Those who are fluid in both languages including the translator -have both the content and the paraverbal part twice. So, for them, it is partly a repetition, and we know, especially from psychodrama, how powerful simple repetitions are. But it is also something different. Each person has an individually different approach to the languages she or he knows. So, each language carries a specific flavour, or mode. So it is not only a repetition, but also the offer to look upon the process from a new perspective that may provide different elements of perception.

And what about the others, who know only one of the languages? In one case, they get the 'vibrations', tone, emotional expressions and movements first, so that they, without knowing the verbal meaning (or the content), are confronted with messages, which may touch them even stronger, because they are divested of their verbal part. And this may make them, in the second step, during the translation, listening to the content with quite a different, and even more intensive readiness. In a sense they are waiting for the content to solve the riddle of the messages they got right before. To my experience, all this remains true, even if they understood a little bit of the content, -or if they could guess some parts of it from the context.

In the other case, when they listen to their own language first, most of the members tend to miss their chance to watch the repetition in the other language, which would have given them a chance to focus on the nonverbal side in a similar sense. Those, who do listen, get a lot out of it. Now this 'message without words' comes like an echo, like a second level of perception. They follow their own message, or that of their fellow native speaker, they see the picture of this message change, they watch it crossing a bridge to the strange land of unknown language. What will come out of it? How will it reach the receiver? Will it evoke in her or him the expected or desired reaction? It is a very rare chance to watch our own messages like that. And this makes the communication itself visible, the basis on which our relationships are built.

3. To me, being in the role of the leader, listening to the repetition in the unknown language it means a lot. Since, in all given cases, there are several members who understand my English and react to it, it is not so

much for my intellectual perception and understanding of the process inside the members. It is something else.

It is, as said, like an echo, like a second view; in a sense it is similar to the mirror technique on stage. As the protagonist sees her or his own action, partly true and partly alienated, in the play back of the mirror, and as she or he can look upon it, and look upon her/himself from a different point of view by this arrangement, I could watch my-self and listen to myself, when listening to the translation. And again, it is looking from a different point of view. It is a spontaneous step aside, and it gives a clear and open view of what is going on.

4. So in general, I could answer the question of my colleagues very clearly: No in doing Psychodrama with translation makes the work in no way less effective or meaningful. The slowing down effect, caused by the translation, seems to make it even more deep and intensive. Normally, the lower speed does not even make the work taking more time: Like on the road to Master Hora's house, the slower you walk, the quicker you proceed. - Isn't there a loss of spontaneity? I don't really know. I thought a lot about it. To my observations, the answer is either: 'no', or: 'only a very little bit'. So, in general, I would say, we win even more than we lose. But one last question: frequently in psychodrama and in similar kinds of work, we have to deal with very deep emotions. Isn't a language barrier between the therapist/leader and the client/member a serious handicap against relating to them? I do not dare to answer this question in general. I can only speak for myself, and I want to limit it to my work in Bulgaria, because the few and isolated experiences in Russia were different out of several reasons. But for the work with my group, and the few others I had in Sofia, I would say that I never felt clumsy or hampered in dealing with situations like that; and we had some very deep, and partly even critical, emotional situations, both in protagonist-centered plays and in the group process (which is worse!!). But I have to admit that my ability to cope with these situations was to a very high degree dependent on my trust in and cooperation with the translator.

IV. Three ways of handling the translation

There are different possible ways to deal with the need for translation. Basically I can see three of them, although they are not quite separated from each other.

1. The external professional: Of course, the translation could be done by professionals, who are not members of the group. This is not unusual

in conferences, including psychological and therapeutic ones, - but I have never heard about it in groups. When I was (as part of a universalist cooperation) in Jaroslawl, Russia, we were accompanied by a translator, who was our guide and helper in general, too. She is a very good, friendly and competent person. When I did some psychodrama demonstrations on the first trip and two rather extended psychodrama training workshops on the second one, she did all the translation. This was the experience closest to this first possibility ever had. Well, she is very intelligent and very good-willed. Being not experienced in this field, she even started reading articles about psychodrama. So we got along and the cooperation improved. But she could not tune in into the process, as a group member would have done. Even the workshops always had at least partly an atmosphere like a seminar. And I never got a chance to see how we could deal with real deep emotions. The work never transcended a certain level of depth. - Of course, there were no problems at all with the lectures I held about psychodrama or with the discussions that followed them.

2. The 'Cinderella' Translation: this second possibility seems to happen most frequently, and it seems to be the preference of many trainers who work abroad. The translation is done by continuously changing group members, and it is brought into the process as marginal as possible. The translator has a shadow existence. Like Cinderella, she/he is very useful, very obedient, always there, at command, but she/he is hardly to be seen in the dust where she/he hides. And there is no gratification, no acknowledgement for a thus defined and organized translation. And the translator is expected not to expect anything like that. She or he, too, thinks that the translation should be as invisible as possible. As I mentioned, there is a strong tendency among the native group members, not to be interested in the translation of their words into the language of the leader. This leads to a notion of retreat inside the translator, who in this case tends to speak this part in a very low voice.-The tendency of the group, not to listen of the words of the leader in her or his own language, is less strong, but also existing. It is balanced, normally, by a certain curiosity about that person.

And once more, I see a dialectic relation. Just because there is so little attention paid to the translation, it becomes most important. I think, - and I have observed, that just in this case the translation interferes most strongly with the relationship between (foreign) leader and the group: Bias by random lack of precision or small gaps are not realized, or not taken care of. I have watched very experienced leaders working on this basis of translation, and I have seen their work become partly blurred,

less sharp, less precise. And sometimes, there is on both sides (leader and group) a false security. An understanding is taken for granted, which in fact, still has to be built up. And one more point: as I mentioned, it is exactly in this case, that the translation really steps in between group and leader. The relationship between them is alienated; and it is alienated by something that is made as little visible as possible. This alienation can lead to unplanned and counterproductive group dynamic effects.

Am I exaggerating? Am I generalizing? - Both I think to a certain degree. I know how much useful work is still done under those circumstances. Still, I want to draw the attention to the problems and possible risks that can arise in this arrangement. (The difficulties in other ways will be shown below.)

3. Translation as a part of the process: In the group with Bruce Reid, which I mentioned in the beginning, there was a clear consent between him and the three of us who did the translation, that the translation was a necessary and important part of the whole group and training process. We made sure that a very clear structure is kept: Speaking - translating - answering - translating - answering back - translating — etc. And I remember that Bruce was always very concentrated during all parts that were spoken in the foreign language (german in that case). As well to what members said, before I translated, as to my translation of his words. In this point (and in some others) he was and remained my role model. And from that time and experience derives my preference for this third concept. I would like to explain some more aspects of what it means, translation as an important part of the process:

The translator should not be someone, who is simply used by the leader and by the group. Instead, there should be worked in a relationship between leader and translator. Both have to put some effort into it, so that they learn to tune in with each other.

This does not exclude that there are (and should be!) more than one possible translator in a group. Although, in fact, this kind of tuning in normally leads to the situation that the leader gets in tune best with one or two of them. And especially in difficult or complicated situations the leader will prefer to cooperate with such a person.

Of course, all this means that within this concept, it does not make any sense that the group decides about translation without the leader. This is only possible in the 'Cinderella-concept'. The leader has to take part in decisions like that. If the translation is seen as an important part of the process, it is clear that it is process itself. Leader, group and translator(s) have to learn together, how to organize this process within the process.

(In my Sofia group, we learned a lot about it, I think. And we learned it with very few words shared about it). Of course, there are different situations in the group work. And they are of different importance and different difficulty. When we talk about methods and theory, even including the philosophical background, the quality of the translation is definitely not unimportant, but the tele, the spontaneous cooperation, the being in tune between leader and translator is less crucial than in protagonist-centered plays or in phases of group conflicts.

4. Stages in between, etc. I think, it became-clear that in reality the difference between the second and the third concept is not quite as sharp as it was presented here. The situation of the translator is always difficult and complicated. So, even if the leader wants- the translation to be seen as part of the process by everyone, there will still be a notion in the translator, to make it as invisible as possible. Especially the tendency in the group, not to listen to the foreign language, reinforces that notion. If the group members do not wait for the translation to be finished, then the translator has to go on translating during their talking, and then she or he will speak in a low voice and will try not to pull the attention to the translation. Personally, I hate this situation! And I know, whenever it happens, that I miss a lot which I do not want to miss. It is not the duty of the translator to change this situation. But by lowering the voice, the translator takes part in it. Still, it is the task of the group members to keep the rules, and the task of the leader to reinforce them if needed. (Normally, I do. But sometimes this is strenuous, and I or I am too busy with other aspects of the process.)

It is totally different situation, when I am not there as a leader, but as an observer. (I think especially of situations, where I was invited to give some direct supervision to the psychodrama work of colleagues and friends in Bulgaria). In this case, of course, it is correct and appropriate not to disturb the process with the translation and to give it just to me in a low voice. But then I am just an observer. And in that role I can easily follow two processes (real and translation) at the same time. As a leader, I cannot do that. And I doubt that many people can.

V. Chances and disadvantages for the translator

Above, I related to my personal experiences as a translator. To me, it was an exceptional chance of learning in the first place, which happened especially through the ongoing role switches in both directions.

I think it was a very intensive and effective way of learning. It did give me a lot. Personally, for me, there was another advantage in the role of

the translator: It was a challenge for me; and it was a source of satisfaction, when I saw that I could do that job in a fitting way. This, by the way, seems to be unusual. -I found it very seldom among those who translated in groups. And the price is very high anyway. It is a threefold price:

First: doing the translation in both directions is very hard and strenuous job. It needs a maximum level of concentration for ongoing, uninterrupted time. And it includes a high burden of responsibility. So: it does mean a lot of stress! More than the leader or the members realize normally.

Second: being in the role of the translator, you cannot take care of your own needs in a similar way as the other members can. Especially if there is a cooperation established between the leader and one 'main' translator, it is very difficult for this person to escape that role. This is partly due to the high level of concentration and stress which I just mentioned, partly due to the role expectations that develop inevitably.

Third: this is related with the last one, but I think, it should be mentioned separately. In the case of a 'main' translator (which may either be the only person fluent in the foreign language, or the one with whom the leader cooperates best), there is a tendency that this person gets into a strange and slightly unpleasant group dynamic position. In some sense, she or he loses parts of the status as an ordinary group member. And what the person gets in exchange, is not too desirable.

The most complicated and uncomfortable situation for the translator is a conflict between group and (foreign) leader. The translator does not just offer the bridge, - in fact she or he IS the bridge, across which the conflict is carried out. And, as Tolkien mentions it in the 'Lord of the Rings', there is a strong tendency in human beings, to mistake the messenger for the message, and to punish her or him for the news she or he reports. This is unfair, of course; it is even cruel. But above all, it is very stupid, because it teaches the messenger, not to bring across the bad news truthfully

Having this picture in mind, we may understand that the translator tends to feel responsible towards both sides for the respective other. This happens almost automatically in the feelings of the translator, even though her or his mind does know better. It is reinforced by that tendency inside the others, to identify her or him with the words that are translated. And there is even some crazy truth in it: the really good translator does identify her or himself with the words that are spoken and translated, -does identify in the sense of a role taking and role switch. In a conflict situation, the translator is almost inevitably torn into pieces. And it is real. She or he is still a group member; and she or he is an important part of the 'group leading machine', which could not function at all

without this part. It reminds me of the situation in my university classes, when I work with student tutors. They are still students, and they are under my responsibility and my supervision, part of the leading team. This position does offer some good chances for learning; but a conflict situation means a conflict in their identity. I think the case of the translator is even worse, because of the existential dependency enclosed in his role, without which there is no group process at all.

Personally, I never had really large conflicts with my groups in foreign countries. From the few and rather small ones I did have I know rather well about these problems. The problem is normally much less serious if it is a conflict between the protagonist and the leader in a play. Because, if the leader is not totally out of her or his mind, this will never be a real conflict between persons, but a temporary disturbance in the tele relation. And both sides will work on the the overcoming this distortion, although the leader has to do this work more consciously, more responsibly. So, in this case, there are not two really opposite parties, between which the translator could be torn into pieces.

Almost as bad as a conflict between the group and the leader is a heavy fight among group members. The excitement may easily grow so high that the group excludes the leader. He or she still feel responsible and will insist on getting the translation and a chance to intervene. And the result of this will be a fight between the leader and the group. The group does not exclude her or him on purpose, they will just not pay attention to her or him. And again, the translator is the bridge for the conflict.

VI. Leader, group, translator: a triangular tele-relationship

In the triangular relationship between group, leader and translator, there are possible problems on each side of the triangle. Many of them are connected with power, control and dependency.

Leader and translator. Here is the main point the leader's feeling of dependency on the translator. Feelings of being completely responsible, and/or anxieties about her or his competence are the possible distortions on the side of the translator. But we have talked about this relationship, and about all its open and hidden problems in detail earlier.

Translator and group: There may be projections from some group members on the translator, admiration and/or envy. Phantasies of power, etc. And there is, often, the notion of the translator to feel responsible to the group.

Group and leader: This relationship often is experienced from both sides as less close and less direct than desired. Sometimes, something

seems to be missing. 'Do I get enough? And. Do I give enough?' The leaders as well as many group members will ask themselves frequently both of these questions.

And each side has to learn to understand the situation of each other side. How do I mean 'has to learn to understand'? In psychodrama, understanding is looked upon as a great chance. As the main tool and the main aim of human encounter. (And this truth is valid, of course, not only in psychodrama!) But this includes, that 'Tele', as Moreno named it, is hard work, like every sincere human relationship is. So, now we have - or need! - triangular Tele. And it is a challenge for all the people involved. Each one has to work consciously on all sides of it.

I hope I made clear, how important the questions and problems about translation are for all people involved. If awareness of and responsibility for the whole translation situation are taken into account by the leader, and if the group shares that part of work, then the positive chances that I have describes above can be fruitfully realized.

Our Bernhard Achterberg

Galabina Tarashoeva

When I am starting to write about Bernhard Achterberg I am afraid that there are not sufficiently strong words to describe his unbelievable personality. Those who were happy to meet him will agree with me. And at the same time if I succeed to say every thing I feel about our Bernhard these who did not know him will not believe me. They could accept these words as a usual idealization of a missing person.

I think, we Bulgarian psychodramatists, we could say "our Bernhard". He started to come in our country in January 1992 to do psychodrama training and education of the group 'Sofia - 3'. In September '93 in the opening ceremony of the IIIrd Conference of PIIE in Sofia, I directed a play about European Community and Bulgaria. And Bernhard was this one of the foreigners who was really very eager to play a role. He took the role of Bulgaria and played it with deep understanding and respect. During his 19 visits in our country he became very much Bulgarian.

He was with us during the most difficult years of transition of our country. He not only informed himself, but really experienced and shared with us all our problems and successes, hopes and fears, enthusiasms and disappointments. He learned to read the Cyrillic alphabet to understand many and to pronounce some Bulgarian words. Even during the international football meetings he was for the Bulgarian team! But the most impressive moment was when Bernhard played on a flute the melody of a very old Bulgarian song - "You are beautiful my forest". That song is a favorite of many Bulgarians. With that song the process of changes started in 1989. It became something of a hymn! And Bernhard learned to play it on a flute and he played it for us!

I will never forget his amazing ability to give deep feeling of support - very serious understanding conversation together with suitable jokes, smiling eyes, a sincere laugh and a large hug. And all these absolutely

natural - as natural as breathing! I felt it so many times - discussing with him our actual social situation, or receiving professional supervision from him, or sharing with him my own personal difficulties or successes. I always had a very good feeling of mutuality and involvement. I am sure I was not specially privileged in this way, he was very open to everybody and this was his way to connect with people.

How to accept that a person with such a large and generous heart, so vivid and full of life is no longer among us?

Bernhard came to educate one of the three Sofia psychodrama training groups, trained by foreign trainers. Sofia - 3 was the only one of these groups to have the same trainer during the whole training. Bernhard succeeded to finish almost alone this big task !

But together with all that he supported very strongly the whole psychodrama movement in Bulgaria. He presented his professional experience and his philosophy to large audiences on open lectures many times. He directed unforgettable cross-seminars for participants from all training groups. When we, Bulgarian trainers, started to lead our own training groups he was guest-trainer to all of them. I have never known Bernhard to refuse to work with somebody's group or to do supervision. And for those who do not know I have to say - he did all this without any payment. As to all other guest-trainers I suggested to Bernhard an excursion in this country as a small compensation. During all these years he did not find time even for that.

Bernhard came to the Psychodrama Center 'Orpheus' for the first time in September 1994 for direct supervision of our team. In March 1995 he came again, this time as a guest-trainer, together with his 'assistants'-puppets . In September 1996 he presented at the open lecture in 'Orpheus' his thoughts about "Violence: a humanistic approach to its understanding and to dealing with it". In the next two days the all students of 'Orpheus' took part in the cross-seminar, directed by Bernhard on the topic: "Dealing with death, illness, grief and loss in counseling and therapy!" Who could imagine in that moment what will happen in August 1998!

The last chance for 'Orpheus'- students to work with Bernhard was on 24.05.97. Again unforgettable work! We expected him in August '98 . But at that time he started another trip.

All co-leaders in 'Orpheus' were his students from the Sofia-3 group. Maybe because of that, Bernhard was our constant supervisor. I wonder how he always found time to speak with us about our work - during his lunch or dinner, or walking on the street, accompanying him to his working place. Some of that supervision is very clear in front of my eyes. The last conversation with Bernhard in the Chinese restaurant in Diez,

Germany, was not only supervision but very big conversation about the psychodrama movement in Bulgaria - I was happy to realize that there was somebody who knew everything about us and understood all of us.

I never will forget his very strong support and recommendation for the two Bulgarian Psychodrama institutions to become members of the Federation of European Psychodrama Training Organizations - Psychodrama Center 'Orpheus' and Foundation 'Psychotherapy 2000'. As always his support was very correct and with a deep respect of the dignity of the supported persons. During that FEPTO-meeting in March '98 in Diez as usual I was in-between many old and some new friends, and he was supporting us very much in different ways. But when Bernhard was around I felt that there was somebody breathing together with us Bulgarians.

This was my last encounter with our Bernhard Achterberg!

We miss you, Bernhard so much.

To be connected with you made our life much more rich!

We keep deep in our hearts your lessons! One of them was:

"We have not to search the meaning of life. We have to give a meaning to life".

Galabina Tarashoeva

Psychodrama training in Bulgaria

Galabina Tarashoeva

Psychedrama training in Bulgaria started ten years ago -in April 1989- and was lead by foreign guest-trainers.

Group dynamic approach

The first important characteristic of our psychodrama which came to our country after about 15 years 'underground' psychotherapeutic movement. A group of 10-15 young psychiatrists and psychologists worked in group dynamic approach with psychiatric patients. We educated ourselves with non officially translated books, discussions and mutual supervision. We worked with the group in our free time without any payment. All this gave us strong experience in working with group dynamics. After that almost all of us passed trough some education and more practice in Art therapy and System approach. This background of most of the first generation of psychodrama trainees was very important as well as helpful.

Some psychodramatists and even some trainers understand and practice psychodrama only as individual work in a group. As if they are afraid to work here and now with the group process and prefer to take refuge by working with the past and the transference of the participants for exemple in a group conflict.

I think we were lucky to have our strong background which let us overcome the missing part in our own psychodrama training, and to avoid reproducing that tendency now when we train our students.

Not only one trainer

The second important characteristic of our psychodrama training is the chance we had to learn from not only one trainer and not only one

school or institute. I think because they follow the ideas of spontaneity and creativity in applying the method, the psychodramatists created such a wide diversity in psychodrama. In the training of Bulgarian psychodramatists, we and also now our students, have opportunities to see many different ways of doing psychodrama and to choose the most suitable. Maybe this diversity created also some difficulties for professional identity in trainees. But at the same time it is giving us richness. Here we worked with trainers from Germany, Sweden, Switzerland, Spain, Belgium, USA, Canada, Israel, Australia.

Independence

The third important characteristic of psychodrama training in Bulgaria is its independence. We are very thankful to all our guest-trainers for their generosity in sharing with us their professional experience. And at the same time we are not reproducing the standards and certificates of any Institute from abroad. We are creating our Bulgarian standards and certificates. We experience all the difficulties of that independence and autonomy -inside and outside! But we prefer it.

Training of trainers and educators

The fourth characteristic of our training follows the tendency observed in all the psychodrama world. Our psychodrama training is mainly reproducing psychodrama trainers and educators. Some of the trainees after that do not apply the method in their professional practice. Most of those who apply it are doing only psychodrama training. And their students also. This tendency is not very strong but exists in our country. The psychodramatists who apply the method are doing it mainly in pedagogy, social work, organizational psychology, theater and prevention. Very rare is therapy. I am part of this tendency, which I do not like and lately I am trying to change for myself.

Psychodrama training : a way to become a psychotherapist in Hungary

Gábor Pintér

Regulation and practice of psychotherapy and psychotherapy training

Psychotherapy has a long history in Hungary, which started with an active professional life at the beginning of the century (the famous "Budapest school of psychoanalysis"). Psychotherapy was eliminated by the political system after 1945, as well as psychology itself. The 60-s and 70-s brought new opportunities for the old and new schools in the field, mainly in the framework of psychiatry and clinical psychology. In 1984 the professional title/degree of "Psychotherapist" came into existence (for specialised medical doctors and clinical psychologists only, by postgraduate studies and examination). Since 1993 psychotherapy has been an official postgraduate course and a 2nd specialisation/degree.

The psychotherapeutic practice runs in inpatient and outpatient hospital departments, clinics, in child or family guidance centres, recently in private practices. The concrete need for psychotherapy is increasing quickly.

The question of financing of psychotherapy by central insurance has not been worked out completely yet. It is a transitional period now from the old global socialist finance system to the new. There is partly an achievement financing system, that means a points system of all medical and paramedical activities in the official medical centres. Psychotherapy completed by a graduate psychotherapist is indicated with high points. Psychotherapy carried out in private practice is not paid for by the insurance companies.

The professional questions of psychotherapy are represented and discussed in the forums of "Professional College of Psychiatry", "Professional College of Clinical Psychology", "Psychotherapy Council" and "Psychotherapy Co-ordination Council". The last mentioned two commissions consist of the representatives of several psychotherapeutic associations and of the universities. The acceptance of the psychotherapy directions also happens here. This means acceptance for the practice and training at the same time. A new psychotherapy school (represented by a non-member association) can apply for acceptance. We have worked out a special entrance process for this goal.

The whole training of a psychotherapist

Level	Content	Duration
1. Graduate (basic univ. dipl. in)	MEDICINE or PSYCHOLOGY	5-6 years
2. Postgraduate (univ. spec. in)	ANY or CLINICAL MEDICAL PSYCHOLOGY PROFESSION (mainly Psychiatry)	3-4 years
3. Second postgraduate (univ. spec. in)	PSYCHOTHERAPY	2-3 years

As you can see, one can enter the official psychotherapy training having already one specialisation: any medical specialisation (for example psychiatry, internal medicine, etc.) for M.D.s, or clinical specialisation for psychologists.

The **psychotherapy** training itself (as university specialisation) consists of 3 parts (phases):

I. Propedeuticum (for trainees with specialisation other than psychiatry or clinical psychology)

II. Clinical phase: clinical training and practical work under supervision of a psychotherapist

III. Method-specific Psychotherapy training

The first two phases are carried out at the accredited clinical training centres, (in general parts of universities or national mental health institutes), - the third phase in the framework of psychotherapeutic professional associations.

In the III phase one has to complete studies minimum in one direction from the accepted/accredited ones. We have always 17 accepted psychotherapy methods in Hungary, for example Psychoanalysis, Behaviour and Cognitive Therapies, Person-Centred Psychotherapy, Relaxation and Symbol Therapies, Short Dynamic Therapy, Family Therapy, Psychodrama, Group Analysis.

Psychodrama in the field of psychotherapy

The use of psychodrama in Hungary began in the seventies, twenty-eight years ago, in the field of clinical psychology and psychotherapy. Psychodrama training started also 1975. Psychodrama now is one of the above mentioned officially accepted psychotherapy methods in Hungary. That means: psychodrama has the same status in practice and training as psychoanalysis and other methods. This way one can become a "Psychotherapist" by studying the basics of psychotherapy in theory and practice and Psychodrama, - without studying other specific methods. But in general in the practice Hungarian psychotherapists learn more than one method.

The main fields of using psychodrama in Hungary nowadays are the mental-hygienic work and groups for promoting self-knowledge and personality development. The clinical use of psychodrama is not very common yet. There are some psychiatric or psychosomatic departments, clinics, psychotherapy centres, where psychodrama is regularly one of the main treatment methods. Some experts use monodrama in the individual therapy. There are working psychodrama groups also in the private practice of psychodramatists.

We work a lot by using psychodrama in the prevention of mental and somatic diseases. It is an important goal of the Hungarian Psychodrama Association nowadays, to give more emphasis to psychodrama in the real therapy field, partly by the training of numerous psychotherapists.

Training of psychodrama psychotherapists: *frames*

The method-specific training of Psychodrama psychotherapists happens exclusively in the framework of the Hungarian Psychodrama Association (in this form established 1989, nowadays 300 professional mem-

bers). To the fulfilment of the III phase of the organised university psychotherapy training (see above) one needs to finish the basic level (ca.400 hrs).

In order to become "Psychodrama Psychotherapist" (CP degree, given by the association) one has to finish the advanced level, too (250 hrs + practice). Prerequisite is the official university degree of "Psychotherapist". Other professionals can reach the degree "Psychodrama Leader".

Short summary of the *training* frames:

I. BASIC TRAINING min. 390 h	1. Admission seminar and interview...	
	2. Self-experience group	min 250 h
	3. Theory seminar	90 h
	4. Supervised assistant praxis	50 h
Qualification I (examination)	PSYCHODRAMA ASSISTANT	
II. ADVANCED TRAINING min.250h + practice	1. Group of candidates	min100 h
	2. Theory seminar	50 h
	3. Supervision	100 h
	4. Practice (leading groups)	
Qualification II (written study and examination)	PSYCHODRAMA PSYCHOTHERAPIST	

The course leading trainer has to have the qualification (specialisation) 'Psychotherapist' and has to be an accepted "Psychodrama Trainer" of the Hungarian Psychodrama Association.

The self experience psychodrama groups are in general common groups of mentalhygienic and psychotherapeutic professionals. We want to save this "mixed" habit of groups. Our goal is now to increase the psychotherapy-specific features in the practical and theoretical training of psychodrama psychotherapists (in theory seminars, practical workshops, the students own group leading under supervision, etc.).

Training of psychodrama psychotherapists : *contents*

Admission

In the first interview of trainees we examine the motivation, personality features, possible psychopathology, main features of the life history, professional background, etc. During the admission seminar (1-2 days long group) beside the above mentioned things we examine the personal reactivity to Psychodrama in praxis, the ability to work creatively and spontaneously in the group, the ability to "acting in", etc.

Basic level

In general in the self-experience groups we work in a protagonist-centered way. How the group plays the theme always comes from the group process. We often work in surplus reality and future projection. Techniques of "Anti-role", "Social Atom" and various forms of sociometry, empty chair, hot chair, magic shop, nonverbal exercises are often used. The individual Psychodramas are in general long (without feedback 2-3 hours,). The feedback is also very important in the order of sharing - role feedback - identification. Processing does not always follow.

The theoretical part consist of psychodrama ground theory, psychopathology, developmental psychology, ethics, group dynamics, specific questions of psychodrama psychotherapy.

The co-leading practice happens in general in the original training group, in co-leader role. Other possibility to absolve this phase by leading real groups as co-leader, together with a psychodrama trainer.

Advanced level

In the group of trainees students conduct whole sessions or days in pairs. The trainer does not influence the process in general, only if it is needed in the interest of the actual protagonist. After the session we have a long feedback process about the leading.

Theory: specific morenian and new theories in psychodrama. We connect psychodrama theory with other new theories in psychology and psychotherapy.

Supervision: mostly in group form, but min. 30 hrs. individual by a psychodrama trainer. The content is of course the students own psychodramatical leading practice outside the group. For psychotherapists it is obligatory to lead one group of patients with closed supervision.

For qualification in various levels we use several types of protocols, personal qualification in the group, examinations. At the end of the training students have to write a study about one theoretical issue, illustra-

ted by their own psychodramatical work. The final examination happens in the presence of a board, that consists of the group leading trainers and other, independent trainers.

The Training Committee of the Hungarian Psychodrama Association is developing the curriculum constantly. The next change will be the incorporation of various workshops in the curriculum (by various issues and trainers), and increase the clinical-therapeutic weight of the psychodrama training in theory and praxis.

Futuropractice : training of Russian psychodramatists

Nifont Dolgopolov

This article is dedicated to Anne Schützenberger, great French psychodramatist, who speaks Russian perfectly and always supported Russian psychodrama and psychodramatists. Anne visited Moscow with J.L. Moreno in 1958 and it may be due to her Russian roots and speech, that the effect of psychodramas made in Russia multiplied. Personally, I am deeply grateful to her for her beautiful work which I saw and learned a lot from. I am also grateful for her human support in different difficult situations [last time it was in IAGP congress where with her usual firmness and clarity she defended the rights of Russian psychodramatists to participate with reduced registration fee]. This article appeared also thanks to Anne as it was written for the 80 year anniversary book in her honour. I also thank Zerka Moreno and all FEPTO members and especially Pierre Fontaine for inspiration, motivation and support in creating this text.

Göran Högberg began a great psychodramatic attack of the Moscow psychotherapeutic community in 1989 [at the request of the newly created Association of Psychologists - Practitioners] . It was then supported by a brilliant international set of outstanding psychodrama trainers: Natalia Novitzky [Finland], Eva Strömberg-Fahlström [Sweden], Paul Holmes, Marcia Karp [Great Britain], Anne Schützenberger [France], Gretel Leutz, Ella Mae Shearon, Jörg Burmeister [Germany], Sue Daniels [Australia], Monica Zuretti [Argentina] and many other European and American trainers. Soon Russian psychodramatic field began to blossom and even bear fruits.

In 1990 in the lounge of one of the lecture halls in Moscow Pedagogical State University, maybe the first psychodramatic scene was constructed [Nifont Dolgopolov, Psychodramatic Center ALF]. The first consistent exercises in psychodrama with students and clients began on this scene. A long-term program of training of Russian psychodramatists by Western trainers also took place here...

Soon a Russian Association of Psychodrama was created [President - Elena Lopouchina], and long-term psychodrama training courses began in Moscow and other regions. The main Russian trainers were Elena Cherepanova, Nifont Dolgoplov, Igor Kadyrov, Elena Lopouchina, Katya Michailova, Andrey Shadura, Victor Semyonov. Soon a new wave of Russian trainers appeared - Tatyana Bessonova, Irina Dyachenko and others. Russian psychodramatic regions: Moscow, Barnaul, Ekaterinaburg, Krasnodar, Krasnoyarsk, Nizniy Novgorod, Novosibirsk, Riga, Rostov-Don, Tula, Saint-Petersburg, Vladivostok, Voronez, Ulyanovsk. All over the country new psychodramatic groups appeared...

Several institutes offering psychodrama training opened: Institute of Group and Family Therapy (director -Leonid Krol) , Institute of Gestalt and Psychodrama (director - Nifont Dolgoplov), Institute of Psychodrama and Role Training (director - Elena Lopouchina). Andrey Shadura created a wonderful play-back theater. Many medical-psychotherapeutic and psychological-pedagogical centers have psychodramatic programs.

Elena Lopouchina and Nifont Dolgoplov became co-founders of the Federation of European Psychodrama Training Organizations (FEPTO), Russian psychodramatists took part in psychodramatic conferences and meetings in Copenhagen, Oxford, Louvain, Jerusalem, Sulzano, Buenos-Aires and London.

On the one hand, Russia is making its first steps into the world psychodramatic community; on the other hand, traditions of Russian theater and the carnival-type Russian mentality [it is not by chance that Russian professors opened the Theater of Spontaneity in the 20s] strongly nourish the original energy of Russian psychodrama.

In this article we will touch on only one idea, which grew up on the Russian soil at the very beginning of psychodrama development in our country, and in its turn strongly influencing further growth of psychodramatic method in Russia...

The idea is connected with the theme of the Future powerfully vibrating in Russia at least from the end of the 19th century till the end of the 20th [bitter tongues say that this is because Russia never had a sweet Present]. Dreams about the future before the revolution at the beginning of this century, theory and practice of constructing the new socialist society in the 20s and 30s, post-war restoration and new five-year projects in the 50s, perestroika in the 90s ... Almost all of twentieth century Russia was looking forward, anticipating and making projects. Psychodrama is one of the few methods that have power not only over Past and Present but also over the Future. This is because any surplus-reality can be created on the psychodrama scene. Also, the chief thing is that the

protagonist can enter it and receive real emotional experience and if he wishes he can change it. So the idea is to give the opportunity to the 'hero' [or to the whole group] to be in touch with the Real Future ...

We call this type of psychodrama, dedicated to the 'traveling to the Real Future' *Futuropractice*. (Futuro - naturally future, and practice is of course practice, i.e. a psychotherapeutic method for practical work with individual clients and groups).

As every other type of psychodrama it is first of all an emotional journey. At the beginning of action, the wish to investigate some zone of the Future emotionally important to the protagonist is necessary. During all the action feelings and emotional experiences are at the foreground. Whereas making meaning and reflections about the new experience are in the background.

The name Real Future needs clarification.

Usually action in classical psychodrama develops from the primary problem scene in the Present for the protagonist [of course we consider the simple case where the hero is sufficiently focused on his theme and knows the actual scene his psychodrama needs to begin with] to the scene in the not so far Past and so on to the depth of his life, to the basic scene - usually in his/her childhood, where the main psychic contradiction is situated, connected with the needs for conflict and/or contradictory relations with parents and so on.

The classical ring of psychodrama after the acting out in the basic scene is completed by returning to the primary scene. If the emotional contradiction is somehow resolved in basic and other scenes - the primary scene transforms from the problem one into the resourceful scene, giving the hero new power and energy for his real life.

One of the intermediate scenes can be seen as Fantasy about the Future, and quite often it is resourceful for the client because usually we dream about good things, about what we need and what we lack. We emphasize that in most cases we can call these scenes - Fantasy Future. [Simple example: if we ask a child "What do you want to be?" and hear the answer "I want to be a cosmonaut" we can double this answer probably as I dream about a heroic Future and it may have to do nothing with the Real Future.

We stress immediately that Real Future doesn't mean, that events and relations shown in psychodrama will definitely happen in the reality of the Future [will become objective reality]. We usually understand for example that scenes from the Past shown in psychodrama undergo at least double transformation. Firstly, objective events transform to subjective perceptions of the hero [psychodrama is materialization of the

subjective, inner world of the protagonist and is subordinated to the law of subjectivation]. Secondly, these past events themselves and past subjective perceptions of these events are severely reconstructed by some persons as time passes by (law of reconstruction). (There is one more type of transformation, depending on the directors staging of different events on the psychodramatic scene - but if the essence of emotional experience is preserved, this type of transformation in the context isn't meaningful).

The Past can be marked as Fantasy Past if the hero experienced it emotionally, mainly as: I would like if it had happened this way and called Real if I feel that it was like that and that this is why I live now accordingly .

Similarly, (on the basis of the type of the protagonist's emotional experience) we can differentiate Fantasy and Real Future. I would like it (Future) it will be such (Fantasy) and opposite -I feel that it will be such (Real). The second part of experience connected with Real Future can be expressed as and probably that's why I live today accordingly

Since the Future hasn't happened yet [it is the virtual world] one more type of emotional experience may be referred to by the Real Future: I feel that if things will go this way I will experience it in such a way! (By the degree of probability of reality for the certain person we differentiate Probable Future - the probability of it's reality is high: I feel that it will be such! and Possible Future -the probability of it's reality is low or unknown : if it happens, I will experience it this way!)

These theoretical reflections can be considered as pure casuistry or manipulation with words but psychodramatic practice [and Futuroprati-ce is first of all a practical psychotherapeutic method] displays crucial differences between Fantasy and Real Future.

Let's give an example from the psychodrama of M. She is 32, divorced, lives with her mother. Her relations with her mother are extraordinarily emotionally strained.

The protagonist enters the scene of Fantasy Future, connected with her mother's death, with words like "I can't bear your death, I feel [oh, these words are about feelings!] that I'm dying myself (during this solilo-quy her voice is pathetic and exalted, but her face is almost calm and her lips are slightly twisted - maybe with a grin?)"

And now the protagonist gradually turns to Real Future: "by the way I am glad that you are dying... You gave so much pain to me, deprived me so much joy , that I think it's fair that you are suffering now while dying ... (cruel scene but much more close to real experience of the hero) ... And how I dreamed you would be another mother!"

Here the director naturally helps M. to stage the scene with another mother before he asks at what time M. would prefer to make this scene: in the Past, in childhood, or in the Present, in actual relations with her mother. M. chooses the scene in the Present. Meeting with another mother - typical scene of so called surplus reality - the experienced psychodramatist will say, and he will be quite right.

Futuropractice doesn't cancel and doesn't rename surplus reality, it just differentiates it in Fantasy and appearing Reality.

So in the following psychodrama surplus reality scene with the mother again begins with Fantasy: Mother enters the room and sees the daughter tired after work and says: "You are probably tired, girly, just lie on the bed, take a rest, and I shall make dinner..." And the daughter's response is: "Thank you, mummy, I will take a rest..."

And when the protagonist in the mirror position looks on this lovely scene from aside, she drops involuntarily with sadness and bitterness: "Of course it's a beautiful picture, but it's unreal, it cannot be this way..." "And how can it be? How can it be more real?" picks up the director and helps M. to stage the scene in her nearest real future.

And quite another scene happens. Mother meets her daughter after work, as usual with irritation and grumbling, but daughter instead of as usual taking offence and shrinking in herself into hopeless retirement in her room, suddenly says: "You know, mother, I am sick and tired of swearing and snarling at each other. Let's speak to each other in a human way..."

Further on the matter of techniques. With the help of two members of the group [then the director also adds multiple doubles from the group] doubling M. and her mother, beginning with the words "I never told you before and I always wanted to say to you...", real dialogue - merging together. In this meeting, two adult women exchange feelings stored for many years which oppressed both of them, role reversed, and finishing their meeting with not new, but eternal words: "Forgive me please, girly, I love you..." - and back: "I forgive you... And do you also forgive me... I need you... I hope you live longer... I also love you. aswell".

Deep experience in the scene of Real Future has very often two positive consequences for the protagonist:

The time, when the scene took place may considerably shift to the nearest Future [up to the Present becoming Future], so we can notice the acceleration of time.

Transference from a psychodramatic situation to real life of the hero happens very often easily [on the basis of emotional catharsis and rise of

energy, without any additional behavioral training rather the effective learning of new role behavioral patterns happen - realization into life increases.

Also here: our hero managed to speak with her mother in such way just next day after psychodrama, in her own words, as she never achieved before...

Strictly speaking the primary cruel scene with pre-death dialogue with the mother didn't disappear totally from the consciousness of M. and from her Real Future - but at least it converted from highly probable into possible with a low degree of probability and as a result of psychodrama and further conversation with her mother in life [see above difference between probable and possible]. And vice versa the final scene of mutual forgiveness and love converted from Fantasy Future into Probable Nearest Future.

So Futuropractice is a technology of changing the probability of emotional events in the Future.

The three mechanisms of Futuropractice [acceleration of time, increasing of realization in life and changing of probability of future events] makes it rather effective for many applications, connected with making projects happen and with realization in life (it equally concerns individuals, groups and organizations).

In particular, the realization of long-term training programs of psychodramatists themselves. Especially as there are a lot of problems in the realization of any every long-term project [including educational ones] in Russia. For example, psychodrama training problems are:

- there are not enough possibilities for thorough professional selection to the training group;
- the level of psychological and medical education of trainees differ a lot;
- educational motivation is often mixed with personal experience motivation.
- because of unstable political and economical situation in Russia, trainees cannot take complete responsibility for the self-support of time, financial and other issues of their education;
- the possibilities of psychological and psychotherapeutic work with clients and groups, and the fulfilment of certification requirements are not stable enough;
- long-term programs don't even have constant room for studies... and so on.

How can Futuropractice help? Just a few examples.

At the beginning of training program, I almost always make Futuropractice connected with the movement of participants through a 'time spiral' [convenient with individuals] or through 'parallel time lines'^a [more convenient with the whole group], from the beginning to the end of the training course.

Both trainer and trainees experience and became aware of a lot during this 'journey'. How real is for everybody turning step-by step into a psychodramatist... What real difficulties appear at every step and how to overcome them... What is really important to learn and receive during the education. What awaits everybody at the end of training... How is the certification process experienced ... And many other things are learned by the trainee during this travelling towards the Future. After this journey, the responsibility of many trainees is transformed from a Fantasy Responsibility to a Real one.

...Or at the end of a training program [after the certification] many participants ask themselves to direct Futuropractice connected with the 'life after death' of the group, as in many regions of Russia there is not even a general psychotherapeutic community for good professional support, not to mention a psychodramatic one... How to find clients... How to assemble psychodramatic groups... How to receive and to find support... What way to choose to go further... How to organize and develop a community of colleagues and like-minded persons... Psychodramatists have even more questions and emotional experiences after the training than before...

More fine results from Futuropractice

The introduction of the double from trainees 'for support' of the director-trainer as of the very early stages of training (as of the first cycle of education) leads to considerable acceleration of learning of the director's role by students (even if this double was silent during all the psychodrama...). Or...

During later phases of training, when the beginner-director in the case of difficulties takes the role of more experienced himself (for example five years older!) in many dramas he escapes shameful impasse or total failure ...

And surely Futuropractice has its place in the content of psychodramatic training. "Past, Present, Future. Futuropractice. Psychodramatic work with Time Perspective". - is one of important theme in the training program.

And still actual... Autumn of 1998. If you look out of the window - they say, Russia is again in some crisis... What will be after...

I am deeply grateful to all psychodramatists, who were my direct or involuntary teachers and taught me not to be afraid of looking forward... to the Real Future...

Psychodrama with university students in clinical psychology: theory, action and evaluation

Leni Verhofstadt-Denève

Introduction

The concrete question I would like to answer in this article is the following: is it possible to set up meaningful theoretical courses and workshops on psychodrama (PD), with one's own students taking into account that PD works with personal contents. Several universities have integrated PD in the curriculum of psychology students. There is a great variety in the number of hours: from a brief introductory workshop of a couple of hours, to a weekend and even a fully structured series of PD sessions. The following are a few examples of directors who applied or still apply PD with their students: Ada Abraham (Hebrew University, Jerusalem, see Abraham & Schützenberger, 1982), Anne Ancelin-Schützenberger (Université de Nice), Didier Anzieu (Université de Nanterre, Paris, see Anzieu, 1970), Pierre Fontaine (Université Catholique de Louvain, see Fontaine, 1972, 1975), Claude Guldner (University of Guelph, Canada, see Guldner, 1990a, 1990b), Peter Kranz & Kathleen Houser (Eckerd College, Florida, see Kranz & Houser, 1988a, 1988b; Kranz and Huston, 1984; Kranz and Lund, 1990), René Marineau (Université Québec, Trois-Rivières, Canada, see Marineau, 1987), André Monteiro & Esly Regina de Carvalho (University of Brasilia, Brazil, see Monteiro & de Carvalho, 1990).

I confine myself here to analyse the way in which PD is organised for students of Clinical Psychology at the Faculty of Psychology and Pedagogical Sciences at the University of Ghent, Belgium. In the third and fourth years of the curriculum for clinical psychology, a theoretical introduction to PD is given in the courses of Clinical Developmental Psychology and Developmental Psychotherapy (7.30 and 15 hours, respectively; see a.o. Verhofstadt-Denève, 1988a, 1988b, 1994, 1995, 1997, 1998b). In the

fifth and final year of the curriculum the complete practical seminar Developmental Psychotherapy (45 hours) is spent on a practical approach to PD. Students are thus given the opportunity of gaining a fairly realistic experience with PD, preparatory to eventually following a complete training programme in PD after graduation.

The following sections will be devoted to (1) a concise description of how I became acquainted with PD, (2) a synthesis of the underlying theoretical framework, (3) objectives and practical organisation of the PD experience, (4) a description of a few sessions, (5) an evaluation of PD by the students and (6) finally some conclusions and recommendations.

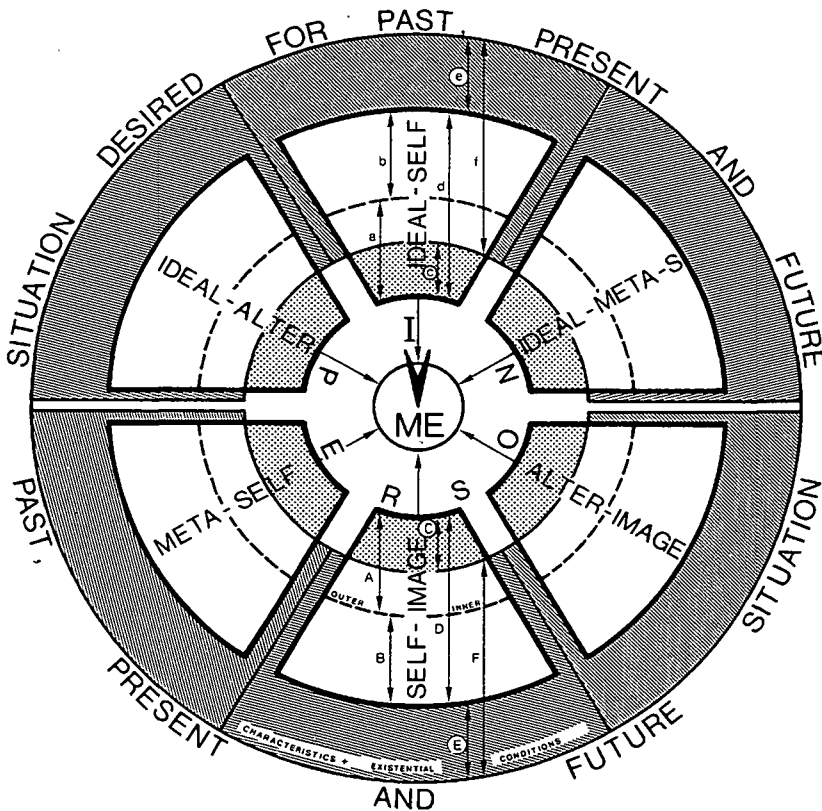
How I became acquainted with psychodrama

I am involved with the teaching of theoretical and clinical aspects of developmental psychology since 1970. Although my interest in these courses was very great, I missed somehow a personal engaged and vivid element, both for myself and for my students. I assume Guldner describes the same feeling when he remembers a conversation with Moreno: I recall an evening with J.L. Moreno down at the cottage when he was discussing the transformation of learning. I do not recall his exact words, but the gist was that the result of traditional learning methods, in which the instructor taught and the students passively took in what was said, was essentially the death of creativity (Guldner, 1990a, 52). One of the most decisive moments in my life was my meeting, in 1979, with Deant and Doreen Elefthery. They made me experience PD in a group environment which was fundamentally secure and respectful of humane considerations. My first international workshop week with the two of them fully convinced me that I could work in the same spirit with my own students.

My eagerness to apply the techniques of PD in practical workshops did not prevent me from asking myself a number of questions: is it at all possible for a professor to function as director in PD with own students? How can I evaluate objectively my students for that course? Is it possible to dramatize personal problems if one deals with students who meet each other every day. It is Didier Anzieu's beautiful article in the *Bulletin de Psychologie*, "Le psychodrame analytique collectif et la formation clinique des étudiants en psychologie" (1970) which provided the effective motivation to accept the challenge. Today, after 15 years of work with my student groups, I am convinced that PD is the most meaningful experience I have offered them.

Theoretical framework

I use an Existential-Dialectical Developmental Psychotherapy (EDDP). This theoretical framework is inspired by, among others, basic ideas of Moreno, in whose writings several passages occur where he stresses the great impact of dialectical oppositions and existential themes on psychosocial development (see Moreno, 1946, 1959a, 1959b; Moreno & Moreno, 1969; Moreno & Elefthery, 1982). In an earlier publication (Verhofstadt-Denève, 1988b) I outlined the basic principles of this EDDP, more particularly the Phenomenological-Dialectical Personality Model (Phe-Di PModel) which is at its core (see Fig. 1). In this model, the phenomenological aspect refers to the unique subjective content which every human being attributes to the self and to the surrounding world. The dialectical aspect on the other hand refers to the underlying process which gives rise to these contents and makes them develop. The theory is discussed more extensively in Verhofstadt-Denève, 1988a, 1994 and 1998b. The present chapter repeats only the salient points.



In the Phe-Di PModel the PERSON is viewed as a dynamic I-ME relation, in which the I (as the subject) is capable of reflection on the ME (as object). The reflection of the I on the ME, as viewed in this model, is more comprehensive than the conventional « self » -reflection, since the ME contains not merely the self, but also the whole social and object world. Of course, the others do not belong to my PERSON, but my subjective phenomenological constructions about the others and about the world do, and we must often work with those constructions in therapeutic situations. This view can be compared on several points with the scheme proposed by William James (1950, 1961), who splits the SELF (to be compared in the present model with the PERSON) up into I ("the experiencing aspect of self as knower") and me ("the empirical aspect of personal experience, the knowledge of self as object or self as known"). It also reminds us of Sartre's thesis that human beings are simultaneously consciousness (*pour soi*) and object (*en soi*) (Sartre, 1949, p. 33). Comparable notions are to be found in George Herbert Mead (1964), Anne-Lise Løvlie (1982a, 1982b), and in the narrative approach taken by Hermans (1992a, 1992b) and Hermans & Kempen (1993).

Among the multitude of personality constructions I distinguish six major dimensions each corresponding with a specific question:

- Who am I, with my potential and my shortcomings? What (sometimes contradictory) roles am I playing? Answers to this questions refer to the Self-Image.
- This Self-Image is continually compared with the perception that we have of various other people: the question What are the others like? refers to the Alter-Image. Very important here are the significant others: the parents, the siblings, the partner, the children... etc.
- If, in this Alter-Image, one tries to form an idea of how one's own person is viewed by the others, one reaches the important sphere of the Meta-Self.

Those three dimensions (namely the Self-Image, the Alter-Image and the Meta-Self) are counterbalanced by three ideal-images:

- The Ideal-Self, with the corresponding question Who would I like to be or become?
- The Ideal-Alter, with the question What should the others become like?
- The Ideal-Meta-Self, with the question How should the others perceive me?

As I have shown elsewhere, those six I-questions constitute the cornerstones of a therapeutically practicable and "living" Phe-Di PModel (Verhofstadt-Denève, 1988b).

This Model gives special attention to the way in which the existential conditions are experienced in the light of the six dimensions described above. Research shows that it is at a much earlier stage than one would expect that children, and later on adolescents as well, are very much concerned with fundamental existential issues closely bound up with the specific human condition of oneself and significant others (Anthony, 1971). When a group has reached a high degree of familiarity and security, the members of the group will inevitably raise deeply human existential issues about origin, destiny, and finiteness of oneself and important others; about personal freedom, choice, responsibility, separation, loss and aging; and all this will be imbued with feelings of anxiety, guilt, loneliness but also the joy to be (Mijuskovic, 1977a, 1977b, 1979; Yalom, 1980). It is important that individuals should recognise these issues in themselves, and that they should interpret and accept feelings of anxiety and guilt as normal and ontological, so that they may be able to enjoy every moment of life to the full, vividly and consciously (May, 1969; Mullan, 1992; Yalom, 1980).

At each of the six dimensions, an individual can make reflections from three different planes of time. Each of us has a more or less clear image of the person we are today, of the child we were once, and of what we will probably be in the future. Moreover, in each dimension a distinction can be made between an external aspect (the way we behave externally) and an internal aspect (what we think and feel). An adolescent might say to his father You destroy all creativity in me. But at the same time he might be thinking How can I say this to him; after all he means well. Here we have the external Alter-Image versus the internal Alter- and Self-Image at work. Therapeutic sessions must offer an opportunity for expressing such hidden contents. It goes without saying that the I-ME reflection is not confined to the level of consciousness. One does not have to be an ardent Freudian to recognize the enormous impact of the unconscious on the Self-Image and on the image that we have of others.

A next important point is that the subjective phenomenological constructions that we make of ourselves and the others may very well show "mistakes and gaps". Alternative interpretations are certainly possible. Thus a sprightly adolescent girl might think herself frightfully ugly because she has a slightly turned-up nose (Self-Image), and she does not realize that this is why most people call her lovely. And when somebody is in love, he or she may often have fallen for their own subjective construction of a given person (the Alter-Image) and not for the "real"

individual. The subsequent disillusion may hit hard indeed! From a clinical-therapeutic point of view it is essential that the therapist should proceed on the basis of the subjective phenomenological constructions, however bizarre and unreal they may seem. With the support of a secure therapeutic environment, the client can then discover more adequate, or at least alternative interpretations about the self and the world.

As said the six dimensions of the PERSON refer to the content or the result of the I-ME reflection, and the dialectical component of the Phe-Di PModel refers to the underlying motivational process. One important aspect of this view is the positive interpretation of oppositions, and the experience of conflicts at least as signs of psychic energy, and the possibility to change. It is noteworthy however that the experience of conflict is a necessary though not sufficient condition, for the development of personality. Of course conflicts can have a destructive effect as well! This view is underpinned by my own follow-up research and therapeutic practice, and by theoretical interpretations from a dialectical developmental psychology (see Verhofstadt-Denève, 1985, 1988a, 1991, 1994, 1998a, 1998b); Verhofstadt-Denève et al., 1993, 1994, 1996; Riegel, 1979; Buss, 1979; Basseches, 1984; Bidell, 1988). The assumption is that the six personality dimensions have to relate to each other in dialectic constructive oppositions. It is an important corollary that the I-ME reflection should ease up and partly integrate too rigid, habitual constructions about oneself and the others.

The ultimate goal of EDDP is the development of personality through the individual's discovery of his/or her shortcomings and especially of the potentials and strengths. From this perspective it will be tried to break up the subject's fixed "unrealistic" constructions of her- or himself and of significant others; to this end, the protagonist, (with the help of the therapist and an involved group), will try to discover alternative and more flexible interpretations and characteristics. In so doing, too extreme oppositions between the client's subjective phenomenological constructions and "reality" can be reduced, and the possibility of psycho-social alienation lessened; or as a student said at the end of a session: I have never thought of it in this way... I thought I was weak because I often get tears in my eyes... But I can look upon that as a creative and artistic trait in me which makes me more sensitive to what happens to others... Perhaps that's why my essays are so good, as my teacher always says... Who knows, I might become a fine writer!

The means for achieving alternative interpretations and self-realization is to activate I-ME reflection upon oneself in relation to significant others.

The condition is the feeling of unconditional acceptance of one's own personality with all its potential strengths and weaknesses. In the Phe-Di PModel positive self-appreciation is viewed as the prerequisite of personality development. It also serves as a buffer against existential anxieties, as is convincingly shown by the experiments of Greenberg et al. (1992). If there is no self-appreciation (or positive Self-Image) and no appreciation by others (or positive Meta-Self), the process of development is apt to stagnate or even deteriorate, and anxiety will gain the upperhand. The dialectic force will then become a negative one.

There are various theoretical frameworks and methods with which the I-ME reflection can be activated. My preference goes to using action- and drama-techniques on the basis of the above developmental therapeutic framework. My preference goes also to working with groups. One of the director's major tasks is precisely to take full advantage of the constructive forces in the group. The group members, and especially the protagonist, need to be convinced that they are secure: In this group nothing bad can happen to me. To this end the director must try to set up an atmosphere which provides the greatest possible feeling of security, and unconditional respect and privacy of all group members. If these conditions are met, the group members will feel encouraged to an in-depth I-ME reflection. Nothing must be imposed from outside, as one student said: "You can do and say anything, and nothing must be done, as long as we don't hurt each other". A safe atmosphere is the ultimate matrix for spontaneity and creativity.

Objectives of psychodrama activity with students and practical organisation

The goal is obviously not that licentiates should pose as psychodramatists after a mere six or seven sessions. What we aim at, is to give them the opportunity of experiencing most intensely the various aspects of PD, so that they are in the possibility to answer the following key questions:

- What is PD? What are its major methods and techniques?
- Is this a method which agrees with me, and which I might wish to deepen in a specialist course after graduation?
- What does it feel like to function as a group member and perhaps as the protagonist?
- What is the connection with the theoretical developmental-therapeutic framework which I studied last year?

How to select the participating students? Actually, the students select themselves by freely choosing their major course among four electives in the fourth and fifth years: Behaviour therapy, Client-Centred therapy,

Psychoanalytic therapy, and Developmental psychotherapy. The students know perfectly well that the last elective, involves PD mainly, and those who opt for this particular course are therefore deeply motivated to take part in PD sessions. The size of the groups is some 10 students on average. Initially I worked with smaller groups, but recently I have also worked with larger groups, sometimes of up to 20 students. There are 7 sessions from 16 to 22h, on Fridays, in principle for 7 successive weeks.

Some glimpse out of the sessions

The proceedings are described in the reports written by the students themselves. The following presents some reflections about the first and the third session.

The first session

•The first session is crucial for setting the mood of the entire series. A student reports this as follows:

November 8, 1996. Today is the day. The beginning of the practical seminars which I have been looking forward to for a couple of years. My curiosity and interest in the "mysterie" of PD were aroused as early as the second year by Professor Verhofstadt's enthusiasm. I did not really understand it, but it sounded exciting enough, and I wanted to experience it myself. The mood is a little tense. There is an air of expectation and of some anxiety: "I won't dare to say anything personal, some of these people are really strangers, ..." However, when Professor Verhofstadt, in a good mood, quiet, and self-assured introduces the first session, I can feel the tension and anxiety gradually ebbing away.

The director (our professor) reminds us of the objectives of the course and of a number of understandings:

- timing;
- the chief objective of the sessions is not therapeutic but didactic, but that does not mean that there can't be an extra gain in the personal field;
- there is a very strong emphasis on the elements of freedom and voluntary participation;
- there is no evaluation of what happens during the sessions, nobody should feel he has to achieve something. The final marks for this course are based on a feedback paper containing a reflection on the proceedings and a theoretical interpretation based on the seminars and the Phe-Di PModel.
- Extremely important is the unconditional respect: we are here to learn and to help each other; it is totally exclude to criticise anybody.

Next we have the first warming-up exercise. The director slowly leads the thoughts and the imagination of the whole group ... Then follows the 'empty chair' technique... You can feel comprehension and respect for the others growing... And then it's time for a cup of coffee or tea ²

Although the first session was sometimes fairly emotional, it was great fun at the same time... The remarkable combination of collective existential seriousness, companionship and relaxed togetherness has me look forward to next week's session!

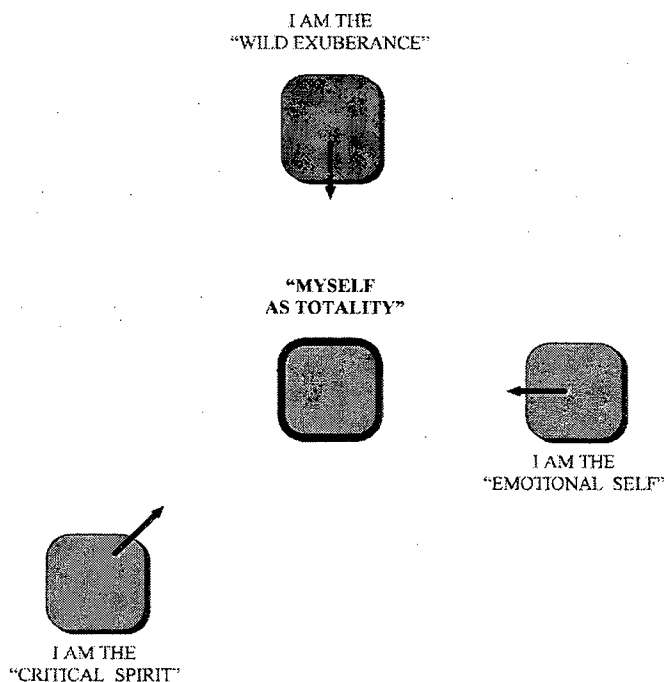
The third session

•The following is part of a report about the third session, as described by Jane (the protagonist)

First the Warming-up. The director asks the group to consider the theme(s) each of us could work on if one would like to be the protagonist. Christel tells about her grandmother, whom she had not seen when she died, and how sorry she felt about that: perhaps she could talk with her in a PD session?... I myself (Jane), I often have these strong contrasting feelings, I am emotional and then again critical, and it is sometimes quite a chaotic mix. I believe it would be rewarding to work on these parts in myself... The stories are honest, touching and funny too. It's great! The wealth of experiences in this group is astonishing!... And then it's time for the common lunch. We are asked not to discuss the themes dealt with any further during the break.

After lunch break the director asks who would like to be the protagonist... I feel I would like to step forward but I hesitate. I wait a little... and suddenly I hear myself say "Yes, I would like to!". My 'critical self' urges me to accept the challenge. And so we embark upon the PD. The director changes places with the person sitting next to me, and asks me a few questions about the topic. The physical presence of the director reassures me...

Next comes the Action-stage. The director stands up and invites me to follow her into the circle formed by the group. At first I am not really at ease, I can see everybody watching me. But the support from the director makes me feel secure. She asks me to take a chair which represents myself as a totality. Starting from this totality I distinguish three components in myself.



First I choose a red chair for the enthusiastic, naive and somewhat foolish part in me. With the help of the group members who double me, I nominate this part as my wild exuberance. (Doubling is a typical PD technique where group members can help the protagonist by way of formulating some statements in the I-form as if the protagonist herself was speaking. The protagonist can always deny the statements). Now the director asks me to stand behind the chair and to say in the I-form who I am. In doing so this chair becomes a vivid symbol of some part of myself. The strange thing is that I feel actually relaxed standing behind the chair. Then I choose a chair for my second component, the critical and evaluating spirit, looking at things from a distance, considering and arranging things. My third component I portray as my emotional self. I position myself, my totality, and my three components in a specific meaningful place in the room. The director asks questions of each of them: Who are you? What would you want to be like? How do important others perceive you? How should the others perceive you? How does Jane perceive you? How do the other components perceive you? What do you think of them? The fact that I give answers in the I-form, from each of the respective positions, has a clarifying effect, structuring the whole and at the same time putting it in perspective. I realise fully well that the director structures the action from a technical point of view, but that it is me who is asked to make the decisions which relate to contents. This provides me security. I no longer feel any reticence towards the group as it has faded away into the background, though I still sense the supportive presence. There are a lot of doublings from group members. Often I don't even know who is standing behind me and doubles, but it does give me a good feeling, and it doesn't matter if the doubling is not always completely correct, for I can always set things right. The doubling technique creates a sense of personal involvement and of being understood by the group. The end of the action is now near, and by way of conclusion I can say something to my three components and to the whole self. I feel a little moved and I stammer something like « I'm glad to have all of you! » . I derole the symbols into chairs again, and then we walk back towards the group and towards the room, quietly talking about what has happened this specific evening.

Finally the Sharing- stage. I find the sharing very supportive. It is a relief to hear that many participants have recognised certain things as common to them too. So I feel they understand; I am no longer on my own. True, I am still as in a dream, as if I had walked through an unknown dimension, but the overall feeling is one of warmth. Clearly, the cohesion of the group has grown thanks to my PD, and I find that a unique experience!

The following is part of the theoretical interpretation of the action stage as written down by a member of the group on the basis of the Phe-Di PModel described above.

It is obvious that the basis of the action is the protagonist's subjective phenomenological construction of herself, in which her Self-Image is split up into three parts. Initially these three components were described rather vaguely, but as soon as the I-ME dynamics are activated by means of PD techniques, these components acquire a more definite shape and become more clearly outlined and distinct from each other.

This explicitation also makes intrapsychic contrasts more specific: for example, the emotional component and the critical spirit may wage a fight for power, in which the emotional component will reproach the critical spirit for being too harsh and too demanding, whereas the critical spirit may find its opponent too weak and too tolerant to the destructive "wild exuberance".

In this way the protagonist experiences an opposition between the external and the internal component of her Self-Image. Apparently this opposition emerges in her emotional component primarily: sometimes she is very much hurt by remarks from important others, her father for example (internal Self-Image/Meta-Self), but under the influence of her critical spirit she tries to hide this for the outside world and acts indifferent (external Self-Image). The protagonist finds that this opposition can give rise to marked discrepancies between the Meta-Self and the Ideal-Meta-Self, in that she has the impression that others do not always notice her sensitive emotional side (Meta-Self) and do not take it into account, though she wants them to do so (Ideal-Meta-Self). The different components of her self enter upon a dialogue and in so doing they gradually come to see the use of their partners for the overall personality and they begin to appreciate each other. It will be clear that the partial and dialectic integration of oppositions will help to achieve the all-important positive self-acceptance of the protagonist.

Evaluation

My psychodramatic work with my students has meant very much to me personally. However, the evaluation that the students themselves make of their psychodramatic work is of course most important. For this reason, after the totality of sessions the students are given a questionnaire which they are asked to return anonymously (in a mailbox) within the next thirty days.

The following questions are asked:

1. What do you think are the objective of these exercises?
2. Do you think these objectives are achieved?
3. Do you believe these sessions had any effect on you? If so, in what way?
4. Do you think these sessions influenced the relations between the members of the group, even outside the sessions as such? If so, what was their effect?
5. How do you assess the fact that the director is at the same time your professor and her assistant?
6. Was the number of sessions adequate or not? (if necessary, indicate reasons why)
7. Any further suggestions or comments?
8. We are interested in your general impressions.

With very few exceptions, all the students returned the questionnaires. The following discusses the answers obtained over the last ten years. The overall number of students is 111.

The analysis of **questions 1 and 2** shows that most students had a clear and correct picture of the objectives described, and were also of the opinion that these objectives had been achieved. A striking finding is that a large number of students not only put forward the didactic aspect, but also explicitly underline the importance of learning-therapy and personal growth, which they feel should be an essential element in their training as clinical psychologists. The following quotations from their answers will illustrate this point:

PD has urged me to reflect on the I-ME relation: I have acquired a greater understanding of myself, and my relation with important others. I trust this insight into human nature will be beneficial to my therapeutic work with future clients (S76). - I have seen theory come alive in practical work. A delight! (S69). - In your view (the director's), the objective of these sessions was a didactic one first, but as the sessions progressed I felt a personal goal come to the fore: one which enriched my personality and my life, and which was even therapeutic (S29).

Question 3, dealing with the effect achieved on themselves and with what they had learned, was given a very positive answer by 107 students:

I always felt weak, but thanks to the others I realised I am stronger than I gave myself credit for. Moreover, I was deeply impressed with the close bond that grew among the members of the group, a blissful feeling of acceptance and understanding (S81). - In the five years of the Faculty's curriculum we are told of so many dozens of therapies, but their practical uses are not always very evident. I am convinced of the therapeutic potential of PD in combination with the EDDP framework. I was impressed with the emotional reactions that PD can trigger. I have to admit that my initial attitude towards the PD sessions was a bit sceptical, but as early as the first few sessions my doubts vanished. I firmly believe that the mood of the group is the essential condition to successful PD work (S10). - The PD sessions meant a lot to me. I happened to go through a very difficult period, with grief over a broken relationship and deep pain which prevented me from growing any further. I was slowly sinking away, and PD became my lifebuoy, the start of a quiet and thorough look at and into myself (S73).

Since initially I had had serious doubts about the practicability of PD with students who meet each other virtually every day, I included a specific question in the questionnaire about the possible effect of the sessions on the social contacts among the group members. The following summarise the answers to **question 4** "Do you think these sessions influenced the relations between the members of the group, even outside the sessions as such? If so, what was their effect?": 80 students answered 'yes'; 28 said 'to some extent'; and 3 said 'no'.

There was no critical note among the 80 yes-answers. These students clearly felt their contacts with each other to have been made richer, more honest, more respectful and more understanding.

We used to know each other superficially, but now there is a flash of recognition when we meet, "this is somebody from our group". We share a deep-felt experience, we have taken an enriching road together. Even we do not see each other again until several years from now, even then there will be a feeling of warmth. We have all made a few real friends, people you can trust, with whom you can have a serious

and even intimate talk (S73). With some members I have now had more real contacts than over the past four years (S79).

28 students take a qualified view of the effects on the relations with the other group members, taking into account the element of time:

As long as the sessions were running their course, there continued to be a warm feeling of belonging to the group, we were part of "the PD group". Later, when you happen to meet a member of the group, the feeling is one of having shared something which is never to return with the same intensity. You both feel that the other once meant something to you and that it's over now, rather like meeting a former intimate partner ² (S23).

Question 5 asks if the students felt inhibited by the fact that the director is also their professor.

Of 111 students, 107 claim that this special situation did not present any problem. Actually, 56 of them say that they regard it as an asset. A frequent remark is that the relation has to be a positive one, at least to a certain extent, even before the PD sessions, for a professor to be able to set up group exercises with such an outspoken personal content. Students also write that the simple common lunches and the little jokes in between the sessions also contributed to the trustful and relaxed atmosphere:

What a surprise to see that a university professor can be so human ² That is something impossible to achieve in a large lecture hall with 600 students (S47). - An aspect which was closely watched over was the absence of anything menacing during the sessions. I could sense a very empathic understanding and caring director. I felt the small distance between the professor and the students as an additional bonus (S67).

Question 6. The answers to the question if the number of sessions was adequate (question 6) were strikingly parallel in 85 of the 111 students: the objectives were achieved, they state, but most students wished there had been more sessions: I thought the number of sessions sufficient. This introduction was not intended to set us working as psychodramatists right a9mind about a specialist postgraduate training. For which I am definitely a candidate! (S75). - Though I felt sorry the sessions were over, I am of the opinion that the number was adequate. After all, ours was a didactic group, not a therapeutic one. Seven sessions of 6 hours each were enough to give a clear idea of the mood of PD and to illustrate the major techniques. If there were more sessions, the stress could shift towards the therapeutic element and look perhaps too deeply, which is not the aim (S81). - Emotionally speaking the number of sessions is inadequate: I found it hard to tear myself away from the weekly meetings and the close bonds in the group. But intellectually, the number is right enough, for it is sufficient as an introduction and an initial experience (S67).

Of the 111 students, 26 did not agree: I was left with the feeling that a few more sessions would have been better. Each of the sessions gave something new, and I think the next ones would have done so as well. Moreover, I would have liked to have the experience of being the protagonist (S65). - Sufficient to give us a taste of PD, but far from adequate to gratify our hunger! (S69).

Questions 7 and 8 asked for further suggestions and comments, and for the general impression about these practical exercises within the whole of the curriculum. The time (Friday evenings from 16 to 22h) was initially felt as "odd", but soon appreciated by a large majority (105 out of 111).

There are dozens of enthusiastic overall evaluations (question 8). The following quotations are typical: The most fascinating and enriching hours in my time at the university (S9). - These sessions were occasions to look forward to. Tension and relaxation side by side. Very instructive, for ourselves and our further lives as well as for our training as clinical psychologists (S85). - A joy to be there! And eager to try PD with a group of my own, obviously after more training sessions (S109). - If you weren't there, you really missed something great (S102).

Some conclusion and recommendations

Sure it is possible to do psychodramatic group work with one's own students, but I do think a number of factors can be very helpful.

- Before actually embarking on the sessions, theoretical as well as practical information on PD should be given (for example by means of a handbook), so that the students have at least some idea what they choose for.
- The students should be highly motivated, and for this a completely free choice is an absolute prerequisite.
- A secure environment during the sessions: nobody must ever be compelled to do anything, the privacy of the protagonist and the group members must be safeguarded, there must be no personal confrontation and no normative or evaluative pronouncements.
- The unconditional respect for all participants must be stressed.
- Relaxed atmosphere in between the sessions: short breaks and a simple meal taken collectively will be highly appreciated.
- Students must not be evaluated or given marks for their behaviour during the sessions: "group members cannot make mistakes", they are not expected to achieve anything, there must be no competitive spirit. The marks are given on the basis of their personal feedback: linking theory to practice and giving their own interpretation, etc.
- The director must be easily accessible (and this has to be explicitly brought to the students' attention) in case any serious psychic problems should emerge in the participants; this is unlikely but it is a comforting thought for the students.
- The director's attitude to the students, long before the sessions begin, should be friendly but firm, and that is the image students should have of the professor/director.
- The director must be selfconfident to master the necessary methods and techniques of PD and be able to deal with the group; incessant

doubts will create a feeling of insecurity in the group. That does not mean that the director must never be doubtful or feel unbalanced, for doubts are completely normal; the point is that one must always be able to secure a safe landing.

- The director must have confidence in the constructive power of the group: every participant is to be regarded as a valuable co-therapist.

Under the conditions outlined above, PD with students is definitely possible. It is a fascinating challenge for every psychodramatist who is involved in a clinical-therapeutic training programme.

References

- ABRAHAM, A. & SCHUTZENBERGER, A. (1982). Le problème du changement selon le mode d'enseignement. *Psychologie Française*, 27 (1) 21-36.
- ANTHONY, S. (1971). *The discovery of Death in Childhood and after*. Harmondsworth, Penguin Books.
- ANZIEU, D. (1970). Le psychodrame analytique collectif et la formation clinique des étudiants en psychologie. *Bulletin de Psychologie*, 23 (13-16) 908-914.
- BASSECHES, M. (1984). *Dialectical thinking and adult development*. Norwood, New Jersey, Ablex Publishing Corporation.
- BIDELL, T. (1988). Vygotsky, Piaget and the dialectic of development. *Human Development*, 31, 329-348.
- BUSS, A.R. (1979). *A dialectical psychology*. New York: Wiley.
- FONTAINE, P. (1972). D'une formation et d'une qualification de psychodramatistes. *Proceeding of the XVIIth International Congress. International Association of Applied Psychology Liège (Belgium) 1971*. Brussels / Editest. p. 881-891.
- FONTAINE, P. (1975). Une formation de pédopsychiatre et de psychothérapeute à l'Université de Louvain in POUTSKA F und SPIEL W (ed.). *Therapien in der Kinder und Jugendpsychiatrie Kongressberichte V. Kongress der Union Europäischer Pädopsychiater Wien, 1975*. Wien, Verlag Egermann. p. 585-587.
- GREENBERG, J., SOLOMONS, PYSZCZYNSKI, T., ROSENBLATT, A., BURLING, J., LYON, D., SIMON, L. & PINEL, E. (1992). Why do people need self-esteem? Converging evidence that self-esteem serves an anxiety-buffering function. *Journal of Personality and Social Psychology*, 6, 913-922.

- GULDNER, A. (1990a) (Guest Editor) Theme Issue: Psychodrama and Sociometry in University Education. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 43 (2).
- GULDNER, A. (1990b) Integration of Undergraduate and Graduate Education and Training in Group Dynamics and Psychodrama. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 43 (2), 63-69.
- HERMANS, H. (1992a). The dialogical self beyond individualism and rationalism. *American Psychologist*, 47, 23-33.
- HERMANS, H. (1992b). Telling and retelling one's self-narrative: A contextual approach to life-span development. *Human Development*, 35, 361-375.
- HERMANS, H. & KEMPEN, H. (1993). *The dialogical self. Meaning as movement*. San Diego, Academic press.
- JAMES, W. (1961). *Psychology: the briefer course*. New York: Harper & Row.
- KRANZ, P.L., & HOUSER, K. (1988a). A Psychodrama course for undergraduates. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 43 (2), 91-96.
- KRANZ, P.L., & HOUSER, K. (1988b). The student as director: Dealing with performance anxiety in a undergraduate Psychodrama class. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 43 (2), 91-96.
- KRANZ, P.L., & HUSTON, K. (1984). The use of Psychodrama to facilitate supervisee development in master's level counseling students. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 37 (3), 126-133.
- KRANZ, P. L., & LUND (1990). Strategies for including a Psychodrama course in an Undergraduate Curriculum. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 43 (2), 89-90.
- LØVLIE, A. L. (1982a). *The Self, yours, mine or ours ? A dialectic view*. Oslo, Universitetsforlaget.
- LØVLIE, A. L. (1982b). *The Self of the psychotherapist. Movement and stagnation in psychotherapy*. Oslo, Universitetsforlaget.
- MARINEAU, R. (1990). Lieux de formation à la psychologie clinique. *Revue Québécoise de psychologie*, 8 (2), 121-136.
- MAY, R. (1969). *Existential psychology*. New York: Random House.
- MEAD, G.H. (1964). *On social psychology*. Selected Papers, Edited and with an Introduction by A. Strauss. Chicago, London, The University of Chicago Press.
- MIJUSKOVIC, B. L. (1977a). Loneliness: an interdisciplinary approach. *Psychiatry*, 40, 113-132.
- MIJUSKOVIC, B. L. (1977b). Loneliness and the reflexivity of consciousness. *Psycho-Cultural Review*, 1, 202-215.

- MIJUSKOVIC, B. L. (1979). *Loneliness in philosophy, psychology and literature*. Assen: Van Gorcum.
- MONTEIRO, A. M. & DE CARVALHO, E.R.S. (1990). Learning through Psychodrama and Sociometry. Two University Experiences. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 43 (2), 85-88.
- MORENO, J. L. (1946). *Psychodrama* (Vol.1). Beacon, New York: Beacon House.
- MORENO, J. L. (1959a). *Gruppenpsychotherapie und Psychodrama. Einleitung in die Theorie und Praxis*. Stuttgart: Georg Thieme Verlag.
- MORENO, J. L. (1959b). *Psychodrama. Foundations of psychotherapy*(Vol.2). Beacon, New York: Beacon House.
- MORENO, J. L. & MORENO, Z. T. (1969). *Psychodrama. Action therapy & principles of practice* (Vol. 3). Beacon, New York: Beacon House.
- MORENO, J. L., & ELEFTHERY, D. G. (19823). An introduction to group Psychodrama. In G.M. Gazda (Ed.), *Basic approaches to group psychotherapy and group counseling*. Springfield IL.: Charles C. Thomas.
- MONTEIRO, A. M. & DE CARVALHO, E. R. S. (1990). Learning through Psychodrama and Sociometry: two University Experiences. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 43 (2), 85-88.
- MULLAN, H. (1992). "Existential" therapists and their group therapy practices. *International Journal of Group Psychotherapy*, 42, 453-468.
- RIEGEL, K. F. (1979). *Foundations of dialectical psychology*. New York: Academic Press.
- SARTRE, J.-P. (194920). *L'être et le néant. Essai d'ontologie phénoménologique*. Paris: Gallimard.
- VERHOFSTADT-DENÈVE, L. (1985). Crises in adolescence and psycho-social development in young adulthood. A seven-year follow-up study from a dialectical viewpoint. In C.J., Brainerd & V.F. Reyna (Eds.). *Developmental psychology* (pp. 509-522). Amsterdam, New York, Oxford: North Holland (other versions in Dutch, French, German, Polish).
- VERHOFSTADT-DENÈVE, L. (1988a). *Persoon, ontwikkeling en Psychodrama. Een existentieel-dialectische visie*. Leuven, Amersfoort: Acco. (Personality, development and Psychodrama. An existential-dialectical view).
- VERHOFSTADT-DENÈVE, L. (1988b). The Phenomenal-Dialectic Personality Model. A frame of Reference for the Psychodramatist. *Journal of Group Psychotherapy, Psychodrama & Sociometry*, 41 (1), 3-20.
- VERHOFSTADT-DENÈVE, L. (1994). *Zelfreflectie en persoonsontwikkeling. Een handboek voor ontwikkelingsgerichte psychotherapie*. Leuven, Amersfoort: Acco. [Self-reflection and personality development. A guide to developmental therapy.]

- VERHOFSTADT-DENÈVE, L. (1995). How to work with Dreams in Psychodrama: Developmental Therapy from an Existential-Dialectical Viewpoint. *International Journal of Group Psychotherapy*, 45 (3), 405-435.
- VERHOFSTADT-DENÈVE, L. (1997). Using conflict in a developmental therapeutic model. *International Journal of Adolescent Medicine and Health*. 9 (2), 151-164.
- VERHOFSTADT-DENÈVE, L. (1998a). *Adolescentiepsychologie*. Leuven,Apeldoorn: Garant. [Psychology of Adolescence].
- VERHOFSTADT-DENÈVE, L. (1998b). *Developmental Therapy from an Existential-Dialectical Viewpoint. A Theoretical and Practical Guide to Action and Drama Techniques*. London: Jessica Kingsley Publishers.
- VERHOFSTADT-DENÈVE, L., SCHITTEKATTE, M., & BRAET, C. (1993). From adolescence to young adulthood. A follow-up survey over eight years on psycho-social development. *International Journal of Adolescent Medicine and Health*, 6, 37-58.
- VERHOFSTADT-DENÈVE, L., SCHITTEKATTE, M. & BRAET, C. (1994). Conflict experience and opposition in the transition from adolescence into young adulthood. *Swiss Journal of Psychology*.
- VERHOFSTADT-DENÈVE, L., & SCHITTEKATTE, M. (1996). Adolescents have become adults: A 15-year follow-up study. In L. Verhofstadt-Denève, I. Kienhorst & C. Braet (Eds.), *Conflict and development in adolescence* (pp.47-60). Leiden: DSWO Press, Leiden University.
- YALOM, I. D. (1975). *The theory and practice of group psychotherapy*. New York: Basic Books.
- YALOM, I. D. (1980). *Existential psychotherapy*. New York: Basic Books, Harper Collins.(1980). *Existential psychotherapy*. New York: Basic Books, Harper Collins.

The First Degree of Master of Arts in Psychodrama in the U.K.

Dorothy M. Langley

South Devon College has successfully launched the first Degree of Master of Arts in Psychodrama in the U.K.

The British Psychodrama Association (BPA) is registered as an Accrediting Organisation with the United Kingdom Council for Psychotherapy (UKCP) which requires all courses to be administered at Masters level. South Devon College already offered a Postgraduate Diploma in Psychodrama, but we considered the level of work involved deserved a higher degree, so we approached the University of Exeter who validated the course as a Degree of Master of Arts in Psychodrama. This is an exciting moment for us and a great achievement, not only for the College, but also for the BPA. Academic credence has at last been established.

The course takes place during a period of four years on a part-time basis at weekends and over two residential weeks a year. Students come from the caring professions, teaching and the arts. They must have an upper second class degree, or an equivalent qualification acceptable to the university. This may include prior professional learning:- in nursing for example.

In the first year, the students learn the basics of psychodrama experientially. In the second they develop skills in directing and clinical practice. In the final year, they learn skills for professional practice and finally research and write a publishable dissertation. The intention is to cover all areas of personal and professional development to enable students to embark on their career with confidence.

The first year is a foundation year. Students learn the method of psychodrama and the roles of protagonist, double, auxiliary and audience. All directing is done by the staff team, and during the course the students experience a variety of directing styles. The theatrical roots of psychodrama in Greek Theatre are explored in workshops - a basis for fur-

ther study later. Psychodramatic theory is taught throughout the course both experientially and in seminars.

In the second year, students begin to learn the role of director. They start by directing warm-ups, progress to scene-setting, vignettes and finally a full psychodrama. Students progress at their own pace but are expected to direct a full psychodrama by the end of the second year. All practice within the course has live supervision and tutorial guidance. Towards the middle of this year, students are expected to start clinical placements. Clinical practice continues throughout the rest of the course, and is supervised by an external supervisor.

During the second and third years, theory is no longer confined to Psychodrama. Students also study psychology, psychiatry, group therapy, mental health issues and other forms of therapy. Theatre skills and the art of directing are considered important. Students study the theories and styles of Stanislavski, Brecht, Boal and Artaud in the context of psychodrama. We go to the theatre as a group and have a discussion with the play's director or a member of the cast. Finally, we analyse the text of a play and study its relevance to psychodrama. Students should finish the course with an understanding of a range of theatre styles and genres and be able to relate their knowledge to psychodramatic theatre.

Professional issues of psychodrama are studied throughout the course. Students must be familiar with the Code of Ethics and have full indemnity insurance before starting clinical practice. In accordance with BPA requirements, students who do not have mental health experience are expected to undertake a minimum of 100 hours in an approved setting before they start placements. All students are expected to be in personal therapy throughout the course.

Towards the end of the third year, students are looking forward to becoming professional psychodramatists. We introduce them to the skills of effective communication in which they develop presentation expertise and learn to use accessories such as slides, overhead projectors and flip charts to good advantage. During this period they are also studying another form of therapy of their own choice. Their final assignment in this module is a spoken one in which they address the group on their chosen therapy. Students are encouraged to develop confidence in public speaking, so that they become competent enough to accept any challenge from talking about psychodrama to their colleagues to presenting a paper at a conference. There have been assessed written and practical assignments throughout the course which should equip them for the final practical and written assessments. Lectures, seminars and workshops on research methodology equip them for the final term which is

spent preparing the final written dissertation of approximately 20,000 words.

Students are required by the BPA to have 250 hours of experience with trainers other than their primary trainer. These hours can be collected throughout the course by attendance at approved conferences and workshops. Acquisition of these and clinical placement hours may extend beyond the final term.

On successful completion, students graduate with an M.A. degree in Psychodrama, and can then register as a practitioner with the BPA and as a psychotherapist with the UKCP. The training requires great commitment which we hope students will find worthwhile both personally and for the profession.

The course is delivered on a modular system, so it is possible to integrate with other Training Institutions. There has been considerable interest from trained psychodramatists holding a Postgraduate Diploma in Psychodrama to undertake the research and dissertation modules only using their diploma as accredited prior learning in order to achieve a Masters qualification. That is the next stage to be explored.

Part II: The training Curriculum

From admissions to qualifications: the transitions in the psychodrama training curriculum

Pierre Fontaine

At the CFIP-Verveine in Brussels, psychodrama training consists of three major phases: (1) the experience of the therapeutic group, (2) the didactic or advanced group and (3) the supervised practice.

Admission to each of the phases is conditioned by a transition process. Also, at the completion of training, there is an optional phase of recognition by one's peers, obtained via a rite of passage.

There are thus four transitions or passages:

- admission to the therapeutic group,
- admission to the didactic group,
- start of own supervised practice,
- recognition as a psychodramatist.

These transitions are much more marked in our training scheme because we conduct qualitative progress evaluations. In fact, we say that the duration of training does not depend only on the number of hours but also on the level attained. Thus, some trainees remain in the therapeutic group for four years, others just one year. The trainee who stays for four years does not necessarily have more problems but may desire to work longer at this phase, may not feel ready or in a hurry to begin the more didactic aspect of training.

The first two passages are seen as admissions, the last two as evaluations-qualifications.

We speak of 'admission' but could express this more correctly as "agreement between two parties to work together". The process is two-way: the candidate meets with the trainers to see whether he wishes to work with them in the way which is proposed. Sometimes a candidate will renounce going further as of the first meeting, saying "I won't go

on, you remind me too much of my father" or "I think it will be too heavy". More often, we see persons dropping out after one or two months of the therapeutic group.

1. Admission to the therapeutic group

When one of the trainers belonging to our Institution is contacted by a person interested in psychodrama training, the first step is to make sure that the candidate is well informed as to what psychodrama is about. Not just by having read something in a book or having heard about it, but by having personally experienced psychodrama. To this end, we ask the candidate to participate to one or two week-ends of what we call initiation to psychodrama.

Next, if the candidate's interest is confirmed, he or she needs to know how training is conducted at La Verveine. To this end we dispose of two 45-minute video programmes : one treating of the psychodrama training scheme in its entirety (Fontaine and Robinson, 1988) and the other focusing on the didactic group (Fontaine and Robinson, 1992).

Next, we listen to the candidate's project of future practice and discuss it with him or her. What attracts the candidate to psychodrama? What abilities does he or she feel within himself or herself? What kind of psychodrama does he or she want to practice? Does he or she have the requisite diploma and a mandate for such practice? Psychiatrists and clinical psychologists can become psychodramatists-psychotherapists. A nurse or an educator can also train for therapeutic psychodrama, but only to practice it in the context of an institution and to the extent that they have a mandate from their hierarchy to do so. We insist that the necessary contacts be made and that agreement be obtained before the candidate enters the training process.

Next, the candidate meets one of the therapists in charge of the therapeutic group to qualify for admission. The admission criteria are similar for all applicants, whether they want to be trained in psychodrama or not.

There are questions concerning admission to a therapeutic group in general and others concerning the composition of a particular group and hence admission to it.

1. Admission

- Is there a therapeutic request?

Some candidate trainees may appear not to be engaged in self-questioning. We may ask why they feel the need to become therapists and allow them to talk about themselves and about their quest in their positive

zones. Sometimes the candidates are in psychotherapy elsewhere (for instance analysis). The situation needs to be clarified and the agreement of the therapist obtained.

- Is there an indication or at least no counter-indication for this form of therapy? An acute problem or a crisis situation may demand more intensive and personal assistance than what can be obtained by a weekly group therapy.

2. Composition of the group

As Anne Schützenberger said «A therapy group is composed like a bouquet of flowers». For these long-lasting groups aiming at personal development, we do not seek homogeneity but a balanced variety of genders, ages and pathologies. We will hence avoid having just one older person who will be playing mother roles up to saturation point, and never spouse roles. The group is composed like a bouquet... but with the elements which are at hand...

There is also the question of incompatibilities between persons who are emotionally significant for each other: persons in hierarchical relation, in a competition situation, or even in a friendship relation. These lead us to redirect one of the candidates to another therapeutic group.

2. The transition to the didactic group

A transition is a start but at first it is a departure. The therapeutic groups where trainees commence their psychodrama training often require a year-long commitment (from September to July). Towards the end of the year, the members of a group start to feel the upcoming moment of rupture; they evaluate the year gone by, their personal evolution, they discuss their wishes for the future. During the last sessions they discuss plans to come back, to take leave of one another, to interrupt. Trainees then ask themselves whether to apply for actual training in the didactic or advanced group. The issue is discussed in the group, but the therapists are also available for personal evaluations held privately.

Most trainees discuss the matter with one of the therapists, but some choose not to. In any case, it is up to the trainees to decide and the matter remains private, as the therapists are held by professional secret norms. The therapists do not offer any opinions to the trainers regarding the maturity of candidates for the didactic group. It is up to the trainer to decide.

Candidates who decide to continue training meet with one of the trainers in charge of the didactic group. They have one or two meetings so

as to get to know one another. The means used are the clinical interview, often with the social atom and the acting out of a few brief scenes.

The trainer's objectives are:

1. To inform the candidate by presenting the didactic group.
2. To see and listen to the candidate. How does this evolving person live with his or her strengths and problems?
3. To evaluate how the candidate functions as a therapist in training, and to evaluate the possibilities of cooperation with the trainer. In the final analysis, the trainer must decide whether he or she wants to work with this person now, later or not at all.

1. Informing

This implies presenting the didactic group and particularly how it differs from the therapeutic group. The primary aim of the therapeutic group is therapy, and the learning of the profession of psychotherapist, of empathy and of roles gets second place. In the didactic group, it is vice versa: training comes first although it can only be done through psychodramatic work. Therapeutic work can at times be put on hold to afford training time to the person directing the session. We always ask the candidate: "Do you have an external therapist to whom you can talk when needed? We cannot commit to help you and solve all of your problems during sessions. The sessions are spaced out and half of the time is devoted to training. Also, the persons directing the sessions are committed but they are beginners, although the trainers are always there to provide a safety net countering any therapeutic mistake. Paradoxically, we cannot function unless someone proposes a problem to be played, so we ask you to be ready to propose problems". Noteworthy, perhaps because there are fewer expectations, former members of the didactic group often have excellent therapeutic memories of this so-called didactic group, even sometimes better than the ones relative to the therapeutic group.

2. Understanding the personality

The clinical interview. We usually approach the personality via the experiences the candidate has had in the therapeutic group. "What have you worked on? What touched you in the play of the other members? What do you wish to further explore?" We try to get to know the person with his or her strengths and problems. Often the question of strengths surprises the candidate the most. Being trained as a therapist for children, I attach importance to the narration of the person's development (the 8 phases of man, Erikson, 1950). During the interview, I may ask questions.

Next, I move to an exploration of the social atom which has more to do with the present. "I would like to get to know your world, which people, things and ideas are close to you and which further away. Here is a heap of coins of different sizes and values. Can you choose one which will represent you and put it at the centre of this sheet¹, and then build around yourself, in a symbolic way, your world, while narrating it"

Using this social atom, built on a low table, as the starting point, we can begin to enact a scene. We ask the candidate to take place behind a coin and to double the person represented by the coin in his or her relation to the central coin. "Mrs X has placed you there. She told me you are important for her. How do you feel towards her? What are you satisfied with? What, if anything, would you like to improve?" We may also, after having placed the protagonist back into his role, propose a brief scene with this person, symbolised by an empty chair.

This way, we explore to a certain extent a relation, but more importantly we observe the capacity for empathy, the ease with which the candidate handles doubling, role reversals, etc. We may then further explore how the person sees himself or herself as a psychodramatist in ten years' time.

Progressively, a general impression is formed during the interview. "Do I see a future psychodramatist in this person? Do I feel that I should help him or her get trained now? Later, when he or she has matured further? Not at all? Can we talk about it with him or her now?" Sometimes it is not clear and we prefer that the person be seen by a second trainer.

3. The transition to external practice

Towards the end of each year, an evaluation of progress made during the year in the didactic group is made by the trainee, his or her peers (members of the group) and the trainers. Everyone is invited to fill in a questionnaire (Fontaine, 1972) evaluating all trainees, in general and with respect to different functions, on a scale of five levels or signposts marking an itinerary.

0 = Beginner.

1 = Has a fairly complete and expressed experience of the different roles in psychodrama (protagonist - antagonist - double - member of the group).

2 = Has moreover the professional qualities required to start a traineeship as co-director, in the beginning especially charged with the role of auxiliary ego. This requires empathy and spontaneity in roles and feelings which are very different and removed from one's own², mastery/freedom with respect to one's own feelings and prejudices, a comprehension of group dynamics, the ability to render the observation³ of the session.

3 = Has moreover the requisite qualities to begin directing psychodrama under supervision. With supervision, the trainee at this level is able to create and direct a group.

Starting a new psychodrama group means finding a location, a niche or an institution where it can be inserted. It means negotiating it, announcing it, selecting members, getting it started, creating a unity in the group, a spirit and at the same time a space.

Directing means feeling the group dynamics, enabling the protagonist to emerge and supporting him or her, choosing the scenes and movements and maintaining contact with the group. It means being able to work together with a co-director.

Level 3 is being able to do all this sufficiently well to start with supervisory assistance.

4 = Being able to direct psychodrama independently, without regular supervision.

Whatever level may be attained, training is never completed. A process of continuous on-going training leads psychodramatists to periodically join, as members, a week-end group directed by a guest psychodramatist in order to experience a different style, or to ask another trainer for supervision for some time, for example in case of change of the domain of application or in the course of a personal evolution.

The numbers describe a candidate's level in terms of ability and also indicate admissibility to a phase of the training process.

0 corresponds to the starting level,

1 to aptness to enter the didactic group,

2 to ability to conduct external practice, as assistant to an experienced practitioner in charge of this traineeship,

3 to ability to practice independently under supervision

4 to the level of trained psychodramatist

In the didactic group, marks 1 to 3 are mostly used. For 3, the psychodramatist in charge of the external traineeship also gives his opinion. Whereas formerly marks were given by qualifying the figure by a +, ++, +++ or -, --, ---, a habit of marking with decimals, as in the qualitative markings of gymnasts and dancers, has taken hold. For example: "I give you a 1.8 overall, meaning you are almost ready to start a traineeship, or can start one if you exercise caution, given your tendency to draw everything back to childhood life experiences".

Marking is especially given in general, but a distinction is made for the various roles: D = psychodrama director; o = observer; a = antagonist; dd = double. There are also marks as member of the group (= mg),

for the active comprehension of group dynamics. The mark for protagonist (= p) makes sense only if it is made explicit, because some emphasise the importance of bringing one's personal life experiences into a role play or during sharing, whereas others attach importance in addition to a free mastery of one's own problems, an openness.

	group member	protagonist	antagonist	double	director	observer	General	
Names	g	p	a	dd	D	o	Gen	Notes
Albert	2 ⁺	2 ⁺	2.5	2.4	2.5	2.5	2.4	Fine sensitivity
Brigitte	2.6	2.4	2.4	2 ⁻	2.7	?	2.5	Doubles seldom structures directing
Caroline	2.8	?	3 ⁺	2	2.7	?	3 ⁻	creative and playful (sometimes too much)

We have spoken much of numbers to explain the meaning of this marking system. But these numbers have value only via what is said at the qualitative level. The person starts with a self-evaluation. Next, there is the evaluation by the person's peers, and last, the trainers' evaluation. Personally, as a trainer, I base myself on my notes for workdays which resume in one page the 3 sessions and indicate: the roles played by each, the themes, the techniques used, the discussion at the end of the session with the directors. These notes⁴ support our memories. Finally, the directors and the members of the group elaborate a conclusion/synthesis.

The concordance of evaluations has always been remarkable. In general, but not always, self-evaluation marks are slightly below the average mark. If they are noticeably higher, this points to the need to examine the trainee's relation with the trainers and with the group. The evaluation process requires on average 30 - 35 minutes per person. It thus takes up a whole day for the group. We conduct it after Easter, some workdays and more than one month before the end of the year, because it provokes much questioning leading to personal plays and re-plays in the sessions which follow.

After this evaluation, there usually and logically follows an evaluation of the training. What is appreciated? What is less appreciated? How can the training be improved? This evaluation is first done in writing, then there is a group expression done via plays, for instance with an empty chair representing the trainer. The written evaluations of the training are handed in to the trainers, whereas the evaluations of the trainees are not handed in (the written conclusions are kept on file).

This evaluation serves two purposes.

- The trainee wants to know how he can improve his or her psychodrama training, how he or she is perceived by his or her peers and by the trainers, his or her strong and weak points, where he or she is situated in the training process, whether he or she can look for a traineeship while being mindful about certain points.
- The trainers need to be able to answer enquiries from people looking for someone who can help direct a psychodrama group or asking about a particular trainee: "Mr. ... has presented himself for a psychodrama traineeship and says he is training with you. Can you recommend him?" It is most difficult to express an opinion about a trainee if it has not been discussed with him or her and it must be clear that such an opinion concerns the professional level of someone for whom one is at the same time co-therapist. Ever since we have adopted a clear marking system, this is less problematic.

4. Official recognition as a psychodramatist

Last transition and rite of passage: recognition by one's peers. Our training Institute offers the possibility of presenting and defending a memoir on one's practical work as a psychodramatist and obtaining recognition as such.

The memoir must concretely describe one's psychodrama work, in a way that allows the reader to feel that he or she is there. It may describe an aspect of psychodrama, such as doubling or non-verbal expression, or it may describe a patient's evolution in the course of several sessions, or describe a socio-educational undertaking such as a group of parents from an underprivileged section of the population treating of educational problems. The reader needs to be able to see the therapist at work, to hear his or her reflection at the moment itself or later, to understand the theoretical bases underpinning his or her work, to know whether other alternatives came to his or her mind at the moment itself or later on, to know what reading has nourished him or her. We do not ask people to be perfect but to recognise their errors and to know how to remedy them. Currently, the memoirs are about 100 pages in length.

How is the psychodramatist helped in this work?

A first element is the supervision which the candidate takes for this work. The candidate approaches the supervisor together with the partner with which he directs psychodrama. The supervisor can help them see things more clearly and encourage one or the other to delve deeper into a particular aspect. When there is a supervision group, the other members also help to get people to question themselves.

When a person's desire to write a memoir in view of recognition is manifest and the subject to be worked on becomes clear, the person will seek out a promoter, whose task will be to support the candidate and help him or her in bringing out the memoir. The promoter reacts, discusses, reads the descriptions of sessions, but especially he helps to write, delete, add and rewrite, until he believes the message is purified in terms of the author's intent and able to reach through to the reader. The promoter judges whether the memoir is defensible. He or she takes on that responsibility, but the candidate is free to change promoter.

When the promoter gives the go-ahead, the candidate requests the formation of a jury. The jury consists of two psychodramatists working internally as trainers and a guest member, a wise and recognised external practitioner who is familiar with the domain in which the candidate practices. The promoter may attend the jury's meetings but does not have the right to vote. He or she is there to support the candidate. After the memoir is read, the members of the jury meet and exchange their ideas, and then ask the candidate questions, in order to better understand how he or she works. This defence generally lasts the whole of one hour. The jury may then accept the memoir as it stands, accept it with modifications, ask that it be reworked and presented again, refuse it, or issue a certificate with reservations.

When the jury accepts the memoir, it proposes to the candidate a presentation of one aspect of the memoir to a wider audience in the course of the official presentation and proclamation. This is generally done during one of the plenary friendly meetings of the association of alumni. There is a presentation lasting three quarters of an hour, then friendly questions from the audience and the jury. Generally, the graduate's family and some friends are also attending. Then it's party-time!

This recognition is satisfactory but is also problematic. Only 15 to 20% of trainees go through it. Why? We believe it is a question of cost/benefit analysis.

First of all, the practical usefulness of this recognition is limited. Officially, in Belgium, the exercise of psychotherapy is virtually unregulated, and our Italian or Swiss alumni are satisfied with a certificate of participation. Psychiatrists (MD's) and clinical psychologists who direct psy-

chodrama do so among other activities, do not need recognition as psychodramatists which adds little to their identity and hence rarely go through the process. Professionals with a higher education certificate but not a university degree (nurses, educators, physiotherapists, social workers) do go through the recognition process more often. They invest more into psychodrama, consider it as a very important tool, are recognised for their work as psychodramatists⁵ and derive identity from it. After completion of psychodrama training, they often want to acquire a higher status, and hence go through the recognition process or obtain a university degree.

Secondly, there is the high cost. The memoirs are in some way excessively well made. They demand considerable investment. Most candidates work 3 or 4 years on their memoir, while busy at their regular jobs. We give them the best theses as models and we are demanding in terms of depth of reflection and polishing, so there are several rewrites. Looking back at the average memoir 25 years ago, the level has improved considerably. It is rather solitary work. In other training institutes, trainees in the advanced training phase progress together, there is a common graduation and the memoirs are presented on the same day.

There is the external usefulness of this recognition and then also the internal benefit for the person who has gone through the process. We have very good psychodramatists who have not gone through the recognition process, but we believe we can see, among those who have, a high degree of care for the quality of their psychodrama and a surprising development of their person, which leads us to two questions.

A first question, to conclude this last chapter, is "Does the work of writing and reflecting on one's therapeutic or educational work with patients or clients have a therapeutic or emancipatory effect which may be remarkable?"

The second question calls to account the whole subject matter of our article: "What are we doing through these rites of passage we have instituted?" Are we placing hurdles to be jumped over? Creating narrow passages where people rub shoulders and take the measure of each other? Or are they ways to meet, to meet one another and oneself?

Notes

1. I have placed on the table a large sheet of grey paper (50 x 70 cm) and a box of foreign coins collected over numerous trips abroad. The coins are of various sizes, weights, designs and metals, and thus have different symbolic values. Some authors use other objects (e.g. Turner, 1971) or use a standardised technique which allows for

easier comparisons (cf. Kulenkamp ff, 1991, and in this volume Nordmann and Köberl).

2. The role of the other gender, of a very different age, or a symbolic role.

3. We sometimes make use of the observation of the session. At the end of the session, one of the directors attempts to reunite the scattered elements or place the subject of the protagonist back into the themes treated during the warming-up phase (in general verbal) and the sharing phase. Cf. also Scategni (in this volume).

4. See also in this volume Burmeister.

5. Cf. our paragraph on admission to the therapeutic group in the beginning phase of training, where we ask such candidates, prior to training them in the psychotherapeutic domain, if they have a mandate from the direction of the institute where they work.

References

- BURMEISTER J (1999) Research and Psychodrama training in FONTAINE P. (Ed.) *Psychodrama training*, (see this volume).
- ERIKSON E.H. (1950) 'Eight stages of man' chap 7 in *Childhood and society*. London: Imago.
- FONTAINE P.J. (1972) D'une formation et d'une qualification de psychodramatistes. *Proceedings of the XVIIth International Congress. International Association of Applied Psychology Liège (Belgium) 1971*. Brussels: Editest. p 881-891.
- FONTAINE P.J. (1975) Une formation de pédopsychiatres et de psychothérapeutes à l'Université de Louvain. in POUTSKA F und SPIEL W (Ed.) *Therapien in der Kinder und Jugendpsychiatrie Kongressberichte V. Kongress der Union Europäischer Pädopsychiater Wien 1975*. Wien, Verlag Egermann. p 585-587
- FONTAINE P.J. & ROBINSON B. (1988) *Psychodrame I. Simulation* VHS 35 min. II. *Commentaires* VHS 37 min Videogrammes Realisateur L. Tosquin et Centre Audio Visuel de l'Univ. Cath. Louvain
- FONTAINE P.J. & ROBINSON B. (1992) *Formation au psychodrame. I Coursus de formation* VHS 45 min. II. *Le groupe didactique* VHS 45 min. Videogrammes Realisation: Centre Audio Visuel de l'Univ. Cath. Louvain.
- HAESSENDONCK Agnes (1972) *Het sociaal atoom* Licenciaats verhandeling Psychologie, Kath. Univ. Leuven.
- KULENKAMPFF M (1991) Das Sozial Netzwerk Inventar - SNI *Psychodrama* (Köln) 4 p173-184
- MONNOYE Geneviève (1969) *L'atôme social* Mémoire licence Psychologie Univ. Cath. Louvain.

- NORDMAN E. & KÖBERL E (1999) The social relationship landscape in FONTAINE P. (Ed.) *Psychodrama training*, (see this volume).
- SCATEGNI W. 1999 Some reflections on the Jungian Psychodrama training in FONTAINE P. (Ed.) *Psychodrama training*, (see this volume).
- TURNER F. (1971) Expression symbolisée de l'atôme relationnel *Folia Psychodramatica* (Leuven) vol 4 n°3 p 57-64.

Usefulness of therapeutic groups in psychodrama training

*Chantal Nève-Hanquet
Pierre Fontaine.*

We work within the framework of the psychodrama training programme of CFIP-Verveine in Brussels. This training is divided in three main stages: therapeutics, didactics and supervised practice. To start with, the therapeutic group is the basis of the training which we will later build on. Why do we consider this group as essential for the training? We'll have a closer look at these various points that are to be considered as a whole. The first three points are linked to therapy generally speaking and the last three deal more specifically with psychodrama training.

1. A therapy for oneself.

To know oneself and feel comfortable with oneself and others, while developing skills and competences: this is a task requiring openmindedness, one that also needs daring to discover the foundations on which one is built and what kind of relationships one has with others. We want to work actively on this therapeutic process: do some interior housecleaning, bring old sufferings back to the surface, recall old dreams (those made for a future long forgotten), work on our present relationships, express our sensitivity, our desires, explore new behaviors. The other aspect being the training, always keeping in mind that one day we will be psychodramatist ourselves! It has been written that a future therapist should undergo a therapy himself to be able to control his own emotions, his projections; he should become a white sheet of paper on which the patient can project himself. We believe this to be a partly an illusion. We believe the therapist will know and work on his own sensitivities, be they weaknesses or strengths. His own 'self' is his working and dialogue

tool. In group or in individual therapy, there is an impulse to know oneself. This impulse will lead to a search and to ask a therapist for help.

2. Therapy with a group therapist.

Usually the future trainee has already gathered information on psychodrama and on the training curriculum. He or she will have followed a weekend-long initiation session on psychodrama. Before being accepted in a therapeutic group the trainee will meet a group therapist and explain his request and what he is looking for personally. If he wants to become a therapist he will explain where this desire derives from in his personal experience and also what he thinks this desire means for him. Why is this meeting important? Well, it helps to gradually clarify the meaning of becoming a therapist and the place it takes in the person's development. We say gradually because for a first meeting the candidate's motives which come to the fore tend to be the more socially acceptable ones.

After one year, there is an evaluation in the group followed by an individual meeting with one of the group therapists. Then, thanks to the psychodrama that have taken place during that year and also to a growing confidence within the group and the therapists, the initial request is clearer and reaches wider domains. The therapeutical work has an influence on relationships which in turn change perspectives. Here is an example: a lady psychologist at the beginning of her career participates in a therapeutic psychodrama group for one year. After that she does a long therapeutic analytical work and at the end of her career she asks to take part in a therapeutic group because she would like to become a psychodramatist. She once rejoins a group for one year. During the group evaluation session, she declares that she doesn't feel she wants to be trained as a psychodramatist! She does not ask for an individual evaluation with the therapist and does not join the group in the following year, but one year later she asks for a meeting and says that psychodrama has really helped her. She consults several times to clarify her intensions and to allow herself to exist. It shows that the initial demands may change.

3. Therapy with others

Therapy group is a microcosm (Yalom 1970: 24) in which you find elements belonging to your own world. In a psychodrama we are chosen by the other members of the group to play the role of important people in their lives. These choices are not made by chance but are on the contrary the result of an resonance (Elkaïm 1995: 600-604).

For instance: when Albertine wants to play her sterility problem she needs to choose a member of the group to play the role of an understanding friend. She will choose Bernard who, during the feedback after her play, will reveal that he has a sterility problem himself! So this leads us to discover things about ourselves through the stories of others and also to come into contact with roles buried or unused in our own personality. The presence and the play of the others allow us to understand ourselves better and also to know others better, to develop our empathy, to give us the opportunity to take other people's place and thus understand them better. A psychologist manning a phone helpline had finished two years of training with us and admitted that practice taught him more than his faculty classes and psychiatric trainings.

Some members of therapeutic groups attended by the trainees have serious psychological difficulties, still in a group of six to ten people their number is restricted to two or three as they require more attention. Are subgroups spontaneous formed if trainees are mixed in the same therapeutic group with people seeking a personal growth and with patients? We think not. In the beginning most people introduce themselves by their first names and most of the time it is much later that some members know that they want to go on with training. People who suffer will put the trainees in direct contact with pain. What is the distance between our difficulties and theirs, between our story and theirs? What is our resonance? As antagonists we should be able to explore their territory.

4. Living and feeling the different psychodramatic roles for ourselves.

It is important for the future psychodramatist to be traversed by psychodrama and to have experienced the various situations of the role-play. For instance, having been rightly or wrongly doubled, airing one's problems and not being chosen as a protagonist, hearing empathic echoes or being confronted during feed-back. Also experiencing kind of group dynamics, the anxiety and dependence of the beginnings, moments of group cohesion in counter-dependence and a different group cohesion during moments of greater differentiation, the real-life experience of group development and its difficulties through successive meetings. To be more accurate, the group will pass and tackle different phases of which the themes, amongst others, can be chaotic situations, separation or affirmation experiences, situations of finding oneself or others again. Moreover, psychodramatic play can allow both protagonist and antagonist to reach clarification and a better understanding of relational dynamics in interactions.

5. Conduct of therapist in charge as reference model.

During their two years of therapeutic group, trainees will be experiencing the leadership of a couple of psychodramatists (one rarely moves on to another group).

These will leave an important imprinting (Lorenz) on the trainees, as it is the first model received. It will also be the longer lasting model, embedded in their bodies, stored in its globality, in the right half of their brains, with no analysis, nor verbalisation (Watzlawick 1978). The imprinting of didactic group leaders will be far less memorable. They conduct a lesser number of meetings: essentially, trainees direct psychodramas to one another, and leaders only intervene afterwards during discussion of the meeting's conduct. They name, explain, reason, ask to re-enact and show variants. On the one side, in the didactic group they perform as trainers, while on the other side in the therapeutic group they perform as 'psychodramatic parents'. Our psychodrama trainers perform in pairs so as to leave the trainee with more freedom regarding this famous imprinting. There is a complementarity between them. Without necessarily forming a true couple, they are often man and woman. Their theoretical models can be different, like one an analytical orientation and the other a systemical orientation. But a temperamental complementarity is necessary as well as coherence, thus mutual understanding and negotiation.

Let us underline a difference between these two training phases : therapeutical and didactic. As therapeutical group director, I, Chantal, make sure they are able to experiment things such as: the holding effect of the group, trust, non-judgemental behaviour and spontaneity. That they should be able to situate themselves in relation with these dimensions. By making the experience themselves, they inscribe it in their personal history. Later in the didactic group, these same fibres will vibrate and they will then be able to hear theories on the subject. If I named these subjects during a therapeutic group, I would intellectualise their perception before they were totally experienced in real life. In fact every person within a group perceives things at his own rhythm. The experiencing brings a meaning to therapeutic concepts. For example, to experience not being judged within a group. If somebody imposes norms or emits a judgement, I ask him: "What have you experienced ? What is it that allows you to say this is no good? If you cannot speak in terms of 'I', you cannot expect others to listen to you : but in terms of 'I' you may say what you want". In other words, to speak in terms of 'I' opens up a place for listening and meeting.

6. Participating in others' psychodrama.

In group therapy, the group members perform as therapists for each other through, amongst other things, lateral transfer. Moreover, with the progressive increase in their self-confidence, their spontaneity, their understanding of others, their knowledge of various psychodrama roles, their understanding of group dynamics and their desire to participate in a therapeutic work, they will increasingly offer a more efficient help to other members.

At CFIP-Verveine, participants progressively double with the leader's agreement. It is their way of participating in the play of a protagonist, the way in which a trainee participates in other people's therapy.

Conclusions

In the training of psychodramatists, in our view, the usefulness of therapeutic groups can be summarized in the following points which intersect with each other.

- It is a relationship with oneself, a therapy for oneself, a cure and a development where the 'self', the person of the future therapist, can develop and become his main tool.
- It is a relationship with the therapists, a confrontation and a formulation of the request for therapy and professional training.
- A microcosm emerges through the relationship with group members, which will revive types of relations helping to understand others as well as oneself as a future therapist.
- In psychodramas, the future therapist is placed in different roles which he can live and know from the inside before he will use them in his practice.
- He witnesses and participates in a model of psychodrama conduct, and in the relationships between the group and the directors as well as between the directors themselves. This will serve him as a reference model, while giving him the freedom to develop his own style.
- He begins, in an active way, to become a psychodramatic co-therapist for others.

References

- ELKAÏM MONY (Ed) 1995 *Panorama des thérapies familiales*. Paris Seuil.
- FONTAINE PIERRE "Verveine", in (Fontaine Pierre (Ed)) *ESCOPE. Study and Coordination of Psychodrama Education in Europe*. Preliminary documents. Stockholm 1993:15-17; Oxford 1994: 46-49; Leuven 1995: 6-9 ; Leuven 1996: 6-7.
- WATZLAWICK PAUL 1978. *Wie weet kan het ook anders. Over de techniek van de therapeutische communicatie* (The language of change), Deventer, Van Loghum Slaterus.
- YALOM IRVIN D 1970. *The theory and practice of group psychotherapy*. Basic Books, New York, London.

The teaching of psychodrama theory

Peter Felix Kellermann

The feeling of many psychodramatists about theory is expressed by Voltaire's character Martin in *Candide*: "Let us work without theorizing, it is the only way to make life endurable." While often ignoring theoretical issues altogether, practitioners skillfully master techniques in an almost artistic fashion and base their work on intuition. But intuition alone, however brilliant its results sometimes may be, is insufficient as a tool for understanding. Intuition needs to be supplemented by systematic psychological knowledge. For example, though it is important to be able to confront and reassure a protagonist in a sensitive manner, the skill is useless without an understanding of who to confront and who to reassure, when and for what purpose. Knowledge must complement the use of specific action skills and provide a foundation for doing and acting in thinking and understanding. If this is achieved, psychodrama becomes both an art and a science; an art that demands creative skills which are obtained through practical training and a science that demands systematized knowledge that can be obtained from reading, research and classroom study.

But what systematic knowledge does a psychodramatist need? Which theoretical issues should be taught to students of psychodrama? Defining these issues is a current concern of licencing boards and training institutes and will be a focus of the present paper. Here, I will try to delineate some of these issues through a description of my course in psychodrama theory. It is based on over twenty years of research and teaching at different institutes and training centers in Scandinavia, Europe and in Israel.

Theory

My view of what should be taught to students of psychodrama is based on a job description which includes four interrelated tasks required by psychodramatist:

"First, as analysts they are responsible for making themselves fully and accurately aware of the protagonists' condition. This includes understanding both personal and interpersonal phenomena in order to attribute meaning to experience and increase awareness of self. Second, as producers, psychodramatists are theatre directors translating the material presented into action which is emotionally stimulating and aesthetically pleasant. Third, as therapists, they are agents of change who influence their protagonists in ways that facilitates healing. Fourth, as group leaders, they foster a constructive work group climate which facilitates the development of a supportive social network" (Kellermann, 1992, p. 46). All four roles demand both a competence in specific skills, as well as knowledge of a multitude of phenomena. For example, the empathic function of the analyst may be aided by knowledge in personality theory, the influencing skills of the therapist may be aided by knowledge in change processes, the staging skills of the producer may be aided by knowledge in classical drama theory and the leadership skills of the group leader may be aided by knowledge in small group research.

Personality theory, change processes, drama theory and small group research involve a wide body of knowledge that is interdisciplinary and multi-dimensional in nature. An integrative, meta-psychological structure is therefore needed to bring them together within one framework. Though Moreno's theories clearly fail to provide such a uniform and comprehensive theoretical structure, it is the presently best system available. A basic study of Moreno's three foundation "pillars" (role theory, sociometry and spontaneity-creativity theory) certainly provides a good basis for understanding the various psychosomatic, individual, interpersonal, social and spiritual processes occurring within psychodrama. Sometimes I have felt that they are too profound and complex for the average student who initially may need some more concise and unambiguous concepts to aid them in their thinking, but they are as yet unmatched when it comes to an in-depth, integrative and all-inclusive understanding of the phenomena involved. However, I frequently try to interpret Moreno's ideas in a language more understandable to students, such as in terms of social psychology and/or psychoanalytic ego psychology, object relations theory, group psychology and/or various learning and developmental psychology theories. My personal preference is to understand psychodrama within such broader frameworks in which

human beings are viewed in relation to other fellow-beings within a social context and as moving through stages throughout their life span.

The Course

The objectives of the course are: (1) to learn to describe, understand, and begin to use the major concepts of psychodrama and the major personality theories of Moreno and relate them to social psychology and psychoanalytic theories; (2) to think divergently about a single therapeutic process and consider multiple explanations for psychological phenomena; and (3) to generate a number of intervention competencies. Shortly, the goal of the course is to help students translate practice into theory and theory into practice. As a result, it is hoped that they will become able to explain why they do what they do, and be able to communicate their understanding in a manner understood also by non-initiated co-workers and presumptive clients.

The course is given to advanced students of psychodrama, who usually have had at least a few years of personal experience and training in psychodrama and who are familiar with the basic techniques and processes as described in Blatner's (1988) book "Acting In."

Since it is easier for many students to focus on theory with some amount of personal detachment, no personal psychodrama sessions are conducted within the course. Neither are students directing vignettes, nor do they process the work of their fellow students or receive in-depth supervision of work done outside the course. The reason for this division of emotional experience and theoretical understanding is that one often seems to interfere with the other within a training context. However, as a matter of course, the material brought in by students for discussion is based on their own observations, both as protagonists and as directors. They are thus helped to gain a deeper understanding of psychodrama in psychotherapy and gain more awareness of their professional roles. Meanwhile, their personal therapeutic needs are put aside and dealt with in another setting.

Both lecture-discussions and didactic exercises are employed to clarify specific issues. For example, the training exercise evaluating students' role performance (Kellermann, 1992, p. 56) regarding the four professional roles of the psychodramatist is regularly included in the curriculum.

Students are provided with an extensive reference bibliography of relevant books and papers for their own research on specific subjects (Sacks, Bilaniuk & Gendron, 1995; Hare, 1986). Kellermann's (1992) *Focus on Psychodrama* is obligatory literature, as well as selected papers by Moreno and others. The books in English by Blatner & Blatner (1988),

Dayton (1994), Fox (1987), Goldman & Morrison (1984), Holmes (1992), Holmes & Karp (1991), Holmes, Karp & Watson (1994), Kipper (1986), Marineau (1989) and Williams (1989) are recommended reading. A few handouts, such as Hale's (1981, p. 5) overview of Moreno's theories, are also given to students in the beginning of the course.

Three written exams, and/or homework assignments are given to students during the course. If time allows, a short psychodramatic case presentation with a relevant integration of theories is written by students and sometimes presented to the class. Occasionally, issues of special interest (special settings, populations or applications of psychodrama) are chosen by students for in-depth research and the results are presented and discussed in class.

For practical reasons, the course usually lasts about 50 hours, divided into some 20 x 2.5 hour sessions depending on the overall timeframe of the training institute. The following subjects are covered during these twenty lessons¹.

Practical basis for psychodrama (theory of psychodramatic technique)

1. Basic Concepts and history of psychodrama. Hearing the voice of Moreno.

2. The definition of 'psychodrama': familiarization with the bibliography. General questions by students (based on their own experience). (Ch. 1)

3. Participants: protagonist, auxiliary ego, group/audience & psychodramatists, four professional roles. (Ch. 3)

4. The therapeutic process in psychodrama; processing chequelist. (Appendix)

A. Warm up

B. Selecting the protagonist

C. Treatment contract

D. Interviewing (focusing)

E. Scene setting

F. Putting auxiliaries into role

G. Enactment

H. Closure (Ch. 13)

I. Sharing

J. Processing (Ch. 14)

5. Basic techniques of psychodrama:

- soliloquy

- mirroring
 - doubling
 - role reversal (Kellermann, 1994)
 - others; concretizing, maximizing, sculpturing, etc.
6. Therapeutic aspects of psychodrama: (Ch. 5)
- Catharsis (emotional abreaction) (Ch. 6)
 - Action-Insight (cognitive restructuring, experiential learning) (Ch. 7)
 - Tele (interpersonal) (Ch. 8)
 - As-If (surplus reality, imagination, simulation, play) (Ch. 9)
 - Acting-Out (action expression) (Ch. 10)
 - Ritual & Magic (suggestion, non-specific factors) (Ch. 11)
7. Resistance (Ch. 12)

Theoretical Basis for Psychodrama

8. Warm-up, spontaneity & creativity theory.
9. Role theory (role taking, role playing & de-roling).
10. The social atom (or network) and sociometry.
11. Research: process/outcome, design, qualitative/quantitative, report writing (Kellermann, 1987).
12. Special settings: individual therapy, family therapy, business organizations, schools, prisons, psychiatric hospitals, etc.
13. Special populations: children, adolescents, the aged, various psychiatric disorders, addictions, eating disorders, post-traumatic stress disorder, etc., as well as a discussion of psychopathology and the use of diagnosis in psychodrama (Kellermann, 1998a).
14. Interpersonal conflict management in group psychotherapy. (Kellermann, 1996).
15. Sociodrama. (Kellermann, 1998b).
16. Group psychology, small group research, group dynamics.
17. Comparison with other approaches, e.g. gestalt, drama therapy (Kedem-Tahar & Kellermann, 1996), psychoanalysis, hypnosis, crisis counselling & debriefing, existential therapy, Jungian and Adlerian approaches, behavior therapy, play therapy, expressive therapies, humanistic psychology, TA, new age, etc.
18. Other issues: dream-presentation, Axiodrama, magic shop, encounter, etc.

19. Ethics in Psychodrama (responsibility, competence, welfare, advertisement, confidentiality, relationships, values). (Kellermann, 1998c)

20. Summary, evaluation and termination.

This is obviously a voluminous course, covering a mass of material which may be difficult to convey in such a short time. Therefore, and in order to digest the material presented, students are encouraged to study individually between classes. Only if this is done, will the course help them to fully integrate the theories into their own personal philosophies because. Naturally, many issues can be touched upon only briefly within such a short time frame and demand further attention at a later stage. However, it is my hope that the course will provide a theoretical overview of the main issues so that students later can pursue their own interests within a more comprehensive theoretical framework.

An indirect goal is to develop a non-dogmatic, inquiring and open attitude in relation to the psychodrama. Students are encouraged to take a critical viewpoint on everything taught and questions like "Is that really so?" are welcomed in order to expose fallacies, myths and false assumptions. "Truth" is not to be accepted just because somebody (be it Moreno or anybody else) said so. Theories have to be constantly verified through personal experience and empirical research. It is hoped that the students will come to appreciate research as a way to improve both their personal understanding of complicated treatment issues and as a way to contribute to the general accumulation of knowledge in the profession as a whole. As a general rule, the course often ends with a number of specific research questions that students continue to explore and investigate towards their final thesis work.

Note

1. Though subjects here are divided into a practical and theoretical part, they are not necessarily presented in this order during the course. References refer to chapters in Kellermann (1992) and other papers.

References

- BLATNER, A. (1988) *Acting-In: Practical Applications of Psychodramatic Methods*. 2nd Edition. New York : Springer.
- BLATNER, A. & BLATNER, A. (1988) *Foundations of Psychodrama: History, Theory & Practice*. New York: Springer.
- DAYTON, T. (1994) *The Drama Within: Psychodrama and Experiential Therapy*. Deerfield Beach, FL: Health Communications.
- FOX, J. (1987) *The Essential Moreno: Writings on Psychodrama, Group Method, and Spontaneity* by J. L. Moreno. New York : Springer.

- GOLDMAN, E.E. & MORRISON, D.S. (1984) *Psychodrama : Experience and Process*. Dubuque, Iowa: Kendall/Hunt.
- HALE, A.E. (1981) *Conducting Clinical Sociometric Explorations: A Manual for Psychodramatists and Sociometrists*. Roanoke, VA: Royal Publishing.
- HARE, A.P. (1986) Bibliography of the Work of J.L. Moreno. *Journal of Group Psychotherapy, Psychodrama and Sociometry*, 39(3), 95-128.
- HOLMES, P. (1992) *The Inner World Outside: Object Relations Theory and Psychodrama*. London: Routledge.
- HOLMES, P. & KARP, M. (1991) *Psychodrama: Inspiration and Technique*. London: Routledge.
- HOLMES, P., KARP, M. & WATSON, M. (1994) *Psychodrama Since Moreno: Innovations in Theory and Practice*. London: Routledge.
- KEDEM-TAHAR, E. & KELLERMANN, P.F. (1996) Psychodrama and Drama Therapy: A Comparison. *The Arts in Psychotherapy*, 23, 27-36.
- KELLERMANN, P.F. (1987) Outcome Research in Classical Psychodrama. *Small Group Behavior*, 18, 459-469.
- KELLERMANN, P.F. (1992) *Focus on Psychodrama: The Therapeutic Aspects of Psychodrama*. London: Jessica Kingsley.
- KELLERMANN, P.F. (1994) Role Reversal in Psychodrama. In P. Holmes, M. Karp & M. Watson (Eds.) *The Way Forward: Innovations in the Theory & Practice of Psychodrama*. London: Routledge.
- KELLERMANN, P.F. (1996) Interpersonal Conflict Management in Group Psychotherapy: An Integrative Perspective. *Group Analysis*, 29, 257-275.
- KELLERMANN, P.F. (1998a) Diagnosis in Psychodrama. *Psicodrama: Revista da Sociedade Portuguesa de Psicodrama*, 5, Abril, 25-32.
- KELLERMANN, P.F. (1998b) Sociodrama. Accepted for publication; *Group Analysis*.
- KELLERMANN, P.F. (1998c) Ethical Considerations in Psychodrama. Manuscript.
- KIPPER, D.A. (1986) *Psychotherapy Through Clinical Role Playing*. New York: Brunner/Mazel.
- MARINEAU, R.F. (1989) *Jacob Levy Moreno 1889-1974*. London: Routledge.
- SACKS, J.M., BILANIUK, M., GENDRON, J.M. (1995) *Bibliography of Psychodrama*. Psychodrama Center of New York.
- WILLIAMS, A. (1989) *The Passionate Technique: Strategic Psychodrama with Individuals, Families and Groups*. New York: Routledge.

Aspects of the philosophy of J. L. Moreno
A bearer of tradition in modern spirituality

Eva Røine

*"The human phenomenon must be
measured on a cosmic scale"*
Teilhard de Chardin.

In 1990, for the psychodrama summer gathering, the morenian concept of I-GOD was introduced under the umbrella title "COSMIC MAN". Teachers were the founders of the Norwegian Psychodrama School, Monica Westberg and myself. Guest teachers were Monica Zuretti and Peter Felix Kellerman.

Although the students had been coming to Bauker for four years - the only spiritual center in Norway at that time - many openly opposed the presentation of this kind of spirituality, so unfamiliar to the slow, almost stubborn Protestant cultural conserve. Time was not ready for it. Yet, these first years made a strong impact on the teaching and ideology of the school, now called The Norwegian Psychodrama Institute since 1991, and located in Oslo.

Since that time there has been a tremendous shift in the cultural and spiritual life in Norway, with an increasing understanding of Morenos concepts of Spontaneity and Creativity and Man as Co-Creator of God. The students drawn to the Institute today have a natural openness to the idea of an indwelling spirit in Man as we have advanced more towards the new millennium. This general heightening of conciousness on many levels has further influenced the teaching at the Norwegian Psychodrama Institute. Drawing on the inspiration from the early years (1986-91) it may be characterized today as a spiritual psychology and philosophy, built on J. L. Morenos classical foundation, but developed into our own style. Meeting with Dr. Adam Blatner at the international conference in London in 1998, I found a strong inspiration in his introduction to psy-

chospiritual issues (lecture held at the conference). Together with the new trend in what is called "Soul Psychology", The Norwegian Psychodrama Institute will continue to explore this field where religion is not separated from psychology. Religion in this sense is not connected with any particular religion, but will consider therapy as a way of "honouring" symptoms as a Voice of the Soul!¹ (The discussion around the concepts of the Spirit, Soul and Body has to be let out here.)

As the years has passed, we have often listened to the stories about how the little Jacob first entered the spiritual realms, striving to arrive at the Throne of Heaven, but falling down with a broken arm. We have been moved by his staggering experience in front of the Christ statue in Chemnitz when he was sixteen years old. For many of us these stories have been heard lovingly and recognized smilingly. But have there ever been any attempts to look into the psychodramatic dimensions of these stories?

Using our psychodramatic glasses and imagination - the unique faculty of Man - let us go back to the scene in Bucharest in 1892. According to René Marineau² at the age of four, this was when Jacob started to take lessons from Rabbi Heim Bejarano, the director of the Bucharest Jewish School. Rabbi Bejarano and Jacobs mother must have been on close terms, otherwise she would not have entrusted her beloved child to him. There are reasons to believe that she was also familiar with the Kabbalah, her interest in the Tarot cards, angels and archangels point to that. Most certainly, Bejarano must have studied the Kabbalah, the ancient esoteric wisdom of the Jews the Tree of life. Besides being a Rabbi, Bejarano was also a learned historian.

Let us imagine that the little Jacob is playing around his mother who is reading the Tarot cards, studying the many archetypes hovering between Heaven and Earth. Jacob's head is full of fascinating stories that Rabbi Bejarano has told him about angels and the glorious ascent of Man into Godhead. What is more natural than Jacob 'seeing' this ladder into Heaven with the Throne of God at the very top of the Tree of Life. This particular day the Rabbi has been telling him about "The book of Raziel" and Enoch (the initiated). According to Jewish tradition they "lived in the earliest period of Mankind's sojourn on Earth"³. Enoch had not forgotten his origin in Paradise, and was taken up in a vision to see God. According to the Kabbalah, God lives in Kether, which means Throne. Up to this highest dimension of Existence Enoch were shown the Past, the Present and the Future, all blending into One. Again tradition tells that the Archangel Gabriel said to Enoch: "Be not afraid! Come with me and stand before the face of God" But Enoch fell down before the Holy One, even though the Voice of the Devine said: "Be not afraid! Rise up and

stand before my Face forever!" Then Great Michael, the Captain of the Hosts of God, lifted Enoch up and "took his earthly robe from him (his physicality) and anointed him with Holy Oil and clothed him in celestial raiment - He had become equal to the angelic creatures around him"⁴.

With shining eyes the little Jacob would tell his mother this wonderful story how Enoch flew upwards, helped by angels. Lovingly his mother looks at him and tells him again how very special he is. She too, knows the Torah, and can tell him how Enoch was instructed to withdraw from the world for thirty days and nights until he could record everything he saw and heard. Then she draws a card from the Tarot deck, and of course it is the very last one - The world, encompassing all there is in the Universe: The Past, the Present and the Future - the very language of the Theatre of the Now. This card is also called "The Great One of the Night of Time"⁵.

Now the scene changes till twelve years later, when ecstasy overwhelmed the young Moreno and he was taken into an altered state of consciousness.

"Standing before the Christ in Chemnitz, I began to believe I was an extraordinary person, that was here on the planet to fulfill an extraordinary mission. This state of mind is usually called megalomania. That is a nasty name. It's really namecalling... The problem is, why we in our culture, try to suppress it (megalomania) and hail those who practice modesty. Why do we disapprove of men who claim that they have been chosen to do extraordinary things?"⁶

Rene Marineau comments this passage: "This vision (at Chemnitz), like the God-playing episode of this childhood, can be seen as the formative moment of Moreno's second period of megalomania. Having wished to destroy the world in his period of revolt and depression, he now wanted to build a new one. Moreno carried this new vision with him throughout the years to come".

In psychodrama, Jesus Christ is what Moreno calls a "therapeutic agent" like other great spirits: Frans of Assisi, Buddha, Socrates, Therese of Avila and many others. People of less famous origins are acting constantly as therapeutic agents for each other. In moments of therapeutic healing the illustration of an old saying comes to mind: an angel is walking through the room...

Today we are more familiar with the term "Christ Consciousness", when people seem to be illuminated from within and communicate with minds of a higher nature. Christ Consciousness has been defined: "The

consciousness, or awareness, of the Self in and as the Christ... The realization within the Soul of that Mind which was in Christ Jesus. It is the attainment of the balanced action of Power, Wisdom and Love, the Father Son and the Holy Spirit - and the purity of the Mother through the balanced threefold flame within the Heart"⁷.

Again many years later, Moreno entered into an altered state of consciousness when he experienced that "God was communicating from infinite horizons"⁸ Breaking the barriers of the mind, this led to inspiration culminating in his monumental work "The words of the Father", starting with the Pronouncement: I AM GOD... THE FATHER... THE CREATOR OF THE UNIVERSE ...⁹

For this Moreno has been much misunderstood. Being a man of great courage, willing to bear the critical abuse of his colleagues and contemporaries, he took upon himself to bear the vision of the Creative Revolution. Surely, Moreno was not seeing God sitting on a throne in the common Protestant way. "The greatest blunder which Freud made was to mix the idea of the Godhead with the image of the human family"¹⁰.

"The Course in Miracles" describes the Source of Creativity in this way: "My holiness is far beyond my own ability to understand or know... For Holiness itself created me, and I can know my Source because it is Your Will that you be known"¹¹.

Without being a psychodramatist and probably not knowing anything about Moreno, the Bulgarian philosopher and teacher Omraam Mikhael Aivanhov (1900 - 1986) describes the most sublime role reversal ever known. Aivanhov focuses on the words uttered by Christ on the cross: "Father forgive them for they know not what they do". He points to the absurdity that Christ should teach God how to think and feel. Instead Aivanhov probes into the different states of consciousness. Surely, Jesus was not always mild and forgiving. He could be very angry. Hanging on the cross he experienced the peak of human cruelty. By his strength in wisdom, willpower and love - the threefold flame of the heart, he was able to rise to a consciousness that was higher than his own. His role reversed with God. The Son became the Father¹².

Moreno wrote: "He who comes from me, ends in me"¹³.

Notes

1. *Care of the Soul* by Thomas Moore (Judy Piatkus, 1992).
2. *Jacob Levy Moreno 1889-1974 Father of psychodrama, sociometry and group psychotherapy* by René F. Marineau (Tavistock 1989).
3. *Kabbalah and Psychology* by Zev ben Shimon Halevi (Gateway books, 1986).
4. Ibid.
5. *Qabalah, Tarot & the Western Mystery Tradition* by Clifford Bias (Samuel Weiser Inc, 1997).
6. René Marineau (Tavistock 1998 p. 24)
7. *The Human Aura* by Kuthumi Djwalkul (Summit University Press, 1971)
8. René Marineau (Tavistock 1998 p. 63).
9. *The words of the father* by J. L. Moreno (Beacon House, 1971).
10. *Who shall survive?* by J. L. Moreno (Beacon House, 1978), p. 13.
11. *A Course in Miracles*, a channelled book from a source unknown. (Volume II, Foundation for inner peace), p. 438.
12. *The True Meaning of Christ's Teaching* by Omraam Mikhael Aivanhov (Edition Prosveta, 1989).
13. *The words of the father*, (1971, p. 144).

The role of god
A guideline to psychodrama training

Antonio Roma Torres
Cristina Villares Oliveira

History of psychodrama and psychodrama training in Portugal

Psychodrama in Portugal started in the sixties, in Lisbon, with the French psychodramatist living in Brazil, Pierre Weil, who was soon replaced by Anne Ancelin Schützenberger. The groups were heterogeneous and of short duration, called sometimes T-groups, involving either Mental Health professionals or people from educational and artistic fields. Anne Schützenberger ran groups before and just after the Carnation Revolution (1974), i.e. the fall of the dictatorship and the return of democracy in Portugal. Some groups were planned with the support of UNESCO.

Anne Schützenberger gave to the Portuguese professionals a strong idea of the possibilities of Psychodrama and Action Methods in Psychotherapy and Education, and her activity influenced many people in those fields and is remembered by many professionals. However little material of those activities beyond the personal memories is available nowadays.

Only in the beginning of the eighties, and this time in Oporto, was Psychodrama present again as a psychotherapeutic method available in the training of Portuguese Mental Health professionals. The first training group of twelve psychiatrists started in 1982 under the direction of Alfredo Correia Soeiro, a former student of Jaime Rojas Bermudez. Then Soeiro started other groups, also with clinical psychologists, in Coimbra and Lisbon. The training followed the experience of the Argentine and Brazi-

lian schools, i.e. in most of the contents the structure was similar to the contribution of Rojas Bermudez in the systematization in Psychodrama

Training. However, Soeiro's psychodramatic approach stresses the importance of the social roles and the psychodramatic handling of some psychopathologic behaviors. This approach is in a way closer to the systemic and interactional approach of the triadic psychodrama as defined by Anne Schützenberger, than to the emergentist and inner world approach that in those days Rojas Bermudez was developing in Spain (Sevilla).

In 1986 the Sociedade Portuguesa de Psicodrama (SPP) was founded, and ever since the psychodrama training is done under the orientation of the Portuguese psychodramatists. Psychodrama in Portugal has a tradition of an open dialog with other fields in psychotherapy, since in the initial groups ran by Soeiro were many psychotherapists with previous experience and sometimes a proeminent position in such fields like psychoanalysis, behavior and cognitive therapy, and systemic and family therapy.

The authors belong to two different generations of Portuguese psychodramatists but worked together in the organizational activity of SPP, that developed a structured training program, and in training activities. In this article they don't intend to reflect an institutional view, but mainly their own experience, reflections and questions inspired by their individual and conjoint practice. The first author (ART) was trained in the initial group by Soeiro and is a former President of SPP, and the second (CVO) was the first trainer credited by the SPP whose training was totally done under its conditions and served as Treasurer and now Secretary in the last and actual Board of SPP.

Training: self experience, theories and supervision

What is most important in Psychodrama Training? The experience and the qualities of one trainer or a structured method?

In psychodrama, like in many other fields, person and method are mixed in the most proeminent masters. But in psychotherapy being a gifted trainer is not enough, so some rules and structures of training are needed. Saying that, we are not implying that some kind of statements and programs could cast the personal factor of the psychodrama training to a less important position. Therapy and training are made by and for persons in their specific individuality. Otherwise we could talk about techniques, but missing the dialogic dimension of encounter, so important in Moreno's thought.

We usually say that the psychodrama training has three different levels or parts:

- personal therapy in a psychodrama group - the majority of members being patients;
- theory in a context where the main concepts of Moreno and psychodrama can be learnt - but according to the morenian distinction between cultural conserve and spontaneity we need to know how to use psychodramatic tools as roleplay, sociometry and sociodrama to find a non rethoric way of teaching them without missing the importance of the theoretical level of thinking itself;
- supervision -that could be called metadrama, as Población (1996) does, or "the psychodrama of psychodrama", the Protagonist being the Director in his role during the psychodramatic work.

But in these three levels we are talking always and perhaps only about Psychodrama. Therapy, theory and supervision are no more than Psychodrama indeed.

God as a role

How to be sure that psychodrama is not only one way of achieving a more mature kind of living but also a professional capacity to help other people to do that? This is probably the main question we have to answer in psychodrama training. The original writings of Moreno about playing God when he was a child and his understanding concept of God as a role can inspire the formulation of the difficulties and fears that the director of psychodrama must be able to surpass in his work. In Moreno's writings, God must be seen in the process of creation, and not as the God of the seventh day, the God after creation, in relation to a world already made. And Moreno in the quoted reply to Freud said: "I teach people how to play God" (Moreno, 1975).

Talking about the instruments of psychodrama, Moreno usually started by the Stage, i.e. the space where the action can take place. This setting - that Rojas Bermudez (1997) called dramatic context to differentiate from the other contexts, social and groupal - creates a multilevel organization. This way the director and the audience, from which the protagonist and the auxiliary egos emerge, remain in a meta-level that becomes a "point of view" to the scene. The organization of time in the session also stresses the same idea, i.e. a psychodrama session has a three-part procedure that consists of warming-up, action, and post-action sharing.

Out of the stage and in pre-action warming-up, the director is prone to experience two kinds of difficulties that can impair the protagonist's action and freedom as a God himself: omnipotence (a God that com-

mands and takes the responsibility of everything that will happen) or impotence (a fallen God who cannot find answers to the problems the group or the protagonist bring to the session). Indeed they are two faces of the same coin.

Author and actor

We can understand the instruments of psychodrama (protagonist, director, auxiliary ego, and audience) as meta-roles, and in this sense consisting in playing God as a role. Whatever God as a role can be, perhaps each of these meta-roles can be seen in the words of Martin Buber (a contemporary of Moreno in his Vienna period) as a Ego-I in dialog with the You-Thou (and in this way we could reevaluate the concept of Self without missing the partial and moment-related characteristics of the role). The Self in relation to the director, in the interview during the warming-up, exists in a I-Thou relationship, whose model could be the relation with God as a role. But assuming this role, the director must know that he is not a God, and prevent the megalomaniac or melancholic psychopathology of the God-therapist. In that sense God and Self are concepts that could be considered simultaneous as a part (role) and a whole (being), and the relationship Self-to-God (protagonist-to-director/audience) contains a more specific relationship role-to-complementary role (protagonist-to-auxiliary ego).

This multilevel or polyphonic character of psychodrama is not only a way to operationalize the encounter in therapy with tools, instruments and techniques that other so-called humanistic therapies missed. It is also a way of expressing a dialogic understanding of the personal experience, stressed in the post-modernist thought by authors like Bakhtin (1979), who derived the concept of author from the literary critics and hermeneutics quite close to the I-Thou relationship from Buber (1988 and Silveira Nunes, 1995) - different from the I-It relationship stressed in the understanding of the world in physics and science in general.

Psychodrama can be a framework to the link between narrative and action (drama) or author and actor. The re-authoring (or re-storying) aim of the therapy in postmodern terms is present in the three-part procedure of Psychodrama, i. e. authoring (narrative) - acting (drama) - re-authoring (narrative). We can see that Action is not opposite to Word (like spontaneity and cultural conserve are not opposite sides indeed) and Psychodrama tends to re-integrate them (cf. catharsis of integration) more than replace one by another.

The Action is needed to the re-authoring Word as the Word is needed to start the Action. The implicit scripts of our lives can be changed when

we enact them (referred by Moreno as 'the second time'). Even considering the theatre as a metaphor of life, "what the actors contribute to the total act of creation of theatre, where a script is involved, is often -though not always just this by any means - the more irrational aspects of person's relationships, those that can be caught only on the wing, when conscious bodies are cast into each others' actual physical presence" (Wilshire, 1991).

In psychodrama training we need to be aware of the dangers of omnipotent or impotent therapists/Gods (Roam Torres, 1992).

The sense of omnipotence can be prevented if the director in training:

- has had a personal experience of psychodrama as member of a group (therapy)
- can experience in a similar way his difficulties as director (supervision)

-• both being a kind of role reversal;

and if he is aware of the complementarity with:

- the auxiliary Ego - as a qualified witness
- the audience - a group-centered therapy and not a director-centered group, as Moreno wrote talking about the patient as an auxiliary therapist (Soeiro, 1990)
- both being the characteristics of the director as a role.

The sense of impotence can be prevented by:

- the action - as a way to look for and to find solutions that are not given before, i. e. we need to create them
- and the group - the director must be able to handle the strenghts of the group instead of thinking of himself as strong enough as to carry all the world over his shoulders.

The director, like the protagonist on the scene and on his life, works in the context and no longer as an isolated individual, or, as Moreno wrote about his childhood experience of playing God, even a God needs the others.

The child as an actor

Psychodrama can find its roots in theatre as a metaphor of life. Curiously, Moreno always showed a genuine interest in children, and we can believe it was not a theory of psychological development the aim of this interest. Moreno probably saw in children's plays a kind of proto-theatre. So, theatre may be considered as an organization of life instead of the aesthetic Expression that we experience nowadays.

Moreno (1975) wrote about the child's hunger for acts, and that "roles do not emerge from the self; the self emerges from the roles". Based on his assumptions, we can think that the psychodramatic work with children should be a part of the psychodrama training. In fact, with children we start from the stage to finally reach the group, as with adults we run in the opposite direction, starting from the group context to bring life on the stage (Villares Oliveira, 1994).

It is interesting that a so important concept in psychodrama, spontaneity, is related by Moreno to God and with a similar emphasis to the child. Grete Leutz (1985) also states that the Spontaneity Theory of Child Development and the Psychodramatic Theory of Role are the main concepts in psychodramatic therapy. It could be interesting to use Moreno's distinction between spontaneity and creativity to connect God as a role (and the spontaneity in the adult behavior) to children's behavior. "Spontaneity operates in the present. It propels a person toward an adequate response to a new situation or a new response to an old situation. Thus, although creativity is related to the act itself, spontaneity is related to the warming up, to the readiness for the act".

This readiness for the act is easily noticed in children's behavior. Comparing himself to Jung and Freud, Moreno (1975) shows less interest in the historical development than in the direct experiment, the man in action, "the moment (being) not a part of history, but history a part of the moment".

Looking at children, we can identify most of the major psychodrama techniques in their natural status. Soliloquy, role reversal, intermediary objects, non-verbal presentations, future projection, and specially mirror and double are spontaneous in children and probably organizational in the differentiation from the matrix of identity or social placenta after the birth (7, 10). Understanding the personal growth roots of these techniques can help the director choosing the way to handle particular situations like the mute and passive members in a therapeutic group.

Psychopathology and interaction

Psychiatric nosology and the attention to symptoms, diagnosis, illnesses or diseases can blind the therapist for the interactional or social characteristics of pathological behaviors. However, Moreno himself used in his case descriptions the psychiatric nosology of his days. The challenge to the psychodrama director is to understand symptoms and psychopathology as a communicational or interactional pattern (Kellermann, 1998).

As a general theory, we can assume pathology or suffering in psychodramatic terms as a lack of spontaneity, but often this is not enough to handle the more severe behavior problems. Role theory can help and the role of 'patient' or 'sick person' can be a way to understand all the psychiatric problems. Nevertheless, it is obviously very limited in the complementary roles that can be offered to the protagonist.

The morenian concept of psychosomatic roles, linked with physiological functions (but considering as roles a wider spectrum that implies an interpersonal experience between two or more people in the child's life), may offer a model to understand the so-called inner-world problems. As feeding, defecating, urinating, handling, breathing or sleeping can be understood as psychosomatic roles, some authors like Rojas Bermudez (1992) and Soeiro (1976) are hypothesizing on that basis a model for a psychodramatic theory of psychopathology. We think that the paranoid, hysteric, obsessive or depressive behaviors cannot easily be linked to each of the psychosomatic roles. However, a more complex schema or mandala could be delineated, based on the correlates of the psychosomatic roles like satisfaction (feeding), expression (defecating), action (urinating), exploration (handling), absence (sleeping) and resonance (breathing), and the representation of the body, the mind, the physical and the personal environment (Roam Torres, 1994).

As Soeiro stated, each symptomatic behavior has a script that can be enacted on stage. So the paranoid corresponds to 'I think' (overestimating the mind), the hysteric to 'I feel' (overestimating the body), the obsessive to 'I check' (overestimating the physical environment), and the depressive to 'I understand' (overestimating the personal environment).

Group, sociodrama, and sociometry

In Moreno's writings, psychodrama is linked to his two other major contributions: sociometry and sociodrama. Our experience in training is centered in a clinical perspective, as a psychotherapeutic method. However, the person in the morenian view is a social one: Moreno's approach is contextual, as many years later the systemic thought also stated. The social atom is one of the main concepts in psychodrama theory. So, even when we think that we are treating the person in a group and not the group, it is important to say that we cannot conceive psychodrama without an awareness of the group. That is still the case if we accept individual psychodrama, i.e., one patient, more than one therapist, so there is a group, or monodrama, i.e., one patient, one therapist, but the patient acting in more than one role, then there is a group too.

But, since psychodrama frequently becomes a kind of group psychotherapy, the trainee needs to learn to identify and handle the group dynamics (Roma Torres, 1996).

Triadic psychodrama and Schützenberger's more recent approach in psychogenealogy (1965, 1993), using genogram and sociometry, are important contributions that should be present in psychodrama training.

Sociodramatic plays or games and active sociometry - as developed by Anthony Williams (1991) - are also important tools that the Director must be able to use, even in the setting of group psychotherapy.

Sociometry, according to Moreno, means more than a scientific method concerned with the measure of personal interactions. It is also a kind of ethical and philosophical system that states that choosing is one of the most noble and healthy human characteristics. So, using sociometry is not only a way of observation and study of a group, but is also an action method, as a 'twin brother' of psychodrama.

Psychodrama and beyond

Psychodrama training may be a way of learning techniques and theory but we must stress the fact, more consistent with psychodramatic theory, that the director is someone who does not face a world already made. Again the role of God during the creative process must be present. So training must be linked to research (using psychodramatic and non-psychodramatic criteria) and open to the dialog with other psychotherapeutic cultures or languages (searching common factors or bridges between concepts and procedures). Placing psychodrama in the position it deserves towards a formulation of a general theory of psychotherapy can perhaps determine some kind of contamination. Or, saying it in another way, training psychodramatists is leading them into a wider field beyond psychodrama. Being there is consistent with the characteristics of Psychodrama in its intertextual nature, hearing multiple voices and setting different levels. As in morenian theory "every role is a fusion of private and collective elements" (Moreno, 1975), we can think of psychodrama only as a construct not separated from the global experience, either in everyday life or in psychotherapy fields. The identity of the psychodramatist we are looking for through the training process, like the personal identity outlined by Erik Erikson (Gallatin, 1975), could be described as being an unique psychotherapist, i.e. being simultaneously like all the other psychotherapists, like some other psychotherapists (psychodramatists) and like no other psychotherapists.

References

- BAKHTIN, M. (1979), *Estetika slovesnogo tvortchestva*, Iskustvo, Moscou (in portuguese: *Estética da criação verbal*, Martins Fontes, Sao Paulo, 1992).
- BLATNER, A. (1998), *Theoretical foundations of Psychodrama*, XIII International Congress of Group Psychotherapy, London.
- BUBER, M. (1988), *Eclipse of God*, studies in relation between Religion and Philosophy, *Humanities Press International*, Atlantic Highlands.
- GALLATIN, J. E. (1975), *Adolescence and individuality, A Conceptual Approach to Adolescent Psychology*, Harper & Row, New York (in portuguese: *Adolescência e individualidade*, Harper & Row do Brasil, Sao Paulo, 1978)
- KELLERMANN, P. F. (1998), *Diagnosis in Psychodrama*, *Psicodrama*, (Porto) 5, 25-32.
- LEUTZ, G. A. (1985), *Mettre sa vie en scène*, Desclée de Brouwer, Paris.
- MORENO, J. L. (1975), *Psychodrama*, chap 30.9 in *Comprehensive Textbook of Psychiatry - II* (eds. Freedman, A. M; Kaplan, H. T.; and Sadock, B. J.), Wiliams and Wilkins, Baltimore.
- PIO ABREU, J. L. and VILLARES OLIVEIRA, C. (1996), *Como lidar com mudos e quedos*, *Psicodrama*, 4, 17-25, Porto.
- POBLACION, P. (1996), *SAT (Supervision activa total), teoria y practica*, *Psicodrama*, 4, 27-49, Porto.
- ROJAS-BERMEDEZ, J.G. (1992), *Objecto intermediario y intraintermediario en Psicodrama*, *Vinculos*, 4, 47-65, Madrid.
- ROJAS-BERMEDEZ (1997), *Teoria y técnica psicodramáticas*, Paidós, Barcelona.
- ROMA-TORRES (1994), *O papel de Deus como modelo do Director de Psicodrama*, *Psicodrama*, 1, 33- 40, Porto.
- ROMA-TORRES, A. (1994), *Papéis psicossomaticos e o modelo interaccional da psicopatologia*, *Psicodrama*, 2, 13 - 20, Porto.
- ROMA-TORRES, A. (1996), *Momentos grupais e elaboração dramática*, *Psicodrama*, 4, 77 - 84, Porto.
- SCHÜTZENBERGER, A. A. (1965), *Précis de psychodrame*, Editions Universitaires, Paris.
- SCHÜTZENBERGER, A. A. (1993), *Aïe, mes aïeux*, Desclée de Brouwer, Paris.
- SILVEIRA NUNES, J. (1995) - *Hermeneutica e distanciamento na clinica e no texto*, *Psicodrama*, 3, 122-131, Porto.
- SOEIRO, A. C. (1976) - *Psicodrama e psicoterapia*, Natura, Sao Paulo.

- SOEIRO, A. C. (1990), *O poder na teoria psicodramatica*, VII Congresso Brasileiro de Psicodrama.
- VILLARES OLIVEIRA, C. (1994), Como sobreviver num psicodrama orientado por crianças, a aventura dos terapeutas, *Psicodrama*, 1, 75- 81, Porto.
- WILLIAMS, A. (1991), *Forbidden Agendas, Strategic Action in Groups*, Tavistock/Routledge, London.
- WILSHIRE, B. (1991), *Role Playing and Identity*, Indiana University Press, Bloomington and Indianapolis.

*To work with psychodrama,
a vision is needed*

*Adeline Salomé-Finkelstein
Hannah Salomé*

The work of Moreno, psychodrama, I have experienced as a deeply human method; a method which involves him wholly, keeps him busy and so prevents him being content with his life. It teaches him to live in harmony with people and also in discord with sorrow, trouble and strife.

In spite of this it enables him to structure himself, to be himself with everything in and around him using all the talents at his disposal. Man can make choices, learn to be happy with the choice he has made and content to bear the responsibility for his choice.

Psychodrama as an active group happening enables us as psychodramatist, director or auxiliary ego, to find the correct approach to help the protagonist in his search for what he is looking. The question who man is was answered by Moreno and is our focal point in the way we practise psychodrama.

My own complementary thoughts concerning Moreno's philosophy: The other person is really close to me. I not only observe him but an part of him and at the same time represent him. I know others, I must know myself just as it is necessary to understand myself to be able to understand others.

Socrates saying: "know thy self" was even in that age intended to mean self-examination. This was to show clearly that there were gods and humans at that time. They are mortal were gods are immortal. The man with self-knowledge will experience court, less blessings, whereas ignorance brings calamities. For Moreno, a man is not only a special being, but his being human depends on his relations with other people. The heart of the matter is being a man demands being human. Being a man and being human are both fraught with danger, the latter more than the former. Being human must always be saved from chaos or destruc-

tion. It can be said we are surprised and astonished really being here and now. It seems as if depth and mystery of being human is something we want to analyse. Our task will be to bring to light what concerns us or not, as well as expressing what is sincere or insincere in our inner life.

The truth of being human is the love for life. Each individual is a revelation and demands effort to carry on and persevere. Yet being human means much more than perseverance.

No man is according to us an average man. An ordinary man does not exist, unless he gives up and becomes swamped in indifference and banality. Being a man is to challenge decisions and not just to carry on or react to results. Man is unique in the manner in which he connects himself with things not in him. To BE is the exchange between processes and happenings. A process can be continuous, happenings sudden, varied and unique. The depth of a human beings feelings for the suffering of others is the measure of his being human, and his life becomes complete in being there for others. Accepting that some things are holy is an admission that they are not there for our benefit not should we be involved with them.

So observe holiness is to observe what is dear to god. A human is never alone, he is always in relation with others. So understand Moreno is to understand what being human means to him. At the 1971 Amsterdam congress, where he announced his tele idea and conviction "I am God" shows me the depth of his relation with god, unreasoned and for him ever present. As humans it is possible for us to discover we are more than mere biologically defined creatures. There is much more to us and though we are mortal and every one speaks for him self, only man can speak for all creatures. Being human enables us to evaluate and also express this valuation. We can celebrate, sing and rejoice, celebration means sharing in a greater happiness and playing our part in the eternal drama. In the whole of our training and in our psychodrama sessions, the human being is the focal point. We practise Moreno's vision of man supplemented by our own conviction and vision.

When I started to study Moreno under the Elefthery's, we worked on ourselves. Several groups were formed and we worked as protagonist, then later as director and auxiliary-ego. As protagonist we tackled problems in our own life span in these groups sessions, thus learning from each other. Later the Foundation of Human Relations was set up by Dean and Doreen Elefthery, Herman Engelhard, Frans Rouppe van der Voort, Pierre Fontaine and myself. The secretarial division including finance was in Arnhem. This was the beginning of the training course in psychodrama. We were very interested in new ideas in psychodrama activities, for example gestalt, primer screen therapy, psychosynthesis

and transcendental analysis. We tried them all but I myself preferred psychodrama. I felt more and more at home practising this method. So in 1972 we started the centre for psychodrama education. I have been working in the U.S.A. , Germany, England and of course the Netherlands. During all these years we chose to work as we still do today.

My daughter Hannah studied Human Science and then joined us and has done invaluable work. We based our present educational programme on our philosophy, our working-out of our programme and all we have seen and experienced.

In our psychodrama education people are trained for:

- standing on their own feet by transforming old traumas
- finding their own way of being themselves and that they can have good relationships
- being critical to their own being
- handle well their techniques
- having their own philosophy so that they know why they are doing things the way they do it
- Knowledge of the human being in healthy ways and in problem ways
- knowledge about the unconscious: what people moves
- knowing about wishes and desires
- knowing about insides in relationships with other people
- knowing about groupprocess
- knowing the technique they work with

For people who want to work with psychodrama it is important that they are integrated their selves and know their emotions and have structure. They also need a lot of courage.

A short overview of our training program in which participants can develop the aspects which are mentioned before:

1. Learning-Experience Therapy group, in which participant work on their own blind spots and obstructions and only will experience being a protagonist and being an antagonist.
2. Technical-theoretical-course, in which participants are director, co-director, protagonist, antagonist and learn to deal with aspects of the method psychodrama and the techniques, study literature and discussing about it.

3. Advanced training 1 & 2 in which participants practising psychodrama and study literature and have the ability of working on their own obstructions and blind spots.
4. Group-dynamic process in which participants will get knowledge what a group is and the kind of process which goes on in a group; participants learn to work with the group focal conflict. It contents practising, being a participant of a group and study literature and discussing this.
5. Psychopathology in which participants learn to recognize psychopathologic appearances and know what they should do.
6. Advance training practice, in which participants observe a total process of a psychodrama therapy group and later on they have the opportunity to be a co-director with supervision.

This program gives entrance to the learning circle group which training is a cooperation with Nant Cuvelier, Leni Verhofstadt, René Oudijk, Pierre Fontaine and myself which will lead to the exam of certified practitioner of psychodrama and for those who want to educate psychodrama can go on with TEP.

Dear Anne ,

When I joined a psychoanalytic group in Amsterdam as participant, I met you as director. I should like to thank you for the opportunity of learning from you.

With best wishes and many thanks

The concept of the Chorus in psychodrama training

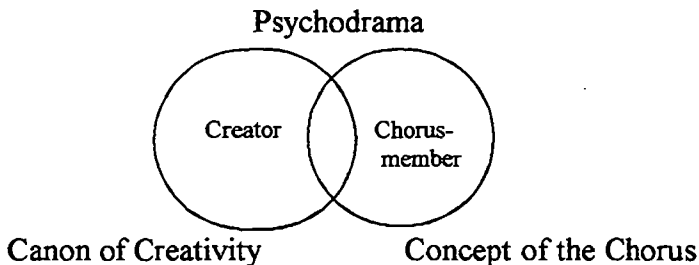
Renée Oudijk

Introduction

The heart of psychodrama, I believe, is to let people be more in union with themselves as creators of their own lives. So when I speak to my students about Psychodrama I start off by drawing the Canon of Creativity¹ right in the middle of the white board. I tell them that psychodrama first of all intends to give back to people their function as creators.

Secondly, as creators they live among six billion other creators. Moreno told people they are social atoms. As co-creators they have to learn how to become co-creative, how to function as a Chorus.

When I was working as a part-time theatre director next to my work in a psychiatric hospital almost 25 years ago, my trainer, Ferdinand Cuvelier, asked me, whether I could provide him with some information about the Greek Chorus. I then forgot his question but some years later on it suddenly came to my mind as an important issue for psychodrama training² Ever since I have been working with the concept of the Chorus in psychodrama psychotherapy and psychodrama training. Psychodrama is a method that unifies these two premises: man as a creator and man as a chorus member.



Psychodrama is build on two interactive points of departure

I have been giving workshops on this issue in many places. In the School of Psychodrama, trainees systematically develop the role of chorusmember in themselves and in one another by many special exercises in the course of a four year training programme. It is as a matter of fact, their first and most fundamental part and they are told about it even before they are invited to experience the role of protagonist or auxiliary³.

1. History of the Chorus

Allow me to reactivate your memories of Greek history.

The story of the Chorus in Greece takes a beginning at about 1000 B.C. but probably it dates back to the early days when mankind started to worship the Spirits of Life. In ancient Greece the name of this Spirit was Dionysos and in springtime his cult spread over Greece like a thunderstorm. The devotees of Dionysos also known as Bacchantes, work themselves into a frenzy through exciting music and frantic dance⁴. At the height of their ritual ecstasy they take the sacrificial animal, a he-goat, for the deity itself. Then, to become one with the goat-god, they proceed to devour it raw and to drink its blood.

What happens is not only a wild rite from an ancient past. The god Dionysos is the symbol of inspiration and fertility. In psychodrama education I wish my students to understand that a director should offer people a safe structure before he invites them to step outside of themselves and outside the common order. In psychodrama like in the old times that very structure is provided for by the Chorus. The Chorus is the place where the ecstasy channels inspiration and finds new borders by the catharsis of integration. The word catharsis means purification. When personal and social fears constrain spontaneity, the personal and common cultural conserve has to be challenged in order to make way for more impulsive and spontaneous behaviour. Catharsis then is the bodily and mental result of the fertilisation of a fixed state of mind. Just like in the old Dionysean feasts creativity regains force within people and their structures.

I think the old administrators of Athens might have been aware of all this when they embedded the ecstasy in the official state religion. They built huge theatres⁵ and moulded the springtime energy into liturgical ceremonies in which the community became part of the rite in interaction with the Chorus and the protagonist/priest. The term 'Choros' then is used for the circular sacred dancing area at the centre of which the altar of Dionysos was built as well as for the dancing and singing themselves and the group of dancers and singers (by writing 'chorus' ('choros' in greek) with a capital we'll refer to the extensive meaning). This meant

an enormous shift. For, while the Chorus of the Baccantes represented the community, as a matter of fact it was only a small part of it, now everybody was gathered around this 'happening'.

Once the three days rituals had been connected to the theatre contest everybody present had a role to play. The chorus dances and sings in the middle of the audience and out of the chorus steps the actor. He puts on the mask, 'persona' in Greek, of the role and becomes the personification of the (his-)story. A play of transformation with the aim to transform the audience, who have the task to judge the quality and to honour the winner. The prize is a small he-goat, 'tragos' in Greek. In the closing ceremony the director/playwrighter walks a lap of honour laurelled and carrying his prize on his shoulder. The transformation then happens no longer at the holy altar and at the sacred place of the chorus only but on the stage and in the whole theatre as well.

It is precisely this aspect of transformation which psychodrama students from a religious background are familiar with. That is not surprising while the Greek ceremonies for the Dyoniseian worship served as a model for western churches later on.

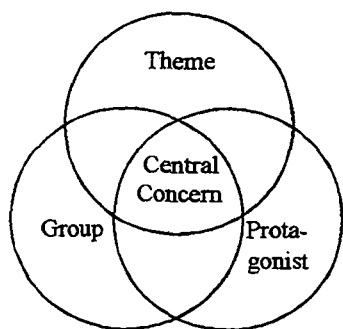
2. The Chorus in psychodrama

For people with a scientific background the sociometric aspect⁶ of psychodrama is the part most familiar to them. The scientific approach: the use of criteria and inventories, measuring scales and analysis of figures are working tools they got use to during their previous studies.

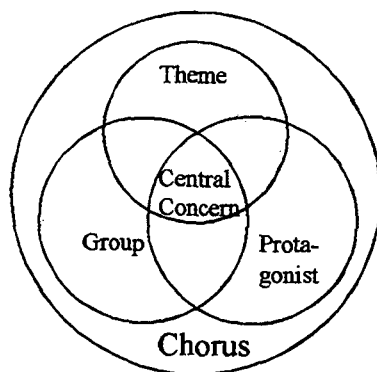
As so many young people, Jacob Levy Moreno, felt attracted to work and live within alternative forms of community. First as an advanced medical student and afterwards as a young doctor, he got a job in a refugee camp in 1915. His work in Mitterndorf (Austria) has been of particular interest for the development of Sociometry, the science of the psyche, as Moreno called it afterwards. In the biography by René Marineau⁷ we can read about that camp where thousands of people were put up in barracks each one of them accomodating up to one hundred people. No wonder there were many problems. The authorities were of the opinion that everybody should make the best of the difficult situation. Moreno became aware of the importance of taking into consideration peoples' preferences and affinities when they are expected to live and work together. In a letter to the Minister of the Interior he wrote: "The positive and negative feeling that emerge from every house, between houses, from every factory, and from national and political groups in the community can be explored by means of sociometric analysis. A new order, by means of sociometric methods is herewith recommended". Moreno

understood that, in order to function as a community, people have to identify themselves with a common cultural good. In such community people can more easily agree about central concerns and find common goals to work to. Ever since 1925, Moreno, himself an inhabitant of several countries, studied in the USA on how to restore community for displaced people in such different places as the Hudson Home for Girls and the Sing Sing Prison. In 1937 he founded Sociometry as a science. Fourty years after Mitterndorf, in 1955, he restored the power of the Chorus in the (members of) the audience by instructing them to avoid analysis and keep away from telling the protagonist what he or she: "should have done or ought to do". "Instead", he said: "speak to the protagonist of your own experience and about your own problems"⁹.

Grete Leutz writes about three forms of psychodrama: "protagonist oriented psychodrama", "group oriented psychodrama" and "theme oriented psychodrama"¹⁰. Moreno understood that in order to function as a group individuals have to meet each other around central concerns. That will inspire them to communicate and to co-operate. At the School of Psychodrama we regard the Chorus as the living field, gathered around a central concern or focal conflict¹¹ in wich the theme, the group and the protagonist are meaningfully interconnected.



Place of the Central Concern in Psychodrama



Place of the Chorus in Psychodrama

The trainees of the School of Psychodrama learn to work with psychodrama in this integrated form. That is not so easy. Since the students come from different professions and primary educations, they encounter different problems. For instance: students working in the field of the more individual approach need more knowledge of the interpersonal personality theory¹². The study of group dynamics¹³ can help them to develop a more appropriate attitude. On the other hand, students working from a group approach may have difficulty in becoming aware

enough of personal feelings. Finally, students with a mainly pragmatic approach feel fine by developing themes, but they have often difficulties to give due attention (time, place, structure) to group- and personal dynamics. It is a life long study to penetrate deeper and deeper into all the aspects that come together in psychodrama. That is why the education of a psychodrama director takes at least a six to seven years.

3. The Chorus in training

Moreno loved the stage. He experienced his psychiatric work as a form of 'Sheakspearian psychiatry'. He placed this between 'Confessional psychiatry' e.g. psychoanalysis and 'Machiavellian psychiatry' as he called lobotomy. Moreno wrote furthermore: "Psychodrama among the three is in a strategic position because it brings the three efforts into a synthesis"¹⁴. For Moreno not the couch nor the operating table teaches the patient how to deal with life. "The stage gives space and freedom for spontaneity, freedom for the body and bodily contact, freedom of movement, action and interaction".

For psychodrama students with a theatre background this aspect of psychodrama is obvious. For psychologists and other students with a background of more cognitive scientific education, it is often hard work to learn to make good contact with the phenomena: stage and audience. Almost every psychodrama student, even (or sometimes because) when he has had a formal theatre education background, has to learn how to use the stage as a safe place where a person can explore his life and paralysed vulnerability in front of others. By this bringing to the stage a transformation takes place where personal concerns become a common and shared issue. Moreno called this: "reciprocal integration realised by interaction".

As directors trainees have to learn how to warm up the group by focussing on to the central concern or a focal conflict in order to enable the group to choose its protagonist. The more the director succeeds in tuning in the group members to one another and so to function as a Chorus, the better they are able to choose that protagonist/front-singer who acts out best relevant aspects of their central concern¹⁵.

Once the protagonist has been chosen, the Chorus has to form the stage by giving attention and help to the protagonist in order that he in his turn, together with some of them as auxiliaries, may embody and explore in a personal way existential dilemmas. It is very important for the director to help the protagonist to set the scene very clearly. For by doing so the protagonist realises himself as the inhabitant of his experiences and regain creativity by making new choices, taking on new roles

and setting new limits. One of the difficulties for psychodrama directors in training, is to give that special attention to the spectators during the enactment stage which helps them to stay interconnected and involved as a Chorus. It is also important to balance over-involvement with common sense. So when some of the spectators stay more in the part of Audience it may be very helpful for the director. The audience after all is a representation of society which witnesses the drama and justifies the stage.

*Focus of Attention for
the Psychodrama Director
Théâtre en Rond
Viennese Model*

*Focus of Attention for
the Psychodrama Director
Stage Theater
Beacon Model*

Discussion

By drawing above, I try to visualise what will happen with the warmed up energy in the different theatre models, especially when actors and audience in the enactment stage have their spaces on separate sides of the room. In my opinion, a director plays with the energy of the parts of all people present in the theatre. The diagram above makes clear that the director needs a visual insight and four-dimensional understanding of time-space-reality-cosmos¹⁶ in order to guide the group with 'steady gaze and hand' through the three stages of the psychodrama process: warming up-enactment-sharing.

As I see it, the 'Théâtre en Rond' is best suited for the integrated form of psychodrama because the 'stage' is located there where the warmed up energy is. On the other hand, a stage at one end of the room as it is in a church, provides a wonderful magical place that connects us with other times and places. At the Beacon stage (now in Boughton place, Highland N.Y.) you can feel the power of it. Moreno designed both models: the Viennese¹⁷ and the Beacon theatre models. The Beacon model, with its round shape and its balcony, the three steps around and an

open auditorium where the onlookers are able to choose their own distance to the scene, offers lots of room to play which a more classical theatre model misses. Nevertheless this spacial dimension has to be taken in consideration right from the start.

Further more I am aware that by reasons of space, time and reality not every situation is suitable for the integrated form. In some cases I prefer to give more attention to either the protagonist, the group or the theme. At another occasion one could discuss this much longer, I think. For now I shall continue to deal with the concept of the Chorus in the integrated form of Psychodrama.

After the play, the director gives lead to the sharing. First of all in order to help the auxiliaries to derole. He also should help the members of the chorus to transform when they incorporate the experienced existential theme, into their lives and bring it (and themselves) back to the earth. Last but not least the director should enable the protagonist to lift his personal theme to an existential level. By doing that he is liberated from his exclusive loneliness. Then he can re-integrate as a member of the chorus. In other words, by sharing the inter-connection between the theme, the group and the protagonist is restored, the Chorus is complete and ready for its task: to be the moulding environment and meaningful context for personal growth.

Final remarks

Moreno gave his first philosophical texts the title: 'Einladung zu einer Begegnung' (invitation to an encounter)¹⁸ and there he wrote his well-known words: "More important than science is its result, and more important than evolution of creation is the evolution of the creator". This is truly an ode to the creator in all of us and at the same time an invitation to identify ourselves as co-creators and become co-creative. I regret to say that, whereas Moreno put creativity first, the goal of the psychodrama method is not yet very well known. That is why I ask our writers and trainers to use the Canon of Creativity more often as a starting point. I discovered that once the goal of the method is clearly defined, psychodrama can take its place very easily among other, sometimes more accepted forms of psychotherapy as psychoanalysis, cognitive, behaviour and experiential psychotherapy. Second next I consider it as most valuable for psychodrama training to learn the aspects and impact of the various roles as there are: director, protagonist, auxiliary, audience and chorusmember. To learn how to handle this roles and how to switch from role to role in order to become co-creative is an important issue in psychodrama training aswell as in psychodrama psychotherapy. I believe that with the Concept of the Creator in the heart of psychodrama and the Concept of the Chorus as its bottom, psychodrama is a place to learn how to do this. To me as a theatre director and a psychodramatist for

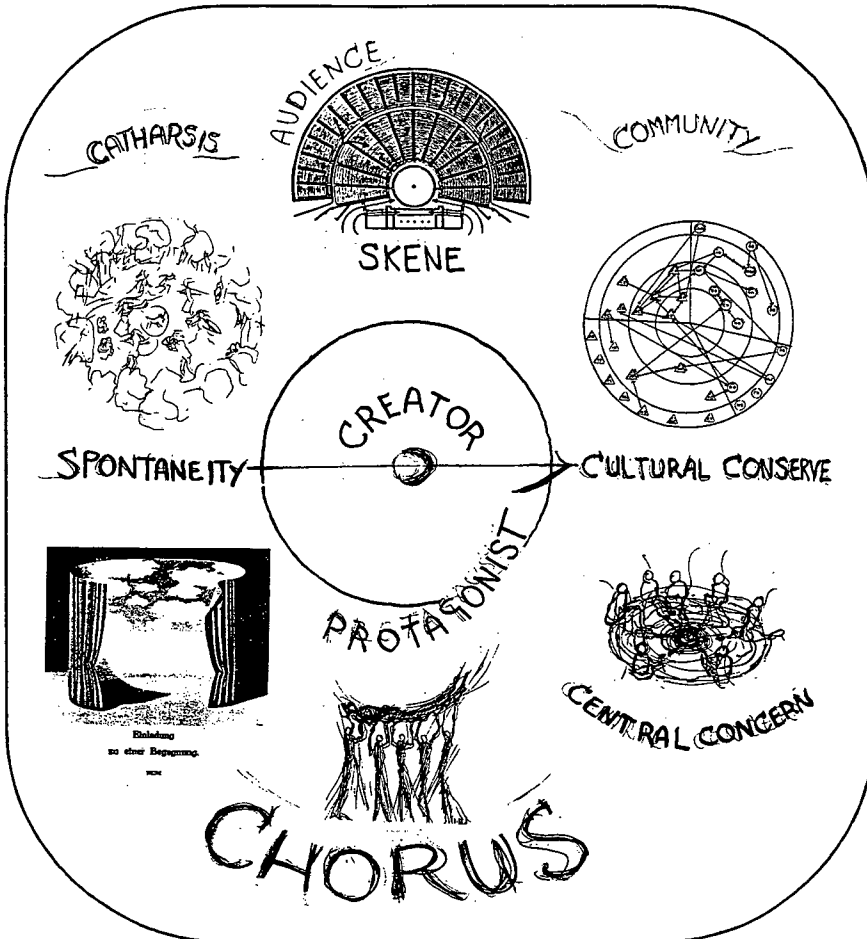
more than 25 years the role of chorusmember invites me warmly to become close to my fellow chorus members by sharing life-times, life-themes and life-events.

In the role of protagonist I consider the stage as an altar of Dionysos, as an undetermined place at an undetermined time, the magic world in which I am standing naked and transparent. In that position I discover fresh answers to old problems and adequate responses to new situations¹⁹. There spontaneity can help me to find freedom in my inner space again.

As a psychodrama director and trainer every time I guide and accompany people through this proces, I learn more about how to live life. I'm thankful to do this in the footprints of excellent teachers and in fruitful exchange of ideas with so many outstanding colleagues in Europe and all over the world. My students know that it guides and supports me to be a member of a very vital and alive Chorus, the international psychodrama community. I hope my training inspires them to become a member too.

In this article you may recognize the work of several authors, the Moreno's²⁰ especially, which are mainly studied in the Journals of Group Psychotherapy. I am very much indebted to René Marineau whose biography of Moreno helped me a great deal to get close to him and his history. I also feel obliged to Grete Leutz , who explained the strong link between Psychodrama and Sociometry.

The Concept of the Chorus in Psychodrama
Collage made by Renée Oudijk



- 2 The Greek Theatre
1 The Bacchantes in the Wood
3 A target sociogram
7 The Canon of Creativity
6 The memoirs of a saint
4 Camming together
5 The chorus and their protagonist

Notes

1. See the collage 'The Concept of the Chorus' made by Renée Oudijk. The central image (7) is based on Moreno's Canon of Creativity for more information read (for instance): - J.L. Moreno - *Psychodrama und Sociometrie* - 1989 (a translation of 'The essential Moreno - Writings on Psychodrama, Group Method, and Spontaneity' edited by Jonathan Fox) chapter 5, Spontaneität und Katharsis (1940), pp.77-102.

2. Renée Oudijk - Het Koor I - *Psychodrama Bulletin* VvP 1990-0, pp.2-6.- Idem - Het Koor II - *Psychodrama Bulletin* VvP 1990-1, pp.8-22.. Both articles are available in English translation. Fax for info the School for Psychodrama NL +31 46 452 93 51

3. Renée Oudijk ed. -*Van Veiligheid tot Visie*, Cursusboek Basis Opleiding Psychodrama. Vol.1 and Vol.2 - 1991. - Idem - *Van Zien tot Zingen*, Cursusboek Vervolg Opleiding Psychodrama. Vol.1 and Vol.2 - 1991. This books are only available for teachers and students from the School of Psychodrama.

4. See the collage 'The Concept of the Chorus' image 1 - The Bacchantes in the Wood - drawn by Renée Oudijk. You can see them dancing in ecstasy around the altar of Dionysus.

5. See the collage 'The Concept of the Chorus' image 2. -The Greek Theatre - This picture gives an overview of the theatre of Epidauros that gave place to an audience of 14.000 people. The chorusplace or orchestra has a 20 meter diameter with the altar in the centre. It was the place of the musiscians, the dancers, the singers and the storyteller while the actors played on the higher proskenion. Behind the proskenion was the skene, the place were the actors changed masks (in Greek: persona) and clothes.

6..See the collage 'The concept of the Chorus' image 3 - A target sociogram - taken from: Ann Hale - *Conducting Clinical Sociometric Explorations* - 1985.

7. René F.Marineau - *Jacob Levy Moreno 1889-1974, Father of psychodrama, sociometry, and group psychotherapy* - 1998.

8. See the collage 'The concept of the Chorus' image 4 - Coming together - an illustration made by Lillian Huijbregts about people coming together around central concerns. Published before in *Psychodrama Bulletin* VvP. 1993 Vol. 2, p.20 - The Central Concern model is a conceptual framework for structuring psychodramatic production based on interactions that have emerged spontaneously from the group. It was developed at the Psychodrama Section at Saint Elizabeths Hospital. The chief architect of the model was James Mills Erneis. You can read about it in *Journal of Group Psychotherapy Psychodrama and Sociometry* (ASGP) Vol.33-1980: 'Dale Richard Buchanan - The Central Concern Model, a framework for structuring Psychodramatic Production - ' pp.47-62

9. See the collage 'The concept of the Chorus' image 5 - The chorus and their protagonist - an illustration made by Lillian Huijbregts published before in *Psychodrama Bulletin* VvP 1993 Vol. 2, p.14. In the *Journal of Group Psychotherapy Psychodrama and Sociometry* (ASGP) Vol 33-1980 'Merlyn S. Pitzele - Moreno's Chorus: The Audience in Psychodrama ' -pp.139-141. But in 1923 Moreno wrote in his 'Königsroman' already: "Es gibt keine Zuschauer mehr. Fort mit den Augen der Gaffer und den Ohren der Horcher. Ihr seid alle meine Komödianten. Die Bühne ist ebenso dort, wo ihr seid, wie hier, wo ich stehe... Unser Theater ist Einheit des Seins und des Scheins" (quoted by Grete Leutz p.31) According to me this is the the Chorus.

10. Grete Leutz - *Psychodrama, Theorie und Praxis* - 1986. Part L III Die Formen der Psychodramatherapie pp 106-111.

11. Dorothy Stock Whitaker and Norton A.Lieberman - *Psychotherapy through the Group Process* - 1964. A translation into Dutch from the important second chapter was published in *Tijdschrift voor Creatieve Therapie* 1988: 'Renée Oudijk en Norbert Beerlage - Het focaal conflict model van Whitaker en Lieberman'.

12. Renée Oudijk - Spelen binnen de stad van Axen, het interactiemodel van Ferdinand Cuvelier - *Psychodrama Bulletin VvP* 1992 vol.3, pp 3-23

13. It takes too much to name all important and even essential publications psychodrama directors have to take knowledge from. Lots of them are named in: - Peter Felix Kellermann's - *Focus on Psychodrama, the Therapeutic Aspects of Psychodrama* - 1992. Nevertheless I'll make an exception for the not so well known but brilliant article of: - Kenwyn H Smith and David N. Berg - A Paradoxical Conception of Group Dynamics - published in *Human Relations* Vol.40-1987, pp.633-658

14. Moreno has written about his three categories of psychiatry in: *Group Psychotherapy, Journal of Sociopsychopathology and Sociatry* Vol.3, nr. 1 april 1950, pp.1-10 J.L.Moreno - Hypnodrama and Psychodrama'-

15. See the collage 'The Concept of the Chorus' image 5 - The Chorus and their Protagonist -an illustration drawn by Lillian Huijbregts, published in *Psychodrama Bulletin VvP*.

16. See for instance Eva Røine's book - *Psychodrama, Group Psychotherapy as Experimental Theatre* - 1997, pp.64-73

17. See p.83, René F. Marineau (see note 7)

18. Name of three small brochures where Moreno wrote down his philosophy up till 1915 - *Einladung zu einer Begegnung* - Bericht von Jacob Levy, Wien 1915.

19. See the collage 'The Concept of the Chorus' image 6 - The memoirs of a saint - a painting René Margeritte made in 1960. For me this is the excellent image of the power of the stage which in me intermingles with moving words of Moreno about man as the existential creator of his life.

20. For Zerka Moreno's part in the development of psychodrama see: Renée Oudijk - Zerka in Amsterdam, a portrait of Zerka T. Moreno - A biography and bibliography rewritten and translated to honour Zerka T. Moreno on occasion of her 80th birthday. 1997. First published in *Bulletin of Psychodrama (VvP)* 1996.

The Social Relationship Landscape

*Elke Nordmann
Elisabeth Köberl*

Introduction

In our understanding of Feminist Psychodrama the Social Atom - the theoretical construct and the method - is one of the core parts of psychodramatical theory and practice.

Therefore we tried to find a method which allows to visualise different items of the Social Atom in a way which is understandable and useful for clients, can be used for evaluation of therapeutic or pedagogic processes and is more or less easy to handle.

We developed a paper and pencil version of the Social Atom, based on the SNI by Miguel Kulenkampff (1991). He had created a form for individual work along certain criteria and we changed and widened it, so that it can be used now also in groups; and by using it first in our training groups and through the feed-back of our students we added new criteria which make the description of the Social Atom more rich and good usable in a multicultural society.

Viewing this method as a "Social Relationship Landscape" refers to Morenos idea of the psychological geography of the social network in which a person lives (Fox, 1987).

Description of the Social Relationship Landscape:

The "Social Relationship Landscape" material consists of three sheets of paper, a big one (60 x 60 cm) on which the client/student can form her/his "landscape" of the most important relationships by placing adhesive points of different colours (gender) and size (quality of the rela-

tionship) as far or near as she/he feels it, the nucleus in the middle of the sheet symbolizes the client/student.

In addition there is one sheet of paper on which the client/student writes her/his estimation about the relationships along the criteria.

The last sheet is to fill in at the end and asks the contentment with the relationships of the Social Atom done with possible wishes for changes in free answers and the evaluation of the method for the client/student.

Criteria:

- to name the most important relationships to persons, if comparable to human relationships also to animals and ideas
- quality of the relationship: sympathetic - ambivalent - antipathetic - also shown in the 'landscape' by the size of the points - felt distance of the other person to oneself
- shown by the place of the points for the persons, etc. in the 'landscape'
- wishes for change concerning the quality
- wishes for change concerning the distance
- these last two criteria are marked in the 'landscape'
- the duration of the relationship connected with the age of the client/student
- the age of the persons named
- the social fields which are shared with these persons, f.i. living together, working together, love, friendship.....
- wishes for change in the social fields
- ethnic-cultural background in relation to one's own
- today's religious background in relation to one's own
- way of life, means married, alone living, homosexual, etc. in relation to the own way
- profession
- free place for important remarks
- perceived relationship, means inner role change to feel where in distance and how in quality the named persons would have placed themselves
- marked in the 'landscape'

To fill in the last sheet concerning the contentedness is very important, because most of the scientific examinations we know, show that there is a high significance between the contentment with the Social Atom and health, and that many other results trying to show a significant relation between certain criteria and health are contradictory. (Internat. J. Small Group Research, 1989).

In addition a qualitative analysis which is done by the client/student her-/hissself, of course with the support of the therapist/director, seems for us to be the only adequate one.

If we follow the idea that you do not have your Social Atom, but that you are your Social Atom (Petzold, 1982), it is easily to understand that analysing the own Social Atom is an important act of self-awareness, and that the role of the therapist or director is to sharpen the client's senses and abilities for this.

Methodological aspects

Using the Social Relationship Landscape in a group means that all members are working on their material simultaneously; the pace in which the next criterion is named is determined by the slowest member.

When every member has finished the last sheet, the sensitive moment of 'publishing' the own 'landscape' occurs, this means not only to share important items with the other members but to show the own 'landscape' and to look at the others. In our society this includes the danger of 'judging', of comparing in an negative sense - "you have so many points, I have so little, I must be lonesome; or: you have so many, you must be some sort of a groupie..."

As directors of the group we have to be very attentive that there is no such 'judging', but that the feelings for, perceptions of and contentedness with the own Social Atom are respected, and it is also important to be aware of cultural differences f.i. for the feeling of distance. One of the aims of this phase is beneath the sharing that the members can percept how differently Social Atoms can be lived and very often in the groups an positive and interested atmosphere of an art exhibition arises.

In the sessions after the 'publishing', we continue on stage with the usual methods of working with the Social Atom, like using auxiliary Egos for the persons named in the 'landscape', so that the protagonist comes to feel the reasons of contentedness or wishes for change, comes to feel and not only to see structures which are perpetuating; or we continue with other forms of protagonist scenes refering to the processus and the results of the Social Relationship Landscape; or there will be a group centered sociodrama on a theme which arose from the Social Relationship Landscapes.

In the individual setting the moment of 'publishing' is not as sensitive because during doing the Social Relationship Landscape the direct contact between client and therapist is constantly existing and there is

more exchange and speaking about the persons or the criteria during the session. But the structure of the procedure is the same.

The Social Relationship Landscape in training groups

We teach the use of the Social Relationship Landscape during the training in four steps:

1. at the end of the first year we direct it as part of the self-experience, therefore the students feel what effects this method has, what is easy for them to fill in, what makes them feel uncomfortable, etc. During the processing at the end of the week-end we discuss these significant points with the group.

2. The Social Atom and the Social Relationship Landscape is one of the basic theoretical themes during the second year of the training. There the theoretical frame and background is worked out, the Social Relationship Landscape is set into connection with other methods of working on the Social Atom, advantages and disadvantages of the different methods are discussed.

3. During the two years of the advanced level the students use the Social Relationship Landscape and of course other methods for the Social Atom in their professional field and they get supervision for this application.

4. For those, who are working in professional fields where they can use the Social Relationship Landscape regularly, we provide a workshop, which is focussed on this theme and where the participants can experience on this advanced level once more the method on their own and then ask and discuss the questions arising from this self-experience or from their work.

As we said at the beginning of this article, the form of the Social Relationship Landscape on hand was developed in exchange with the students, this means that we applied this method in the first year and that we tried to translate the criticism into the development of the form and the criteria. We have now printed the sheets and the manual and the students who use it can obtain it from us (Nordmann, 1996).

The feedback we get from the students is u.o. that this method is very useful especially for documenting a process and for using it twice, f.i. at the beginning and at the end of the therapy, - this was one of the reasons mentioned above why we wanted to have a method which makes a direct comparison during an individual process possible.

We have one written exam-work (Griep, 1998) where the student used it with young persons at the beginning and at the end of a therapeutic group and where she describes very vivid how important the compari-

son for the individual young person was, how accurate they could describe the positive effects of the psychotherapy along the 'Landscape'.

One of our students (Hamzhei, 1998) applied the method in the therapeutic process with migrants and could describe in her exam-work how useful the criteria were and how directly the 'two worlds' of the country of origin and the immigration country were portrayed, also for the perception of the clients.

The experience we make in applying this method in training groups as well as in our therapeutic work is the long duration of influence this method has in the individual processus. Students and clients refer time after time to the results they saw in the 'landscape' and the changes which were induced by working this way with and on the Social Atom.

Research

We have collected now about 120 Social Atoms done by this method and we would like to make a descriptive research out of it. We do not think that an quantitative evaluation is useful, but that a descriptive analysis would help to understand the function of the Social Atom and what makes content and what is felt as illmaking.

Up to now it was the lack of time and money which prevented us from going further in this research, but we will not give up this project.

Summary

We tried to show "Social Relationship Landscape" as a useful method for the group and the individual setting, to describe the material and how we integrate it in the training groups. We consider it an efficient and differentiated method to portray the Social Atom of a person in its supporting - healthy - and its offending aspects and the possibilities of changes.

References

- KULENKAMPFF M., (1991) Das Soziale Netzwerk Inventar - SNI, *Psychodrama*, p. 173-184.
- FOX, J. (1987) The essential Moreno, p. 26 ff *International Journal of Small Group Research*, 1989, Vol.5, March, Number 1.
- PETZOLD, H., MATHIAS U. (1982) *Rollenentwicklung und Identiteit*, 1982, S. 82.

- NORDMANN, E. , KÖBERL E. (1996) *Die Soziale Beziehungslandschaft, Manual.*
- GRIEP, G. (1998) *Menschen, die da sind, wenn man spielt und für die man etwas bedeutet*, written exam of the IFP.
- HAMZHEI, M. (1998) *Die Bearbeitung der migrationsspezifischen Veränderungen im Beziehungs- und Rollengefüge von Frauen in der feministisch psychodramatischen Einzelarbeit*, written exam of the IFP.

The body and mind on the psychodramatic stage

Göran Högberg

In my psychodramatic training I learnt the importance of crispness in directing from Zerka Moreno, body clues from Ancelin Schützenberger and the power of large stage movements from Leif Blomkvist. But foremost, I got the body focus line from Bob Ginn and Ildri Bie Ginn who gave me my main psychodrama training in beautiful Norwegian weeks permeated with the mastery of Morenian psychodrama and Reichen psychotherapy.

In this article I wish to share some training ideas as well as some specific body-focused psychodrama techniques.

Moreno was aware that psychodrama was also a body therapy. The drama is in bodies moving and the story is evolved from the memories stored in the bodies.

In his note on warm-up he talked about bodily starters and he noted that when he asked people to take a feeling-expression he actually could get a reciprocal feeling response! That is, if a group member actually took an angry pose and made angry movements he actually soon became angry and started to remember anger situations. And if you get relaxed and start to smile you will soon find that positive feelings will emerge.

Modern research has showed the truth of this observation. If the muscles of joy are stimulated in the face the person starts to feel joyous; if the muscles of grief are stimulated, grievous emotions are produced. Thus it is not so that the body mirrors the soul but that the mind also mimics the actual set of body tensions. This is the old James-Lange theory that is being reformulated as the facial feedback hypothesis.⁽¹⁾ The therapeutic consequences of this are revolutionary. It means that untying the body and making it more flexible and expressive has a direct effect of the response-flexibility of the mind. Thus body spontaneity matches

mind spontaneity. And spontaneity, being a richer role repertoire, is the main parameter of progress in psychodramatic work.

The basic message of the body is joy

The well-fed, warm baby, secure in the company of good people, is vibrating with joy that is expressed in movement and sound. The humans are inspired, touched and are opened up to their own deep sources of joy.

That is the way it should be.

In our client we have to work through patches and layers of disappointment, fear, rage, anger, sadness and grief until the basic joy comes to the fore. The story is not a simple one of unfolding or peeling. We must not, in my experience, see the personality as a fruit with layers that are consecutively peeled off to get to the good stuff. Rather, I use the metaphor of a mosaic, of coexisting feelings, experiences and expressions, to form a pattern. The work is to change the interaction, break up too predetermined sets and to get a more functional and flexible pattern.

The polarity between adrenalin and oxytocin

In order to get the tension that makes stage-action dynamic we identify opposites, clarify polarities. Protagonist meets antagonist. The bodily substance representing two important polarities are the sympathetic versus the autonomous nervous system. Very simplified it can be said that in hormonal terms the sympathetic system is more of the adrenalin system and the autonomous system is more on the side of oxytocin (and other neuropeptides) system. The adrenalin system is what stimulates attention, big muscles in action - both fear and flight and love and joy.

The other system though is also life necessary. The system of autonomous function of digestion, blood pressure regulation. Oxytocin is just one of many hormones in this relaxation system but signifies some important aspects such as feeling good and being relaxed. It actually seems to have an immediate presence as contact hormone that being is present in positive human relations. Oxytocin is stimulated by skin touch and warmth. We could also say that we work with the dynamic between closeness and distance or between acquisition and digestion. Both are necessary for life. In humans exposed to traumatic experiences there is a residual hyperreactivity on the adrenalin side. The individual is either running or hiding and feeling scared or attacking violently in response to the feeling of being haunted and prosecuted. There is an attention relating to fear that is always on guard. The consequences of this in relating you all know.

I always look to balance these two forces. No anger abreaction without also working on security, relaxation and warmth.

The concept of re-traumatisation

Freud introduced the concept of THE death-instinct to understand the repetition compulsion, that is, the tendency to repeat mistakes in actions. I think his concept was basically faulty, being a result of a depressed mind in the depressed time after First World War. I would propose that the tendency to repeat mistakes rather is a learning instinct - trying to learn from a bad experience by repeating it. But in the nature of psychological trauma lies the fear that makes it very difficult to face the old situation and thus learning is thwarted. In psychodrama our task is to repeat the experience in a way that makes it part of our past in order to learn from it and then work out new strategies to meet similar challenges.

Often dramas start on the adrenalin side - acting out fear and rage. Very important is to balance this with the soft oxytocin side - to build scenes of trust, security, closeness and positive body contact, otherwise we risk the situation of trauma enactment that becomes just repetition, retraumatisation, and not a learning experience.

In this work of balancing I find the bodily techniques developed by Reich and Lowen extremely useful. The soft side work can be done both at the beginning of a drama to connect to capacity to attain safe, positive moods and at the end of the session to practice new behavioural responses.

The disconnected mind is also the disconnected body

The French psychiatrist and hypnotherapist Pierre Janet is being rediscovered and gaining fame as his observations from the end of the 19th century are being proven correct in the light of modern work with traumatic experiences. His concept for explaining symptomatology such as flashback and symptoms mimicking trauma experience is dissociation. Dissociation means that memory is stored outside of conscious memory but lives a continuous life of its own, and comes out in the open in trigger situations where trauma experiences are reawakened. Dissociation serves at the moment of danger as a way of coping and surviving but when it remains, engraved in the bones and muscles and nerves of our bodies, the dissociation becomes a major obstacle to integration and normalisation.

What I have found is that dissociation in the mind also becomes a dissociation in the body. This means that it is useful to ask where a feeling resides in the body and ask an auxiliary ego to be that feeling and to connect physically with the correct spot in the protagonist. When there are many feelings you get many auxiliaries and many body connections. The idea is to achieve an integration and co-operation between feeling parts by also working directly with the body parts. This is done by role reversing with feelings, by experiencing the feelings first consecutively and then simultaneously. At the closure of the work it is often useful to experience the process visually by looking at a psychodramatic mirror.

Where strong feelings are dissociated there can be a rightbody-leftbody split. This can occur during the session. An instance I had a protagonist who was processing a severe trauma and when she described what happened, she said that the left side of her body felt small and cold but the right side felt warm and normal size. On exploration it was found that her left side was remembering the trauma and the right side was full with of feeling of the safe and good place that we had worked with before. We made two separate scenic enactments, one with the trauma and one with the safe, coping, place. The protagonist achieved integration and the body difference disappeared as well as the mental split.

On rhythm

There is a small part of the brain that works like a rhythmic clock with adrenalin to keep the mind vital and connect feelings to thinking. That is the locus coeruleus. In animal experiments where the animal was exposed to repeated unpredictable trauma the locus coeruleus ceased to fire regularly and instead started to fire totally at random. The result was that the dopamine excretion to the frontal lobes diminished and the animals started to show all the signs of severe depression.(2) So it seems that rhythm in the brain has a key function in regulating mood. So it is at least a decent assumption that rhythm in other ways can affect mood regulation.

Rhythm can be directly applied by means of rhythmic tapping on the body by auxiliaries or by rhythmic stroking. In the stage action rhythm can be emphasized by developing rhythmic dance and music patterns during the enactment. Thus we approach the Moreno concept of psychodrama, psychodance and psychomusic.

The bodygram

This is a technique where the body is projected on the stage and auxiliary egos take the parts of the body and enter into the interaction.

Here is an example:

A man of about 45 is suffering from severe heart problems with angina attacks. This was before the era of bypass surgery. We start with a scene where his angina comes. Then we switch and go in to the body. The whole stage is now his body and auxiliaries take the various body parts. We went into his blood vessel system and entered his heart and dramatised the struggle between dangerous stress and healthy relaxation. From this we went into a fantasy scene with a magic helper who turned out to be a woman living in the woods in medieval times. She was then introduced into the struggle going on inside the body and a new inner balance was arrived at.

He felt well afterwards and several years later his health had improved very much. This body technique could be called bodygram in analogy with sociogram.

Now I have shared some diverse reflections on the connection between body and mind and I hope that something has caught your interest.

References

IZARD, 1981. Tomkins, 1982, 1991.

JAY M. WEISS, Emory University. Atlanta, USA, 1998.

The Warming Up Principle

Ella Mae Shearon

The following essay is based on my experiential interaction with J.L. Moreno as a psychodramatist.

Psychodramatists often interpret the warm up as a thing that is separate from them, that is, he or she may ask "what warm up can I use with the groups" as though the warm up is a thing or an act outside of one's self. With this attitude the therapist perhaps fails to see himself as the warming up vehicle in an interaction process with the group and fails to warm himself up to the role of creator in the group of co-creators. At a recent symposium I heard the critique that Moreno did not have an adequate warm up prepared for a particular meeting, Moreno, as a creator did not need a particular warm up outside himself, because he had warmed himself up inside himself. The warm up is not based on what one does, however, it is based on what one is.

Moreno was very early inspired by the concept of the creator. It was an idea, which he nourished his whole life long. He contemplated the concept of the creator in the moment as he stands before the creative act and contemplates his creation. In his autobiography he cites God in the book of Genesis as a direct role model. God was an 'idée fixe' for him, and Moreno was motivated by the feeling of how the surpreme creator felt before the act of the creation of the earth. What were his concerns to be able to create a whole universe? What was the nearness and distance of every living creature? How could he create a moving energy field etc.?

The psychodrama leader warms himself up before the group to the act of co-creating in interaction with other co-creators. Or, if his potential for spontaneity is great, then he may warm himself up immediately as he meets the group. In either case, it is always a co-creative process where the spontaneity resources are released and carried into the group.

Without adequate warming up the spontaneous resources are not released and set into motion.

Moreno as a psychodramatist, of course, brought into play whichever warm up that he deemed appropriate fitting the moment in the 'here and now' to the person, to the group. Moreno spoke often of making the self larger. Of course, the concept of the confirmation of the self and the psychodrama stage is the confirmation of the inner world of the protagonist externalized. The self is made larger and validated through this process. Moreno often planned spontaneity tests to be played out during psychodrama sessions. The patient was placed into tests where there would be an immediate reaction to a particular situation. For example, in 'The Case of Paranoia', cites Mary, a patient of Moreno, who is seeking John, an imagined or possible real figure. Mary was put into a spontaneity test situation with the warming up of a prepared playback (the externalization of the inner reality) scene where Moreno's auxiliary egos were instructed to present a scenario of John's supposed family. Since John was likely an delusion, his family was totally unknown to Moreno or his auxiliary ego cast of players. They could only hypothesize what the situation might be. However, their presentation, although not in accordance with Mary's perception of John's family, when played out on the stage by the auxiliary ego group, warmed up Mary to her own surplus picture as to surplus picture of John's family and activated further information blocked to her.

In this way the warming up took place before the session was prepared by the cast of players, and in this case Moreno warmed his players up and himself up. Mary likely also warmed up as she came to the session, because she knew she would be the protagonist. The warming up released the spontaneity resources and the act of Mary's presentation of the family according to her perception facilitated farther surplus reality information which eventually aided in healing her paranoia.

Warming up in Moreno's personal sphere

It was clear to me personally that Moreno's warming up within himself included an expansion of the self into the cosmos - a role reversal not only with God but with the whole universe. In his presence I felt cosmic energy reverberating in his being. In this way, he was constantly interacting in a broad sphere of his own locus nascendi which was the cosmos. As I talked to him I felt the moving, the fluidity, the rapidity of his energy as he incorporated the broader cosmos field into the here and now of our interaction. In my tele experiences with him I would find myself following his thoughts so intensely that I would bring a word or phrase to complete his thoughts. He would nod affirmatively and in this way I

was able to play his double. It was a matter of moving into the whole process of feeling, perceiving, and intuiting as well as activating the senses, what was heard, seen, felt, as well as moving into the surplus world and the cosmic world with him. This was my personal warming up to psychodrama.

Warming up as Moreno's sociometric vision

The warming up was seen by Moreno as the vision of the world in sociometric proximity with all living creatures within that world, entering into their roles, their stories, their persons. The warming up process, utilizing Moreno as a direct role model, for me, means not only to be in touch and in harmony with one's self, but on a wider dimension feeling into the other, the habitat, the universe, the role reversal feeling back to the self - to give back to the self through the entering into the role of the other. Warming up for me personally in a mental and physical set, a process whereby my energy and body starters are activated, the self is broader, because it not only remains in the normal of everyday life but is feeling, sensing, perceiving, and bouncing off the energy of the broader world - the surplus world.

I feel that his warming up principle of expanding the self was the key to Moreno's whole philosophical thought - the warming up producing the spontaneity followed by the creative act, set 'in situ' in the situation moving out through role reversal to the whole cosmos and back again; from the other individual and back to the self. Without this warming up principle psychodrama would never have been created. (Moreno referred to God as a God who is joyous and expansive, and as a God who sings and dances and rushes from one side of the universe to the other.)

So, in summary, the warming up in the deeper meaning involves the self as a creator, that is, the leader as a creator as he warms himself up with the group as co-creators. The psychodramatic truth brings the right warm up to the right group of person at the right moment. This involves a tele procedure of feeling into and receiving back that which is truly spontaneous, which is correct. The leader may reflect in his telic interaction. Does this protagonist need a broader identity of the self-playing of surplus roles in future projection or, does this protagonist need to focus on old roles, that are confusing and limiting him in his self-identity? Moreno was a superb role model for us. These questions are based on the spontaneity principle as it applies to the co-creator concept of warming up.

The role of the "mirror" in psychodrama training

Ildiko Erdélyi

*« For now we see through a glass, darkly; but then face to face;
I know in part; but then shall I know even as also I am known.»*
The first letter of Paul to the Corinthians, 13:12

Introduction

In my practice as a psychodrama trainer in the past ten years I have applied the mirror technique quite often and in many different ways, since it allows the protagonist to achieve such experience, that could not be attained through action or could be attained only much later. In the personal experience phase of the training of assistants the members of the group go through technique as a part of their own experience while later in the practice phase and advanced level training they also apply the technique in directing, relating it to theoretical aspects.

In the following part of my study I would like to give an overview of the symbolics of the mirror and its aspects in developmental psychology as I also do in my training groups, then I would like to describe how mirroring is practised while learning directing, illustrating the process with psychodrama sessions. Finally I would like to summarize the role of the «mirror» in psychodrama training.

Symbolics of the mirror

The symbolics of the mirror is wide-ranging, the story of Narcissus admiring his own reflection and perishing in it is the myth of loving oneself, of narcissism, thus of total loneliness and that is why it has become so suitable to be used as a metaphor both in psychology and in psychoanalysis. According to old popular Chinese belief it is the soul of women that dwells in mirrors and also according to other popular beliefs the soul of people resides in mirrors and only leaves them at the

moment of death. It is an old custom to put a mirror in front of the lips of the person that is believed dead where the blur of the breath means that the soul is still present. Hence derives the belief that breaking a mirror brings misfortune, death [Roheim, 1984, 253-283].

Still today it is a popular custom to cover mirrors in the house when somebody dies, in order to help the errant soul to find its way to the other-world. Also in Tibetan burial ceremonies the mirror assumes the symbol of the soul, the deceased is buried with the signs symbolizing the five senses, including sight and the mirror. On the day of the last judgement Dharma-Raja holds the mirror in which the soul appears [Deonna, 1965, 289]. Even Cocteau apprehended this aspect of the mirror in his drama and film entitled *Orpheus*. Eurydike is already dead and when Orpheus follows her, he reaches the other-world through the mirror : « Je vous livre le secret des secrets. Les miroirs sont les portes par lesquelles la Mort va et vient. Ne le dites a personne. » [Cocteau, 1984,58]. In his film entitled *Orpheus*, Cocteau mentions the attraction of poets to unconceivable feelings, to the world of instincts, that his hero reaches through the mirror here aswell [Cocteau, 1950, 5].

A third aspect of the above described symbolics is the magic mirror, in which one can see all that cannot be seen in reality. The customs of pagan times are described in sagas, legends and tales: supernatural strength, power is possessed by the good fairy or the evil witch [Ipolyi, A., II,159]. In the tale of Little Snow-White the cruel stepmother turns to her magic mirror asking : "Mirror, mirror on the wall, who is the fairest one of all?". The stepmother, sais Bettelheim, "using the magic mirror, wanted to satisfy herself again and again that she was the fairest one in the world even before the beauty of Little Snow-White overshadowed hers" [Bettelheim, 1985, 284]. The mirror in this tale becomes the symbol of female rivalry.

Considering the above-mentioned, the mirror can be conceived as the symbol of the gate leading to the unconscious, in which if we use it as a tool in therapy and education , that is to say as a mirror role in psychodrama, we can see our own reflection and using it we can peep beyond the visible world, it can help us to conjure our desires, expectations both as psychodrama players and as directors.

The mirror and the development of the child

Moreno correlates the developmental stage of the "Recognition of the Self" with the mirror method or technique in psychodrama. We are all familiar, sais Moreno, with the amazement of children seeing their own reflection in the mirror. In the beginning the child is not aware of seeing his own reflection in the mirror and when he finally understands that the

reflection is his own it brings a decisive turning-point in his growth and important development in his own understanding "L'étape de la 'reconnaissance du Moi' correspond a la méthode psychodramatique du miroir. Nous connaissons tous l'étonnement persistant des enfants qui se voient dans un miroir. Au debut l'enfant na pas conscience de regarder dans le miroir une image de lui-même... Lorsque l'enfant comprend enfin que l'image du miroir est la sienne propre, il se produit un tournant dans sa croissance, un progres important dans sa compréhension de lui-même". [1965, 171].

In psychoanalysis Lacan with his article entitled *The mirror-stage* attributed an outstanding role to the mirror which must be taken into consideration both by depth psychology and by developmental and personality psychology. Lacan marks off a period in development with "the mirror stage": "le petit homme à ce stade infans, nous paraîtra dès lors manifester en une situation exemplaire la matrice symbolique ou le je précipite en une forme primordiale, avant qu'il ne s'objective dans la dialectique de l'identification à l'autre...". "Cette forme serait plutôt au reste à désigner comme je-idéal... En ce sens qu'elle sera aussi la souche des identifications secondaires" [Lacan, 1996, I. 90-91, 1993, 6].

We must mention that there are more and more infant experiments in the topic that was already treated by Winnicott, that is to say that the mother's face has a mirror function. Mirroring the mother's face plays a crucial role in emotional developmental stages and in the process of mentalization [Fonagy, 1996, Gergely, 1996]. Mirroring is thus of basic importance in development.

Both Moreno and Lacan see the apparition of the period of the recognition of the self in the child's behaviour in front of the mirror. The mirror in this sense can be such a therapeutic tool in psychodrama, which can call onto surface early [according to Lacan the "mirror stage" can be placed between 6-18 months] age residues, memory traces, which are only stored in the body in the form of sensations on visceral levels and which can become images in an associative way, or such, relatively later memories which temporarily "were lost", were repressed and submerged in the unconscious. Besides the mirror also gives a sense of security: the experience of the feeling "this is me, I am doing it" to the protagonist.

Application of mirror technique in psychodrama training

Mirroring in psychodrama

The mirror technique which was discovered by the creator of psychodrama Moreno [1972], and was described by A.A. Schützenberger adap-

ted from him. Both Schutzenberger and Z. Moreno emphasize the application of the mirror technique in the work with clients.

Analytical psychodrama uses it only rarely and with great precaution, because it interprets it as imitation which can be offensive to the player [Amar, Bayle, Salem, 1988, 86]. In our group centred psychodrama groups created with Mérei we also applied a caricaturing type of mirror which intensifies the paradox traits of the roles and the scene, moreover we used a real mirror from time to time to view some scenes within the actual drama [Mérei, Ajkay, Dobos, Erdélyi, 1987, 87].

In training groups we apply the mirror in the classical form with the trainee leader, that is to say, in such a way that the protagonist sees from the outside the auxiliary-self representative in his role, in the action, which was earlier created by himself. Thus he has a view on himself and his own behaviour and can for example correct it. He can see himself with the eyes of an exterior observer. In certain cases such a mirror sight can be enough for the behaviour correction to take place, in other cases it is worth to step forward for example in a way that I have seen from J. Tesz-ry, a student of Z. Moreno, and instruct the protagonist to talk to his representative suggest him solutions and then try them.

There is a form of mirror technique that I often apply with my students which I have named unconscious addressing. After the scenes of cardinal importance the protagonist and the director view the events together, meanwhile, the director starts to talk to the protagonist. The director asks him what he can see. If he merely repeats what he had previously acted out, the director asks him to view the picture or scene as if he weren't concerned, as if he saw a photograph, a piece of artwork, a painting, a statue or a film and to speak out whatever occurs to him, that is to say, to associate. In certain cases the director helps the protagonist with questions, he may ask for instance what the title of the picture or the scene would be, how many people he can see and who the people are that the scene reminds him of. These could be film stars, heroes from tales as well as people from his personal environment. Occasionally the director also adds some associations. "In front of the mirror" our hidden or partially hidden fantasies and memories may often be revealed the same way as our shameful desires and the memories attached to them may appear in our dreams.

The role of the mirror in psychodrama training groups and their supervision

The following drama took place in the practice phase of directing in an assistant group. Peter is a twenty-five-year-old psychologist, he lives alone, at his workplace he already works with psychodrama with a col-

league experienced in psychodrama leading. The group has selected him for the drama entitled "Hopeless struggle with my boss". According to our previous agreement, the first part of the drama is directed by a trainee leader, one scene with the reversal of roles. The candidate assistants direct only one or two scenes with the help of one of the trainers, who will continue to direct the drama if it isn't finished yet. The trainee leader in the actual drama is a woman from the group that is older than him. In the first scene we can see Peter relating to his boss. He is not successful in attracting his attention. The boss wants him to evaluate a test and is never satisfied with the results. In the role of the boss Peter expresses the feeling that there isn't anything interesting in the boy to notice. I suggest the trainee leader putting another man behind the group member playing the role of the boss, who will emphasize his absence and lack of attention while the boss goes on with his text. I think that Peter will realize who originally stood in the place of the boss if he meets both voices during the action. Peter is not aware of my intentions. The trainee leader sees clearly the events, but is confused and doesn't know how to follow on. I encourage them to view in the mirror what is going on between the players.

When Peter sees the scene from the outside, he immediately says that it is his elder brother standing behind the boss. An image from his childhood is then recalled. He immediately starts to set up the room where the scene took place. Also the other room appears on stage where his parents who are applied artists are sitting in front of a weaving loom each. Peter places the father turning his back to the children. Peter feels lonely, his elder brother thinks he is not worthy of playing with, the parents work in the other room. At first he cries out for his mother who answers that she is too busy. Then Peter starts to call his father, who doesn't even answer. Peter is desperate, he tries weeping, begging but his father doesn't notice him. From this point I start directing the scene with the consent of the trainee leader who stays by my side till the end.

We continue with a mirror play again: the child wants to be noticed by his father, but with no result. I ask the protagonist how he could help the little boy. He is perplexed. Then I ask him which is or which was his favourite tale. Peter quickly revives and starts telling me the tale of the prince and the dragon. This tale must be played, he says then he returns to his role and calls his father to play with him. The father expresses that there is finally something interesting going on at home. In the game he first has his father defeat the dragon and then as little Peter with help of his father he kneels on the dragon himself and cuts off all the seven heads. In the following scene he is already able to capture the attention of his boss.

After discussing the drama we discuss the direction as well. This is already a supervision situation led by the trainers, during which with help of the double we view some parts of the drama on stage with didactic goals. A mirror play takes place again, the player acting the double was viewing the pictures from outside and another member replaced him within the pictures. I intended to evoke two pictures to draw my students attention to the function of space in psychodrama. We looked at the two rooms with the brothers and with the parents again, turning our attention only to their location in space. So all the students saw that the father was turning his back to the children and where he was located in space. Thus, when we evoked again the picture representing the relation between Peter and his boss, they realized that the boss was standing on the same spot where the father had been sitting in front of his weaving loom in the family scene. Everybody understood clearly what Peter had experienced and what he had reported after the drama : it is in reality the father standing behind the boss, the brother is replacing the father. The members also understood that the psychodrama leader has to «read» also from space and that interpersonal relations are modelled in space.

In the advanced group Ann volunteers for the drama entitled "Why I cannot love". Anna is 40 years old, she is a psychologist, she has divorced, she has an adolescent child and works in an institute for the protection of families. She has already lead psychodrama groups for children as an assistant. A thirty-five-year-old teacher volunteers that day to lead the psychodrama group together with a psychologist who gave birth one year before. The teacher is a man and has a one-year-old child. They have both been working with psychodrama at their workplaces with supervision. They model the couple leading the training : I have been leading the training with a co-leader who is a man. In the first part of the day the participants bring personal material which is directed by one of the candidate leaders, then in the second part of the day there is supervision.

Ann's drama is directed by a candidate psychodrama leader who consults with his partner in leading this scene, who is a candidate herself. She chooses me as a consultant and turns to me if they become uncertain while directing.

During the interview Ann bitterly tells us that she finds no difficulty in loving children, but in other important relationships she is like a water-tap that sometimes she turns on and at other times she seals. She experiences this with her father in particular and although she had already had several psychodrama sessions dealing with her emotions towards him, she is now facing a new period in her life and would like to settle her emotions towards him. She feels that she will not be able to

love other men either, until her emotions towards her father have been settled.

The director asks the protagonist to create a water-tap. Ann is standing behind the tap and she can regulate the way it works. It starts at the stomach of the protagonist and with a bend tends towards the ground. One woman from the group represents the tap with her body and another woman from the group, kneeling on the ground plays the role of love flowing from the tap. Ann feels the best in the role of love, but she cannot understand why. It is in this role that she reports also hearing noises and being afraid, but at that time she cannot say more about the experience. I suggest having the scene mirrored. The candidate accepts my suggestion.

While observing the mirrored scene, Ann immediately reports us what had already been at the threshold of her consciousness when she participated in the scene, but could not be grasped by her, that there is a little girl crouching in her bed with two adults standing beside it. The sight of the scene viewed in the mirror and thus the distance created temporarily between herself and the scene gives her relief from the diffuse feeling of shame which had obstructed her in recalling her memories while participating in the drama herself. She returns and continues participating in the scene, but now in the role of the child, complaining in a thin voice about loneliness, about her fear from noise and aggression appearing in her fantasy.

The drama continues with a scene between the father and his adult daughter from which we get to know that she criticizes and devalues her father. "This is what I do to every man" she formulates her first insight when on my suggestion we mirror the scene again. "I can see a man and a woman, the woman looks like an unsatisfied wife", continues Ann "just like my father and mother", "since my parents have divorced I try to possess my father and exclude my mother". We end the session with the representation of the two parents and their adult daughter in space in which Ann finds her place as an adult daughter.

Ann is facing an important decision in her personal life and she also has to find a partner to lead her new psychotherapy group with her at that time. For the time being she knows who to choose in work.

In the supervision situation following the directing among other things we examine dramatically the dynamics of the couple appearing in the group. The candidate volunteering to direct the scene places the training leaders [represented by a man and woman from the group] and the candidate leaders, a man and a woman, facing each other, thus they will be mirroring each other. Then a mirroring scene begins in which each couple leading groups from the advanced training group will participa-

te, each one dramatically creating his or her own mirror from the group members and the trainers. Thus the identifications and director-ideals are revealed and a characteristic sociometry is drawn which is already an outline of the psychodramatist identity.

Afterwards we start working with the cases of the candidates brought to supervision. Andrea, a thirty-five years old psychiatrist proposes a problem from her own patient group in the hospital where she works : it is getting more and more difficult for her to endure the clinging of an elderly patient Octavia. In the hospital they had directed with her co-leader, a man, the social atom of the patient. Also here the picture is set on stage directed by Andrea. Octavia is devotedly attached to her father, who was a famous writer. The grandfather was a politician. The father and the grandfather are standing very close to each other. Octavia finds her place right beside the father, in the centre of the picture. At first the mother is not even included, later the patient places her very far from everybody.

We continue then with the representation of Andrea's problem, the clinging of the patient, which makes the therapist feel helpless. "Octavia keeps following me and complaining about being anxious. It is the third time that I treat her, I cannot stand her clinging", she says. "It makes me feel helpless". This scene taking place on the corridor of the hospital is set on stage. Viewing it in the mirror Andrea sees the duet of the mother and child, her own mother who is asking for some love in charity, from her own daughter Andrea. At this point the subject of our work in supervision becomes countertransference.

The group interprets the events of the fifteen hours long weekend : birth - formation of own identity - separation and the tension it creates, that is to say "hold me back, if I want to go away" since the group is approaching the moment of closing the work down.

The mirror as a subject, as a technique and a possibility for supervision

Alice is thirty years old, she is a social worker, she is married with three children and has just started the assistant phase of the training group, that is to say the leading practice level following the self-experience phase. Before starting the whole training she had participated in a short therapeutical psychodrama group, but the actual group is also familiar with her circumstances and the most important events from her life, for instance the fact that her mother had died under tragic circumstances when she was only eight years old. Alice would later like to become a psychodrama group leader. She is at the moment leading under supervision a group for adolescents utilizing elements from the

psychodrama method at her workplace, with a colleague experienced in group psychotherapy methods. In the following part of my study I will describe one of the dramas in which she participated, in the training group. The title with which she is selected to play was "I cannot see myself in the mirror". The first part of the drama is directed by a woman from the group who is an experienced candidate in leading, the second part is directed by me [I have earlier explained, when I described another assistant group how usually the roles are shared]. Since the drama can often put the director in front of difficult tasks, I often have to give suggestions to the candidate leader, thus I stay beside him or her and so there are often two directors on the scene.

During the interview it is revealed that it is a memory from the time when Alice was six years old, that sometimes still comes back when she suddenly looks in the mirror at home. She was returning home from school at the age of six, and hardly dared to enter the house, because she had received a bad mark and was afraid of the punishment. She was indeed punished, her mother sent her into the bathroom and told her to get undressed, then go back into the room where she would be beaten. While she was undressing in the bathroom, she looked into the mirror and could not see her reflection in it. We direct this bathroom scene on stage.

Alice is standing in front of the mirror which is represented by a boy from the group and monologizes about her fears. Alice in role of the mirror offers a bargain to the little girl : *"Give me your soul and then you can come here into the other world, then you will be invisible, and you will not see your reflection in me, because you will be on the other side."* We suggest her trying the possibility and going onto the other side of the mirror. On the other side she can hear noises and she can see quickly altering images. But then she hears her husband and her mother calling her [the past and the present get mixed], and comes back in front of the mirror, she has had enough from "the other" side. On the request of the director she starts looking at herself in the mirror and says : *"I am there in the mirror"*. But then in the role of the reflection of Alice, for which she selects the co-leader of the assistant group, she tells the little girl looking at herself in the mirror : *"you are ugly, disgusting, stupid and you will turn mentally insane"*.

I ask her whose role she is speaking from at the moment. *"From my mother's role or my role, I do not really know..."* is her uncertain answer. We have the group member representing the mother stand behind her, who is on her behalf doubled by another group member.

"Mirror, mirror on the wall..." we hear. The duet of the mother and daughter appear in the mirror as well, and we cannot really decide whether it is the mother or daughter saying the words of Alice and the tale of Snow-White. After this scene I direct the drama myself.

I suggest mirroring the scene, and when Alice views the mirrored scene she sees the trio of mother-father and child appearing on scene. She sees the man representing the mirror as her father. Only in the mirror and with the mirror included in the scene she can see the trio, the two women standing in front of it. She says that she can see two mothers and two Alices, the evil mother is standing in front of the mirror.

Returning into her own role, Alice asks the person playing the role of the mirrored Alice as a double to stand in front of her. She looks furious, grabs her counterpart and violently pushes her into the mirror, then she does the same with the person playing the role of the mother. "I want to hear the shatters rattling and see the blood flowing" Alice cries out. It seems that the two Alices, as well as the "evil mother" and the "good mother" are united, the ambiguity is solved and although the father through the symbolic breaking of the mirror disappears, Alice can finally be together with her mother. There are only two people on stage now, Alice and her mother. Alice totters, she doesn't really know what to do with this mother yet, she says the mother is four years old and then in the role of the mother she says: "when I grow up, my daughter will be the most beautiful of all". Alice by putting the mother in the role of a little girl, reduces the danger of the possible attack from her mother directed towards her [M. Klein [1984] about paranoid-schizoid position and how it is surpassed], so she can be the mother herself and she can control the relationship.

The last scene is located in the present: Alice has the trio of mother, father and child represented, in such a way that the mother who is no longer alive stands on a higher level in space, but Alice does not say good-bye to her yet, and mentions that they still have a lot to do together so they will meet: "I still have to grow you up and I may have to grow up myself", she says.

It is the moment of the recognition of the self, the «mirror stage» that appears in the drama, but also the desire for suicide in the episode of trying out the other world beyond the mirror.

According to the object relation theory [Kernberg, 1985, 1990, 21, Holmes, 1992, 171] we could be witnesses of the functioning of the early defense mechanism of splitting [the "good" and "bad" self-representations and the "good" and "bad" object-representations], which is the most important source used to neutralize aggression, then we could experience some sort of integration of these, when Alice put her aggressive urges into psychodramatic action, in such a way that she could experience this action herself. Although she still thinks of the "good mother" as a little girl, now there is hope for her to turn the mother later into an adult in

herself [this eventually will happen a few months later on the occasion of another psychodrama session]. This, for the time being, implies the alienation of the father, but also the little child first experiences the dual-union, which is the stage named symbiotic phase by Mahler [Mahler, 1973], with the mother. This stage of the mother and child relation must have been very disturbed in the case of Alice, because of the unsatisfaction of the child. [Stern speaks about the formation of nuclear-self- functions when dealing with this stage [Stern, 1989].]

It is in the mirror play that Alice recognizes the ambiguity, that is to say the splitting, both on an emotional and a cognitive level, and that is when the anger brought from participating in the drama starts growing in her. This anger gains shape in the action, in the "virtual" [as if]-space, where anything can be done on a symbolic level, and anything can be remedied in the same way.

In the supervision situation, when we discuss the direction, we start by mirroring how the first scene was directed, and we can see that it was not only in the drama that two women appeared in the role of the mother, but also the presence of two women as psychodrama leaders represented this ambiguity. During supervision [the protagonist is only present if he himself or she herself, as well as the trainer deem this presence advisable] I asked : "How would the others have directed the scene?" A candidate assistant, according to the actual dynamics of the group and the previous drama [see Bagdy, Erdélyi, 1993] would have directed the scene of Snow-White and her evil stepmother using the double of Alice. In this supervision situation we also dramatize the transference feelings of the protagonist towards the leaders and the group members, as well as the partnership or the tele-emotions. A partnership relation for me includes communication of the unconscious levels and the relations rooting from the group reality. The group thinks that Alice during the mirrored scene has a positive relation towards the director, it is the partnership relation that is dominant at that moment, and her negative emotions which were also directed towards the training leader were projected on the group member playing the role of the mother in front of the mirror, but these emotions were alive only during the drama session.

Summary

By learning and practising how to use the mirror while directing the personal experience dramas of assistant and advanced level groups and the dramas including experience about the group itself, the candidate leader can get hold of such a tool with which he-she can provide the protagonist with the experience of thinking in pictures which is a much

more archaic form than verblivity and speaking. We store our memories mainly in pictures, and also the sensations experienced on a visceral level can come onto surface through a visual construction, as it happens in dreams and day-time imagery aswell. The picture seen in the psychodramatic mirror provokes memories to come onto surface. While viewing the mirror there can be emotions being born in the protagonist, which may draw the appearance of fantasies, or the picture seen in the mirror can directly call memories onto surface. My experience is that symbols, figures from tales, heroes from legends and myths can be more easily called forth through mirroring than through actively participating in drama.

Mirroring also helps the student psychodrama leader in regulating the usage of space and infollowing the emotional changes of his or her protagonist. Mirroring is also a good tool for the student to experience, that his or her partnership relation with the protagonist can be shaped while viewing the mirrored scene. The presence of the director beside the protagonist is the presence of the partner, who follows and gives reinforcement, like the parent, and in this sense the director presents a mirrored picture with his presence himself. On the other hand the parent-transference of the protagonist towards the director is less emphasized, than during action. In the drama the transference towards the director is expressed on the level of action, through the auxiliary-selves, the protagonist is within the drama, while the director is an exterior leader, so they are on different levels of reality. Leutz calls the director the hook 'lien' between drama and reality [Leutz, 1985, 84]. But standing in front of the mirror and viewing it they are both placed on the same level of reality.

The student psychodramatist can experience the usefulness of the mirror in the learning process also during supervision. On these occasions we often dramatize group dynamics and view it in the mirror, as we had also done with Mérei in group centred psychodrama [Mérei, Ajkay, Dobos, Erdélyi, 1987, 133-149]. It is useful to compare drama events and group events in a mirror in the supervision situation following the drama, since the training not only includes psychodrama direction, but also transferring knowledge about group dynamics and practising its application. Theoretical study is connected with practical work [Erdélyi, 1987, 260].

I would finally like to emphasize that the participants of the training must be aware of the fact that the role of the mirror in the recognition of the self and the cultural symbolics of the mirror can be active components aswell, but also of the fact that the adequate application of the mirror in psychodrama is an inspiring tool increasing the level of creativity

and can on many levels add to the creation of a more complete "dramatic play" of the protagonist. For "through the glass" everything is different, more "darkly", thus more mysterious. Since it carries more secrets than "face to face": within the drama. Because with them both we are "known".

Reference

- AMAR, N., BAYLE, G., SALEM, I. [1988]. *Formation au psychodrame analytique*. Paris: Bordas.
- BAGDY, E., ERDÉLYI, I. [1993]. Önismereti célu pszichodramacsoportok j-tékdinamik-j-nak aktometriai elemzése. [Actometric analysis of drama dynamics in self-recognition psychodrama groups]. *Pszichoterápia*. II. 3. 151-160.
- BETTELHEIM, B. [1985]. A mese bűvölete és a bontakozó gyermek lélek. [The uses of enchantment and importance of fairy tales]. Budapest: Gondolat.
- COCTEAU, J. [1948]. Orphée, in *Oeuvres Complètes* V. Genève: Marguerat.
- COCTEAU, J. [1950]. *Orphée -film*, éd. André Bonne. Paris: La Parade.
- DEONNA, W. [1965]. *Le symbolisme de l'oeil*. Paris: PUF.
- ERDÉLYI HERMAN, I. [1987]. Ferenc Mérei [1909-1986]. *European Jour. of Soc. Psych.*, Vol. 17, 259-266.
- FONAGY, P., TARGET, M. [1996]. Playing with reality: I. Theory of mind and the normal development of psychic reality. *Int. J. Psychoanal.*, 77: 217-233.
- GERGELY, GY. [1996]. The social biofeedback theory of parental affect-mirroring. *Int. J. Psychoanal.*, 77, 1181-1212.
- HOLMES, P. [1992]. *The inner word outside. Object Relations. Theory and Psychodrama*. London and New York: Tavistock-Routledge.
- IPOLYI, A. [1929]. *Magyar Mythologia*. [Hungarian Mythology] Budapest: Zajti Ferenc.
- KERNBERG, O. [1985]. *Borderline Conditions and Pathological Narcissism*. New York: Jason Aronson Inc.
- KLEIN, M. [1984]. *Essais de psychanalyse*. Paris: Payot.
- LACAN, J. [1966]. *Ecrits*. Paris: Edition du Seuil.
- LEUTZ, G.A. [1985]. *Mettre sa vie en scène*. Paris: Ed. Desclée de Brouwer.
- MAHLER, M. FURER [1968]. *Psychose infantile, symbiose humaine et individuation*. Paris: Payot.

- MÉREI, F., AJKAY, K., DOBOS, E., ERDÉLYI, I. [1987]. *A pszichodrama onismereti és terápiás alkalmazása*. [Application of psychodrama in self-recognition and therapy]. Ed. Erdélyi, I. Budapest: Akadémiai Kiado.
- MORENO, J.L. [1965]. *Psychotherapie de groupe et psychodrame*. Paris: PUF.
- MORENO, J.L. [1972, first ed.1946]. *Psychodrama*. First volume. New York: Beacon House.
- MORENO, Z. [1975]. A Survey of Psychodramatic Techniques. In: Greenberg (Ed.), *Psychodrama. Theory and Therapy*, I.A..85-100.
- ROHEIM, G. [1984]. *A törött tükör in A bűvös tükör*. [The broken mirror in The magic mirror]. Budapest: Magveti, 253-283.
- SCHÜTZENBERGER-ANCELIN, A. [1970]. *Précis de psychodrame*. Paris Editions Univesitaires.
- STERN, D.N. [1989]. *Le monde interpersonnel du nourisson*. Paris: PUF.
- WINNICOTT, D.W. [1971]. *Jeu et réalité* [Playing and reality]. Paris: Gallimard.

What is Jungian psychodrama?

Maurizio Gasseau

Jungian psychodrama is a theory of the psychodramatic technique, articulated in a complex model of conduction and analytical observation in circularity of the group, originating from the analytical psychology of C.G. Jung, from the brilliant inventions of Jacob Moreno, like role reversal, and from phenomenological studies.

Jungian psychodrama is a continuous alternation between verbal speech and its concretization in the plays among the group members. The scene pregnant of its iconography, gives back to the protagonist and to the group the mysterious resources of imaginary work of the right brain hemisphere where the Gods speak.

Jungian psychodrama is an open group, usually one session each week, with the group of 6-12 members sitting in a circle and the drama played in the middle of the circle.

Jung wrote that the "structure of dream is not different from the structure of drama ... the dream is a theater where the dreamer is scene, actor, promoter, player, author, public and critic together".

In Jungian psychodrama there is more than one protagonist each session, and almost half of the scenes performed are constituted by dreams. In the Ancient Medicine of Aesculapius dreams were the main road to be cured by the God of Medicine, and dreams were for Freud and Jung the main road to understand the unconscious and Shakespeare and Moreno played drama in their art.

Jungian psychodrama is a deep encounter and an analytical group psychotherapy where the analysis is in group, of the group and through the group. The aim of Jungian psychodrama is to help the protagonist to be more aware of his own destiny, and to work in the way of his own individuation.

The group analysis of Trigant Burrow, an american psychoanalyst, analysed by C.G. Jung, and the well developed model of S.H. Foulkes influenced the group work of jungian psychodrama. The concepts of net and matrix, and more especially dynamic matrix, familiar matrix, and basic and transgenerational matrix which is related to the jungian concept of collective unconscious are very useful for the jungian psychodramatist to integrate Moreno's wonderful concepts of 'tele' and 'counconscious'.

The psychodramatist, when using the technique of double often speaks with the voice of the Archetypical Shadow of the protagonist. But usually, especially with patients with schizophrenic reactions, the double structures the fragility of the Ego of the protagonist, with a sort of maturation.

Usually in Jungian psychodrama there is a conductor, not a director, and an observer. At the end of the session, the observer gives back the themes of the group dynamic and points of the archetypical constellation active in the collective unconscious of the group, whenever it is possible to understand it and he often has the function of the Chorus in the ancient Greek tragedy.

The observer amplifies the unconscious material represented in the dreams, in the psychodramatic plays and in the dynamic matrix of the group, using personal sharing, myths, fairy tales and legends. The recorder of the group in his observation pays attention to the phenomena of non-verbal communication in the group and to the scenes dramatized and not make any speculative interpretation but tells at the end of the sessions the story of the psychodramatic sessions like an Echo of the group.

Jungian psychodrama developed in the Psychiatric Division of Turino in Italy, starting at the end of '70 by Maurizio Gasseau and Giulio Gasca, and in Switzerland in the Carl Gustav Jung Institut by Helmut and Elynor Barz. In 1991 Gasseau and Gasca wrote the book *Lo Psicodramma Jungiano* and in 1992 Gasseau presented the theory and the model of Jungian psychodrama at the International Congress of IAGP in Montreal, invited by Zerka Moreno, and in 1994 Wilma Scategni wrote "*Das Psychodrama - Zwischen alltäglicher und archetypischer Erfahrungswelt*".

Now Jungian psychodrama is being developed in Italy, where there are two different journals on this matter, in Switzerland, in South America especially in Argentina and in the Mediterranean Area, especially in Sicily.

Some reflexions on the jungian psychodrama training conducted by the APRAGI school

Wilma Scategni

From the time before FEPTO was founded, we have been thinking over the training conducted by each of the European and Mediterranean associations. However, since the FEPTO encounters themselves and the careful collection of the first drafts by Pierre Fontaine, these reflections have sparked an animated discussion amongst ourselves and caused us to compare and contrast the essentials of our work methods with each other. In fact, it was possible to set up the basis for articulating a common language in regard to some key points of our didactic and therapeutic practice. We made our ideas, methods, techniques, and experiences something to be held in common at our encounters. This went along with the circulation of our first papers, the work of the committees, and the publication of the first issues of the "Newsletter". So, it seems that we can make our way towards a thorough examination of each other that can reflect something in a manner that occurs in the groups that we ourselves conduct - the chance to share a space and to get into deep and meaningful relationships with others in a way that enables us to go through a continuous reciprocal transformation while keeping our own identities. What you can find in these pages are our first schematic drafts of our training programs that give us the chance to focus in on some of what we consider to be the essential features that characterize our way of working with psychodrama. Hence in this short paper I chose to follow up on some of the suggestions that have come out of our recent years' work at FEPTO.

In one of the first Research Committee papers (19/6/96), Jörg Burmeister points out the importance of discussing our way of understanding the five basic elements of psychodrama and its three phases. Roma Torres and Jaime Rojas Bermúdez later wrote about the same need to discuss the "key features". For this reason I will illustrate the relevance and significance that each of these features has in the psychodrama that I

conduct in the APRAGI Training School in Turin, leaving aside some variations due to the different personalities of the various leaders. This may be a meaningful way to give a broad overview of our techniques and working methods.

Evidently, there is a difference in the understanding of some key elements of psychodrama that should be pointed out. 'Dramatic play', which is included in the 'stage' in the traditional «five basic elements,» is, instead, considered separately in order to get more deeply into the space for reflection that is dedicated to it. Another substantial difference is that in my article the 'auxiliary ego' is assimilated with the 'chorus' of psychodrama, attributing (in the language that we currently use) the group members themselves with two different roles, which they play successively. Furthermore, another element was added -the 'observations', which include the hypothesis of a reading of the work of the group in a psychoanalytical key.

The stage

The stage in our psychodrama is the place where the dramatic action happens. It is the physical space marked out by the group members sitting in a circle. In this position everyone is equally distant from the center, where the scene is taking place, and everyone can look at all the others in the face and be seen by them. The circle has a kind of «magic» ability to involve. Every member is aware that she or he is part of a whole. Every member thus takes on a particular importance in the group. So, the group takes on the aspect of a 'temenos', or a sort of sacred marked-off area where the scenes represent the celebration of a kind of ritual that the members perform. We can consider the psychodrama «ritual» in this way: some elements really remain the same. The cadence of the repeated sessions, their constant length, and the physical space of the stage all help to create a sort of ritual frame. In this way the scenic space is transformed into a so-called 'temenos' within which the scenes played out represent a fluid element in continual transformation that narrates and reflects the group's story through the member's experiences and dreams.

I discovered late that I had a profound and significant affinity for the work of Helmut and Ellynor Barz and Jaime Rojas Bermudez in reference to their understanding of the stage as circular space, its meaning as a mandala, and its evocative-ritual potential.

On the stage, images and fantasies from the member's lives find their space next to images that emerge from their unconscious, such as images from dreams. They are all incarnated in the concrete reality of scenic

representation. Thus in our psychodrama the stage functions as the meeting place of two realities: the concrete reality represented by the group and its members, who mark off the stage's borders, and the reality of the inner world of the protagonist -that is, the subjective reality of the images of the unconscious through their scenic representation. It is this continuous dialogue between conscious and unconscious -between external and internal reality- that takes form on the stage. This dialogue is what makes our analytical search possible in the psychodrama setting and is one of the main goals of our work in psychodrama.

The psychodrama stage is the symbolic place that represents the «heart» or center of the group's space where its energy is gathered and strengthened. It often appears in the group members' dreams transformed by the emotions that they project onto it. In my research on the group members' dreams that was recently published, I have dedicated several chapters to the space of psychodrama and its transfiguration through dream images¹.

The protagonist

In the psychodrama sessions as held at APRAGI, the protagonist is not only one person, but often the scenes that follow each other call for two or more protagonists. In fact, the leader moves among the group members to pick up on any emerging theme that may seem to represent the theme of the group at that moment. In themselves, the images that come out and the scenes that are played represent a kind of response to the problems and the conflicts that the first protagonist initially brought in, even though this response always opens the door to other questions. When the theme returns to the protagonist, it has been enriched as it resonated and was elaborated through the group. The theme is open to new creative potential and the chance to formulate new hypotheses.

The leader intuitively chooses the protagonist or protagonists to work on in every session -keeping in mind, however, a sociometric selection of the group itself. Thus the protagonist who has been chosen is the one whose themes seem to catalyze the group's energy and evoke the greatest resonance. The sociometric selection can be more or less resolved through questions or games, but the leader's choice is made based on what he or she seems to gather from the group: attitudes, mimic expressions, postures, associations, or other even less explicit messages that seem to indicate a more intensive emotional participation in certain themes.

Following the first scene, as a response to analogous messages, the leader may propose one or more scenes to the same protagonist that may

go deeper into the problem; or, the leader may work on other members for whom the scene that has just been played out may have evoked memories or images that allow greater emotional energy to emerge. Of course, this does not mean that the initial protagonist who has opened the session is forgotten, but that he or she is simply left to filter out the contents that have emerged as well as the emotions, memories and feelings that have been evoked in the scene with the expectation that these may possibly be formulated better. This may help the protagonist accept the eventual responses that can be made to him or her as the theme unfolds further.

The leader and the group more or less explicitly express what is going on inside the group and may get the feeling that the protagonist's themes have been "exhausted" after one or more scenes; or, they may feel that he or she cannot go beyond the level of awareness that has already been reached at that moment and in that context. The feeling may emerge that it may be more apt to wait more time for things to ripen before returning to the theme to get into it more deeply. Substantially, the attention paid to the protagonist in our type of psychodrama is always constantly balanced by the attention paid to the group as a whole. Likewise, the themes played out by the single group members on the psychodrama stage are simultaneously the themes of the protagonist that reflect those of the group.

What represents the center of attention and of psychodrama work is the relationship between the conscious and the unconscious in the group member, in the group, and in the collective -as understood in the wider sense as the manifestation of what Jungian psychology defines as the 'archetype'. This is expressed through the images that gradually arrange themselves in the members' thoughts, memories, fantasies, and dreams. These may come out as the sessions unfold or even in the time between the sessions.

The leader

In APRAGI psychodrama there are continuous groups led by one leader and groups led by two. I will try to illustrate both options in order to clarify their function.

In addition to the leader's functions that Kellermann describes well in *Focus on Psychodrama*, the leader takes on several other functions. In fact, she or he is the one who guides the group in its unending explorations inside the labyrinth of relations, fantasies, encounters, feelings, emotions, images, and memories that set themselves up in psychodrama. At the same time the leader searches out some sense in all of these,

something that can mold them into a shape and give them a direction. Going down this road, there is a world that is reflected - the world of the relationships among the protagonists and group members and, at the same time, the world of relationships among figures from their inner worlds that keep on enriching and transforming each other.

When the leader formulates hypotheses on how the themes are developing, he or she directs the scenes together with the protagonist and group members. Yet, the leader keeps his or her analytical function alive and this allows himself to be aware of what is happening and what he herself is doing at that moment. At the same time he exercises a therapeutic function that develops in the group, as always, in two directions -towards every one of the group members and towards the group as a whole.

Analytical Psychology recognizes four fundamental functions in the individual: intuition, thought, sensation, and feeling. It may be said that a person should engage all these functions in order to lead a group. It is their harmonious interaction and balance that determines whether the group is led well or not. In fact, it is important that the leader participate and let him -or herself be guided by the feelings and emotions that are flowing through the protagonist and the members, that the leader not allow himself to be swept away by them, and that he keep his analytical and therapeutic function intact through thought. In the same way it is important that he or she is able to choose intuitively the possible paths to follow and at the same time to gather in the language of the feelings that are emerging.

A characteristic feature of our psychodrama is that the leader also takes on the function of an "auxiliary ego" who constructs the scene together with the protagonist and dubs over lines in the scenes. In our style of leadership, it is more rare that other group members dub others' lines, even though we sometimes use this technique.

In some of our psychodrama groups there are two leaders who usually alternate between leading and observing in every session. In the second-level training groups one of the two is usually a student (we will return to this subject in part 6).

The play and the dramatic scene

Most of the time, the scenes that are played out are those proposed by protagonist, who has brought in the theme or problem he or she would like to work on. However, it may happen that the leader may invite the protagonist to focus in on something that may seem tangential to him and to play a scene different from the one that he had foreseen. This may

involve a detail or something that he brought in as an association. This shift may take place even though this may make the group member feel "displaced". For instance, one may pass from a dream to the playing of a scene from real life or vice versa. This happens above all when the leader has the impression that he or she has to overcome some rational defenses. In this case, the scene that the protagonist had proposed may have the feeling of something "pre-cooked" or 'pre-packaged' -something that could not lead to anything new that the protagonist does not already know, even if played out. The technique of 'displacement' has the function of re-mobilizing something new that could have gotten stuck in a repetitive play.

The content of the scenes played out can involve different time dimensions: it can be a recent memory, an impression, or a fantasy that involves the "here and now", a memory that goes back to many months or very many years ago, or the sequence of a dream that belongs to the space without time of the dream world.

It often happens that the dramatization of a dream follows a scene from the protagonist's real life that the dream seemed to refer to, or that the subsequent scenes involve dreams or memories evoked in other group members that seem to develop the same theme. At times the scenes that involve dreams or real life seem to be evoked by the very reality of the group and its history, which continually interweaves with the history and the reality of the single group members.

The analytical posture of our psychodrama recognizes that the dream has a central importance in enabling messages from the unconscious to be expressed and in facilitating that continuous dialogue between the conscious and the unconscious that makes up the fulcrum of our analytical work. Thus the dream itself or its memory, which belongs to the dreamer's inner world, becomes a concrete reality shared by the group in the scene. This phenomenon allows the analytical work to be addressed in a parallel way to the protagonist, to the group as a whole, and to the individual group members and gives us the chance to focus in on one or another aspect in the single group members.

The group and the "auxiliary ego"

In our continuous psychodrama groups the number of members generally varies from a minimum of five to a maximum of fifteen. The members of the continuous groups are chosen on the basis of their motivations, as ascertained in preliminary interviews. They commit themselves to continuous participation for at least three months. This has the function of giving the group a stability that is indispensable for deeper work.

Periodic workshops of a more open character are meant for people who are interested but who, nevertheless, do not feel that they want to commit themselves to a continuous experience. These allow them to participate in the experience of psychodrama in a sporadic way that could also be very intense.

Our psychodrama does not foresee the presence of "auxiliary egos" that have a stabile function, except in some cases. Instead, the presence of stabile "auxiliary egos", made up by people trained in psychodrama, is foreseen in some particular contexts, such as psychodrama with psychotic patients or other situations that require more figures that function as containers.

In the basic groups required for the training and education of psychodramatists, patients who ask for group therapy are put together with student psychodramatists who are trying to participate in a group of therapy and research while they temporarily put their professional aspirations aside. In this context, every attempt by the 'aspirants' to put themselves forward in a professional way will often be misunderstood and frustrated by the group members, especially when the aspirants express themselves through rationalizations or interpretations that have a defensive function and that may prevent more authentic aspects from emerging. Even though in one way this may be experienced as a frustration, in another way it facilitates a personal retreat into a protected environment where even feelings of fragility, inadequacy, and incapacity can be uncovered freely and can find their space for being expressed and welcomed. Instead, in the second level training group (or training in the true sense), the participants enter a phase they directly try out their "professional abilities".

Commonly in our groups the term "auxiliary ego" is extended to the members whom the protagonist chooses to play the roles of the characters as well as of themselves in the scenes that are played. However, the protagonist can expect to receive meaningful messages from these members, above all on the basis of their own experiences. In this way the group takes on a double function: first, it is a 'chorus' that comments on the protagonist's experiences and hence exercises an effective function as an emotional and affective container; secondly, it is a group of "auxiliary egos" that are called upon the stage so that their physical and emotional presence make the protagonist's inner world represented in the scenes material and concrete. In the second-level training groups, the group takes on the aspect of an area of relationships and discussion that may also be professional, which often may become a point of reference or network in the subsequent professional evolution of the individual students.

Observations

I would like to add 'observations' to the basic elements of our psychodrama. The observations follow the 'sharing' and conclude the sessions. When there are two leaders who (as I have said before) alternate in the leadership of the sessions, the first leads and the second sits aside in a corner of the group and takes some notes that he or she will deliver to the group at the end. The observations represent a kind of «thread» that links the scenes with each other and represents, in a certain sense, the development of the group's themes. The observations should not be meant to be a detailed description of the session or of what has happened drawn up according to logical and rational schemes. Something like this would run the risk of giving a reductive reading according to a pre-determined analytical model. However, the observations should be limited to giving back to the group connections, images, and links that are open to several readings and reflect the single group members' different ways of seeing and feeling. In other words, the observations act to stimulate each group member to help him or her find some crucial connections as he culls references, words, or images from them. On the other hand, the observations give each member the reading that he most feels is his own without forcing him to hurry to draw conclusions. In this way the observations that end the session conclude as they open up new questions and facilitate that steady dialogue among conscious and unconscious, the group members, the group as a whole, and the collective, which remains the center of our analytic journey.

When there is only one group leader, he or she delivers his observations to the group, even though they tend to be brief. They act as a sort of frame that borders the work that has been done and gives it back to the group members. Further, this context offers the chance to gather in and again address the protagonists' and group members' roles, feelings, themes, and emotions. These may have been left 'hanging' during the course of the session because the way the session was developing had offered no time for the group to return to them. In the training groups the students often lead and observe alternating with the training group leader.

The three phases of psychodrama

1. Warming-up

In basic psychodrama groups warming up is used rarely -only to unblock situations that seem to be stuck. As in individual analytic sessions, it is more often preferable to live with spaces for silence -even

large ones- in which difficult and tormented contents take form. Hence facing heavy moments of emptiness and waiting in the group may help deeper themes to bloom.

In our psychodrama the technique of 'warming up' proper is frequently used - even though it is not a rule - where there is a workshop with members who do not know each other at all; where the group is not heterogeneous and needs be integrated better; or where the group is not used to working with psychodrama techniques and so to some extent needs a softer impact and start. Warming up allows the group members gradually to relate to the others through approaches that become progressively closer. Warming up can also be used for entire sessions and become the key technique for continuous groups in some groups with gravely or chronically psychotic patients who have deteriorated to a point where they may not be able to work on more personal contents. The sense of the whole session may be entirely taken up with reflections on what is happening in the "group's here and now" and with individual group members' expressions of their experiences related to the games proposed. This may occur whenever the group or its members are not ready enough or do not have the tools that give them access to a more elaborate technique like dramatization. In some cases it happens that some of the patients who have been in these types of groups later enter a psychodrama group. They may attend it along with their original group or as an alternative to it.

The warming up games certainly are characterized by the fact that they can be proposed in even more difficult contexts. They often turn out to be particularly effective not only at the level that can be that of simple resocialization, but also at a deeper level where a person becomes more aware of himself and of his own unexpressed ability.

2. *Dramatization*

I have written about the choice of the construction of scenes and dramatization in the preceding parts. As written, the selection of the scenes to play is made by the leader, who follows both his or her intuition and the more or less explicit hints that come to him from the group and from the protagonist. This choice is followed by the "construction of the scene", in which the objects, atmosphere, characters and emotions that circulate progressively take on a shape on the psychodrama stage as the environment is described and structured. At this point the group members start to function as "auxiliary egos" as they play the roles that the protagonist gives them. Often some members are called on to play the roles of inanimate objects -besides those of animate characters- in order to explore the symbolic and emotional meaning that these objects may

have for the protagonist or to materialize emotions, sentiments or somatic symptoms.

Sometimes it also may happen that as a scene is being dramatized several sequences or images are focused in on one after the other. In this case, what goes before and what goes after can be temporarily "put on hold" or substituted by a single group member. In this way, light is shed on the links or concatenations among the successive scenes in a dream or an experience which at first glance were unable to come across. It is hard to say in advance how many scenes can be dramatized in an hour and a half. In fact, some can be very short and merely serve to set something else off or to lead the way toward successive scenes where it is possible to reach deeper and more meaningful contents. Obviously these scenes need much more time. At other times when words or dialogue tend to melt the emotional content away and make it seem superficial, it becomes hard or impossible to reach moments of insight. In this case it may be useful to slow down the sequence of the scene or to represent something in which words are totally eliminated in order to create a void that can allow deeper contents to emerge.

3. Sharing

Sharing usually follows the dramatization of each scene, although sometimes a leader may choose to go quickly on to another scene when she or he thinks that this is a better way to exploit the emotional energy that had just been set in motion while it is still 'hot'.

Sharing is addressed essentially in two directions. The first direction has to do with emotions, feelings, and sensations that have been experienced in the scene in relation to the role -and to eventual exchanged roles- that the group member was assigned in the play. In this part it is important that the participants work as much as possible as "auxiliary egos". In other words, they should be ready to contribute what they imagine to be something 'faithful' to the virtual script that has been assigned to them; and they should avoid personal interferences and projections. This should be done with the aim of providing the protagonist with feedback that allows him or her to understand the meaning of the relationships played out on the scene in a deeper way -whether the relationships have to do with real persons that have taken part in the protagonist's life or with dream images or other items that have been represented on the scene.

The second direction of sharing usually but not always comes second. This direction has to do with entering the reality of the single group members as such. It is thus more related to their own personal features. It may therefore be related to feelings and emotions that the member has

experienced and that seem to him to have more to do with himself than with the protagonist; or, it may have to do with personal associations that may or may not become objects of successive scenes.

Usually sharing does not involve all the possible feedback to the scenes played out in a session. Here too the leader should choose to give more space to the feedback which she or he feels is most meaningful, which carries the most "emotional charge", or which seems to be most relevant to the theme of the session and to the problems that the protagonist has brought in. It is often the protagonist himself who - at the end of the dramatization of a scene - chooses to talk first and to listen to the group's feedback. At the end of every session it is customary to leave space for eventual feelings, personal emotions, or feedback that someone may feel had been left hanging. Instead, other, perhaps less immediate feelings, emotions, and feedback most often return in the succeeding sessions in the form of thoughts, reflections, or dreams.

Notes

1. Wilma Scategni, *Das Psychodrama zwischen alltäglicher und archetypischer Erfahrungswelt* (Solothurn und Dusseldorf: Walter Verlag, 1994); or *Psicodrama e terapia di gruppo: spazio e tempo dell'anima* (Come, Ed. Red, 1996).

A discussion on directing

*between Anna Ancelin Schützenberger and Marcia Karp, april 96 **

Marcia Karp

In preparing for this chapter I had a discussion with Moreno's oldest student, Anne Schützenberger. At the time of writing she was 78 years old and a wise scholar and practitioner.

Anne: I think that the director of psychodrama is like a captain of a ship, master of the ship, doing what she pleases - maître à bord après Dieu - and I think what is very important for a director is to feel that anything is possible. The director should be free, to invent any new technique. For me, a session of psychodrama is a mixture of art, science, creativity, psychotherapy and training, so it has to be a unique creation, very beautiful in itself.

Marcia: I like the kind of group that feels, this group only happened with us. There could not have been another group like this, completely sui generis: our creation, one of a kind.

Anne: For me, the main inventions of the genius of Moreno are first, role reversal: see the world as the other sees it. Second is the projection into the future or surplus reality - to give the protagonist things that life has not given, and to open him for the future. The third and, for me, maybe the most important Moreno discovered the co-unconscious of the group, I will remind you that if Freud discovered the innovative unconscious, Jung the collective unconscious, Moreno discovered the group unconscious and the co-unconscious of the group explains so many things. When the director is directing he is tuned into the group feelings and the sociometry of the group and can understand what is happening under the surface of group communication.

Marcia: How do you warm yourself up as a director?

* Reprint from "*The handbook of psychodrama*" by Marcia Karp, P. Holmes, K. Tauvon (Ed), Routledge London, New York, 1998 with the kind permission of author and publishers.

Anne: Usually, I sit quietly and watch. I listen to the group and I look at the group, I look very much at the non-verbal communication, I look if people... Sometimes people sit by colours: all the blue blouses and blue shirts will be together, Sometimes all the men are together and all the women are together. I mean there is something about how a group sits and speaks and starts to talk that warm me up very much to the work.

Marcia: My warm-up is to find a place where I can empty myself. It might be going for a walk; it might be from nature or silence. I used to over-prepare sessions. Now my warm-up is more about me that it is about my interaction with the group. If I am prepared to receive, then the interaction is clear. There has been an unfortunate pattern of warm-ups where the group has music, or action orientated games. I don't remember Moreno using these.

Anne: Never. That reminds me that I saw Moreno drop the protagonist more often than is done now. He would decide if the person was ready to work, or not ready to work. He was feeling free: he was never committed to the session. This is one of the main lessons I learned from him. I am not committed to running psychodrama... I am committed to be fair to myself, the protagonist, the group, and to be there.

Marcia: Or if there was something false in what was being presented. Moreno was very good at picking that up.

Anne: There is a chemistry working between the director, the protagonist and the group. If it is not there, everything is false. It becomes bad theatre.

Marcia: One of the things that makes a good director is involvement, curiosity, a kind of nose for where the energy lies, where the energy is coming from.

Anne: That is it exactly. Someone who will carry the energy of the group, and very often it is better picked up by the director than elected or selected by the group. They may be so much in need that they don't feel it. I think having small nothings is a very good warm-up for the group. One of the definitions of psychodrama given by Moreno is to play one's life on the stage but another less well-known definition is that it is a physical battle and a mind battle between the director and the resistance of the protagonist. So one of the ways to make a good psychodrama is to catch the protagonist unaware, not let him build a defence. Small nothings and vignettes are ways to have the protagonist open up and not be defensive. People are sometimes afraid to make a full psychodrama but few will refuse to make a small vignette.

Marcia: Yes, I think it is true that the undefended place is important... I am thinking of people who direct sessions with too much of a formulaic idea of what it is to direct, so they may ask the protagonist to be the

auxiliary, then the auxiliary comes up and is the role, then they do the next one, and the next one, and so on, and, it gets rather boring. As Meryllyn Pitzele once said, I have never seen a boring psychodrama but I have, seen boring psychodramatists. Sometimes people try to remember the techniques and forget what they are for. One of the original reasons for devising psychodrama was to train spontaneity. The director needs to remember when rushing towards the end of a resolution of something, that she is also training spontaneity both in the protagonist and in the people who play the different roles and, in the director, keeping the director fresh. So everybody in the group is training in spontaneity.

Anne: There are other things which have to be said about directing. You are not obliged to make one scene extend for one hour. An interesting way to work is to achieve a catharsis and then stop. Another way to work is to have, let's say, twenty minutes warming up of the group, have a twenty minute psychodrama and have a good forty minutes sharing, putting many vignettes in the sharing. The catharsis of the audience is very important. For me there is no difference in being a protagonist or being a member of the audience having a catharsis, being able to speak about it, cry about it, or share with the group. You can do many things in an hour.

Marcia: So, when we talk about protagonist-centred psychodrama, in fact the protagonist is always changing every moment. The spotlight of the protagonist can move once the action and the energy has changed or shifted. The director has to be very flexible to see the spotlight change from one part of the room to another.

Anne: I have two examples that come to mind. I once did a psychodrama in surplus reality - about the death of a father. The protagonist could not attend the death of his father because he could not get a plane ticket. He arrived the next day and his father was dead. We did surplus reality and he talked to his dead father as if he was there when he died. There was lots of emotion: there was a big catharsis. During the sharing, because part of the group was crying, we had seven or eight vignettes with the dying father, or the dead father, dead mother, dead grandmother, dead cat, dead neighbour. They were moved by the psychodrama and they each quite naturally took about one, two or three minutes to have their own vignette from the audience. So, as you said, the spotlight moved but it was at the same time different, important, very short and a very good sharing for the protagonist.

Another thing came to me as you were speaking. I think it was at the Congress in Copenhagen. We had a strong psychodrama, then we had a sharing with vignettes. Much later, in Buenos Aires, a lady came to me asking, "[did I] remember Copenhagen?" I said "Yes, but what do you

mean?" She said, "You did a vignette with me in the audience, in the sharing, and it was about me having stopped my university studies. You worked with me for a few minutes and after that I went to university again. I finished. I am now a fully-fledged psychologist now and a psychotherapist, and all that change came from the sharing vignette." It is crucial to know that many important things happen in the audience.

Marcia: It is a real affirmation about timing which is something that we don't talk enough about in directing psychodrama... timing. When a person comes to us with a problem, it is important to ask the question, why now? Why have you brought this particular problem to me now? The person begins to think, well, what is happening in my life that makes it so crucial now? What happens in the small vignettes during the sharing is that the person's timing has come to a crescendo. Cognitively and emotionally things come together, forming a combustion which ignites into a truth that cannot be held back. I think the director has to have gymnastic shoes on to catch the energy of the group. Many people have said to me, "If you hadn't seen me or encouraged me at that time I would never have been able to say that", or "I would never have been able to do that." Maybe, as directors, we have to be prepared to see that when the focus changes, it is also to do with internal timing which has shifted from "I could never say that"; "I could never do that"; "I would never think that", to 'I can do that now'; 'I am thinking that now'; and "Now is the time". Einstein used to say: "Imagination is more important. than knowledge." When a person imagines while watching other people playing roles, they see themselves in the role, for example, talking to a dead mother that they never had a chance to talk to.

Anne: They see, themselves in their mind's eye doing that.

Marcia: ... and they have almost visualised it before it happens and because they are ripe for that enactment of their own visualisation, their hope is highest at that point. In order for anybody to change in life, they have to have hope and motivation to change, otherwise they won't change.

Anne: I would like to come back to something you said before. My late friend, Eduardo Cortesão, used to say that a group therapist should have eyes revolving around like a ...

Marcia: A lighthouse beacon.

Anne: Yes, going around the group. Then you see whose breathing pattern changes, who becomes pale, who becomes red, who has tears in their eyes, who starts to move to the edge of their chair, who starts to open their mouth as if they want to say something.

Marcia: Anne, you and I often say, that to be a director you have to be a little bit of a witch and I think that witchery, in a way, is this kind of

open reality where... you have eyes and ears more open than normal and you are picking up clues. I am thinking of a woman I was working with from Argentina. She was a very small woman, and I said to her: "Were you a premature baby?" She said "Yes, I was", Well, that didn't seem to me very strange because she was small, so she may have been a small baby. Then I said to her, "Were you born in Andes?" She said "Yes, how do you know the Andes?" I said, "I don't know, you were talking about seeing mountains or hills or something like that." Then I asked her a third question.. "Were you the eldest child?" She said "Yes, I was." Now, in asking those three questions, it seemed to me very obvious. However, other people thought that I was some sort of witch. I know it happens to you a lot. I think it is simply being in tune visually, listening to verbal and non-verbal clues. When the observational qualities are high for the director, then information is coming in and being absorbed. The director can naively ask questions, like a little kid does, "Oh aren't you small. Were you a small as a baby?"

Anne: I think the co-unconscious of Moreno is stronger than Jung's collective unconscious. It is more complicated. I think you can be open-minded in this way only when you have been on the stage long enough, if you have run groups long enough. You don't have to think about it; it comes naturally to you...

Marcia: And if you have nothing to prove. Often young directors are trying to prove something. Probably one of the great healing qualities of therapists is that they are, simply, with the person who needs healing, proving nothing, just being. This 'being with' is profound because when the co-unconscious is working together, trust is building between them, love is flowing between them, caring is flowing between them and the 'being-together-aspect' contains and holds the creativity of the healing process. What happens with young directors is that they start the opposite way. They start with the creativity thinking that it will produce trust and co-unconsciousness. Maybe it works from the other way, that the creativity is an invention built between people who trust each other and who want to create together.

Anne: When you know your theory and your techniques enough, then you are free to be centred on the client.

Marcia: I become the person I am working with, then I can see from inside their own needs. My skills are only there to facilitate the needs in the client or the patient or the protagonist.

Anne: Psychodrama is an existential psychotherapy. You move, free floating in the here and now with the protagonist.

Marcia: Sessions that are pre-planned or pre-thought don't work. The concept of the here and now is simply that it is here and it is now and it

is not there and then. Probably that is the saving grace of a group because something new is produced every second, and it's the director's role to catch that new thing. We are holding hands with the person's readiness. A good director stays with the protagonist through productive and non-productive moments. 'The director is a midwife in bringing forth what is needed and what is unborn.

Closure

This chapter has been called "The director: cognition in action". The director needs to use her eyes and ears to courageously observe and act on the hidden, the unspoken and the nonverbal clues given by the members of the group and by the protagonist.

In training thousands of directors over thirty years, a statement often made by the trainee comes to mind: "I was just going to do that. I knew that was the next thing to do. I was thinking about it just when you said it". Because so many of us have been damaged by criticism and judgement we have unfortunately internalised a massive judge which destabilises our confidence and makes us hesitate in doing the things we know we can do.

There is a wonderful story about procrastination. An old couple, 93 and 96, were visited by the police and a social worker at 3.00 a.m., because they were causing such a commotion.

"I hate her, I want a divorce", said the husband.

"I can't live with him any longer", said the 93-year-old wife.

"Why now? Why have you waited so long for this to happen?", said the social worker.

"We thought we would wait until all the children were dead".

To use timing, to act on what you know, to utilise conviction about one's own gut reaction, to trust intuition, to let intuition inform skills, to incorporate the sum total of life experience in the complex process of cognition, that is the task of the director in psychodrama, I wish you courage, inspiration, skill and good luck.

Reference

- HARE, P., HARE, J. (1997) *Bibliography of J. L. Moreno*. London, Sage.
- HOLMES, P. (1998) *Handbook of Psychodrama*, London, Routledge.
- JACOBS, L. (1996) *Freud*, London: Sage,
- KARP, M. (1996) in conversation, Myrtle Beach, S. Carolina.
- KRISHNAMURTI, J. (1991) *Commeteraries on Living*, 3d series, ed. D. Rajagopal, London, Gollancz.
- MACKENZIE, M. (1997) film director, in conversation.
- MORENO, J. L. (1942) *Introduction to Psychodrama*, produced 1997 by René Marineau, University of Quebec, Trois Rivières, Quebec.
- MORENO, J. L. (1953) *Who shall survive?* p,83, New York.. Beacon House.
- MORENO, J. L. (1955) *Preludes to my Bibliography*, New York. Beacon House.
- MORENO, J. L. AND MORENO, Z, (195 9) *Psychodrama*, Vol. II, New York: Beacon House.
- MORENO, J. L. AND MORENO, Z. (1977) *Psychodrama*, Vol. 1, p.227, New York: Beacon House.
- MORENO, Z. (1996) in conversation, Myrtle Beach, S. Carolina.
- SCHÜTZENBERGER, A. A. (1996) *Aie, mes aieux (Ouch, my Family)* Paris, D.D.B.
- SPRAGUE, POPPY. (1985) age 8, in conversation.

*The advanced group or live supervision group:
An attempt at teaching how to direct
a psychodrama group*

Jutta FÜRST

Introduction:

In the last few years since the foundation of FEPTO, Pierre Fontaine has put a lot of effort into documenting the teaching methods of various psychodrama training institutes. This article is a contribution to the continued discussion about teaching methods in psychodrama training. It analyses the advantages and disadvantages of teaching methods in the advanced group (AG) or live supervision group in Austria.

Training targets

The aims are defined briefly in the curriculum of the Section for Psychodrama in the ÖAGG, and are described in detail in the official paper which was presented to get the acceptance of the Ministry of Health (Ottomeyer K, Wieser M, Jorda Ch., 1990) and correspond in substance and ideology with the descriptions of Schönke (1991) and Kellermann P (1992) about the role of the psychodrama therapist. The content of the curriculum is aimed at these targets. The defined aims are expected to be reached by that means. As in every educational institution in Austria, only the content is fixed. The teaching methods are up to the teachers.

Content

Without going into details the content can be separated into three parts :

-Self-experience (individual and group) :

- Theory and technique (various seminars including the AG) :
- Own practice (co-directing and directing an ongoing group for one year and individual psychodrama therapy)

Method

The following method was used:

A trainee entering an AG has previously completed self-experience and the greater part of the theoretical and technical seminars. In the AG a trainee directs the AG together with an assistant director (another trainee) for one weekend. They are responsible for the process beginning with the warm-up and ending with the integration process. Afterwards the whole group including the teacher analyses what has happened.

During the time a trainee is directing the trainer usually does not interrupt. Only if his/her responsibility for the protagonist or the group forced him/her to intervene. This responsibility covers a wide range and can be interpreted in various ways.

The feedback reveals how the trainees were stressed in their leadership function. The supervision of their later practical work showed that they avoid protagonist-centred actions because they are afraid of not meeting their ideal and failing. What was the reason for these reactions? Before you start a psychotherapeutic training in Austria you have to pass a school system that can be described as learning by punishment. That leads to the attitude of avoiding mistakes and not trusting or hoping for success. A mistake is not seen as an opportunity to learn but as something bad you have to eliminate. The assumption that the one who does not act does not fail results in a reduction of spontaneity, risk-taking and action in general. In the first ongoing group (mainly self-experience) you go through a process where you see a director who is able to put his/her interventions correctly. You have to know why the idea works and how to find the right word at the right moment.

How do trainees learn to direct?

1. Through imitation

During their training they see several psychodrama directors at work. They see them directing training groups not patients. To get enough information they have to change role from a group member to an observer several times in the course of a psychodrama session.

2. Through insight

They make a hypothesis on what happened. In the best cases they are able to combine these hypotheses with the theory they have been taught. Usually they get no confirmation of their hypotheses for they have not been discussed or you are not aware of them

3. Through success (reinforcement) and failure

When it is their turn to direct they try to transfer their hypotheses into action. They get a feedback on whether their presumptions have been right or not. They learn by experience whether an intervention is helpful or not. After that they watch other colleagues directing in the next sessions. They make new hypotheses, accept or dismiss them. In the AG a trainee has to change role several times, first from a group member to a director, during the process-analysis to the role of a student and afterwards again into the role of group member, who is confronted with another director (next trainee). If the trainer interrupts the trainee will immediately change from the role of a director into the role of a student (and the protagonist will lose the director). Beside this call for role flexibility they have to cope with the complex task of being a good psychodrama director.

Advantages from some different points of view

1. Learning theory

- the emotional involvement increases the learning outcome
- personal hypotheses can be proved
- role learning is one of the most effective methods of initiating changes in emotions and attitudes (Bandura, 1969: 165)
- learning through trial and error is possible

2. Psychodrama theory

- The whole organism is stimulated by holistic learning. The emphasis of single functions (e.g.: thinking) will be avoided. (Moreno, 1972: 147).
- Learning processes are dynamic and real
- The role of the director can be experienced
- There is an opportunity to learn through action

3. Pragmatic

- The AG is an available 'Therapy group'

- The trainer gets a first hand impression of the trainee's work
- The trainer will be able to intervene, if the protagonist or the trainee get into trouble
- The trainee can get help if he needs it
- The protagonist can be asked for feedback
- The process analysis immediately follows the psychodramatic work

Disadvantages

1. Learning theory

- The task is too complex to be successful
- The task and situation is stressing and reduces the learning outcome
- Because of the length of one weekend the feedback is too late to be effective
- The overflow of information reduces the exact perception of group structure (Zayonc & Burnsteiner, 1965))

2. Psychodramatic

- No warm up for the learning process
- Role conflicts for the student director between the role of the director and the role of a student
- Role conflict for the trainer between the role of a supportive therapist and the role of a critical teacher.
- The presence of the protagonist during the process analyses

How can the disadvantages be reduced without losing the advantages? I would like to mention some ways showing that there are a lot of other possibilities.

1. Little steps

To split up the whole into pieces comes up to the methodical principle to go from the simple to the complex and from the easy to the complicated (Gagné, 1975). It raises the probability of personal success and is reinforcement for later successful performances.

- Distribution of learning sequences (warm-up, treatment contract, focusing, scene setting, one-scene enactment, more-scenes enactment, closure, integration, directing a whole session, co-operate with an assistant-director, considering and managing the group process) on several weekends.

- "Break-techniques" - before starting directing the trainee is offered a "freezing spray" and a "defrost spray". He/she can use it to stop (freeze) the enactment for getting advice or to get distance if he/she is too emotionally involved to make further decisions.

2. Hypotheses as a part of the preparation

Proceeding from the assumption that it is easier to learn, when the personal activities are combined with ideas, rules and conceptions (Ausubel, 1974) the trainee can choose a consultant group to help to make hypotheses for the following psychodramatic work (e.g. what is the focal issue of the protagonist, which connections exist to other enactments of the protagonist..)

3. Reinforcement

Proceeds from the theory that behaviour that is rewarded will be shown more often than behaviour which is ignored (Thorndike, Skinner, Tolman)

The reached target (e.g. effective warm-up) becomes a reinforcement for this way of working and leads to more self-confidence. The training sequences must be clear enough for the chance of success to be high. Trainees who are not able to see their own personal qualities and abilities and/or can only see their weakness can be helped by doubling. The double can emphasise the strong sides of the student.

4. The group and relationships can be helpful for successful learning

- At the beginning the protagonist chooses the director. The trainee chosen to be director immediately changes his/her role because of the expectation of the protagonist. Therefore he/she does not need to establish a therapeutic alliance.

- Counselling of group members (fellow students) during preparation. The group members support the student in his/her role of a director by taking the role of assistant directors.

5. The educating style of the trainer

Depending on the educating style of the trainee's parents he/she sometimes needs a complementary or similar attitude of the trainer to develop his/her professional skills. The trainee should have the choice of the educational style that he/she feels it is the most helpful one for him/her. "Students need both the protection and 'mothering' of a supportive trainer and the confrontation and 'fathering' of the critical one" (Kellermann, 1992: 165). Interrupting the student director in his/her

work and confronting him/her with mistakes reduces his/her self-confidence and disturbs the relationship between the protagonist and the student director. It is possible to transmit the same information in a supportive way that the trainee could accept without feeling criticised by doubling.

6. Process analyses

There should be a short intermission between the sharing phase and the process analysis to detach the participants emotionally from the session (Kellermann, 1992). To change from the role of the student director into the role of a observer of his/her own work makes it easier to analyse objectively.

7. Clear separations of the different stages to avoid role conflicts.

The room should be divided into three parts. The first part of the room is reserved for the training group. In this area the participants are students and the trainer is director of the group. The second part is for the "therapy group". There the participants are patients and a trainee is director. The trainer remains on his chair in the first part. The third part is the stage where the psychodramatic scene is enacted. If the room is not big enough for such a separation it should be done in a symbolic way.

8. Re-enactment

To prove new ideas or hypotheses special scenes can be re-enacted. In order to protect the protagonist his/her role should be taken by another trainee.

Despite a lot of effort to improve the psychodrama training there are a number of unsolved problems in obtaining a situation of optimal learning. But I am hopeful that exchange of experiences and the development and use of evaluation tools will improve the didactic effectiveness of training.

References

- AUSUBEL D.P.: *Psychologie des Unterrichts*, Weinheim. 1974 .
- BANDURA, A.: (1969) *Principles of behavior modification*. New York
- GAGNÉ R.: (1975) *Bedingungen des menschlichen Lernens*, Hannover
- KELLERMANN P.F: (1992) *Focus on Psychodrama*. London
- MORENO J. L.: (1972) *Psychodrama* (Vol.I) Beacon, New York.
- OTTOMEYER K., WIESER M. (1990) Informationspapier die methoden-spezifische Ausrichtung des Psychodramas, Rollenspiel und Soziometrie (unveröffentlichtes Manuskript)
- SCHONKE M.: (1991) Funktionsträger der Therapievariablen im Psychodrama. In: Vorweg M. & Alberg T.: *Psychodrama*. Leipzig
- SKINNER B. F (1957) The experimental analysis of behavior. *Americ. Sci.*, 45, 343-371
- TOLMAN, E. C. (1949) There is more than one kind of learning. *Psychol. Rev.* 56, 144-155
- ZAJONC, R.B. u. Burnsteiner,E. (1965) The learning of balanced and unbalanced social structures. *J. Pers.*, 33, 153-163.

Leader training weeks

Ella Mae Shearon

After the advanced training blocks are completed, the candidate for leader or therapist certificate is required to successfully complete the final phase of the psychodrama education -Leader Training Weeks

Description

The trainees direct each other after my co-trainer and I have worked with the group sociometrically and therapeutically to determine who will be the protagonist. Two protagonists are chosen by group process which I lead. The leaders are chosen by the protagonist and the group members choose one or the other protagonist. If I see pathological choices, I intervene. If too few are chosen for a working group I may use sociometry, my knowledge of the group member's own pathological choices or change the sociometry through extending an open invitation to additional men or women who may be foreseen as needed by the protagonist for the group. After the groups are set, my co-trainer and I warm up the group leaders as to previous existing knowledge of the protagonist, previous psychodramas, sociometric roles, old scripts and new wishes and aspirations. Tips are given as to what might take place, the existing surplus reality pictures and what direction the psychodrama could take. This is provided as a warm up and as a background, but the leader is encouraged to follow the spontaneous flow of the psychodrama, to select scenes, to adequately bring in auxiliary egos and doubles and to be in touch with the group members.

The leader is the leader, but my co-trainer and I play 'leader-in-background', one trainer in one group and the other trainer in the other group. In this way we have small groups (consisting of 8 to 10 people in each group) and very active participation. The small group psychodra-

mas are followed by plenum (large group) for exchange of theory and leading tips.

I feel that the concept of 'leader-in-background' is very valuable because it prevents many mistakes that might be made. It is a prevention for unproductive and simply incorrect ways of directing. This bond between the leader and me as 'leader-in-background', requires great sensitivity on my part and is based upon my having a very good tele relationship with the leader, the protagonist, and the group. I must feel where I may be able to make intervention or not. The leader must be in the place where he is receptive to accept intervention.

The simplest intervention is to stop the action and the group members give feedback as to what might be productive what might be tried out. The leader is encouraged to call for a 'stop the action,' when he desperately needs insight and does not know how to continue the action. The call for a 'stop the action' could also come from me when I see that it is imperative for the well being of all persons. 'Stop the action,' is supportive in nature and the purpose is to bring ideas for spontaneity and psychodramatic action.

When the psychodrama is not going well, that is, when one or more of the following occur: where there is only talking and no scene emerges, or no appropriate setting of the scenes or no auxiliary ego properly introduced or if the leader has no ideas as to further development, I feel that I, in the last analysis, am responsible for the well being of the protagonist. I could either stop the action or intervene in the following ways:

1. I double the protagonist.
2. I may see a group member warmed up to double and I signal the leader. Often the leader in this state simply has tunnel vision and is unaware of potential auxiliaries.
3. If the leader does not see the group member who is warmed up to double, I may encourage the group member through a nod or eye contact to do free doubling.
4. I do not take an auxiliary role directly, but as 'leader-in-background', I may play along side the auxiliary role to intensify feelings and to draw out the protagonist's blocked feelings. I refer to this as the therapeutic auxiliary ego, who sets his role off and who may pull out strong emotions. The antagonist role is, of course, played first by the protagonist, but the antagonist's role flows and moves and is not just an echo of

the last line that the protagonist said (although the dialogue begins this way). Development of the antagonist's role depends on the trained therapeutic actor's ability to develop the role, warming himself up into the role with his body movements and with tele to the role and to the protagonist. He is interacting in the role, and playing what is being produced in the role construct, the interaction of the two. Through this knowledge, the appropriate dialogue emerges and the therapeutic auxiliary ego learns to automatically check the appropriateness of his dialogue setting or playing it off the protagonist's emotional response.

I bring live tips for the therapeutic actor (auxiliary ego). I may stay for only a short time playing alongside the auxiliary ego, and then, it's possible that I may bring life to another auxiliary role on the stage where I play the auxiliary to him, helping him to develop his role. I may switch and double the protagonist in a high action moment. I then look for group members to play a double for the protagonist, I bring them in the role and move out keeping myself free for the 'leader-in-background', role. This requires absolute tele and skill; since I am always checking the receptivity of the therapeutic players (leader and auxiliaries) with my interacting as an auxiliary with each of them. For example: Can the auxiliary ego pick up on the role that I am presenting. Is the protagonist responding adequately? Is there true, honest, spontaneity from all players?

5. I may double the leader to bring insight into which scene may be appropriate.

As the leader develops in his skills the "leader-in-background", slowly decreases his/her active participation intervention. The end goal is that the leader trusts his own intuition and spontaneity, and also has appropriate skills. If I feel that a leader cannot work with interventions, I give him free rein and use other approaches. I modify my interventions, use a very extensive process analysis both on technique possibilities and possible personality problems of the leader which hinder him/her from leading psychodrama effectively. The question arises, does he have too little trust in his own spontaneity or intuition, or is he too identified with the protagonist?

Through the group process the group is motivated to support each protagonist, and to support each director in his role as director. In all cases, I and the group are active participants. We have been very successful in involving the group members in surplus pictures that they may be future leaders. They are very supportive of each other but more and more able to give honest and constructive critique to other leaders. Leaders of the psychodramas learn to be able to accept critique.

Processing is done and the group is highly motivated to participate. The processing consists of two parts:

- 1) Affective for the protagonist - What was the therapeutic line? What was actually the highest moment of spontaneity? What changes in feelings were brought about?

- 2) Cognitive for the leader, the protagonist and the group. I coordinate the processing and address the leader and facilitate him in the doing, undoing, redoing procession. It may emerge that the leader's own pathological problems are apparent and the leader is warmed up to be the protagonist in the next drama.

*Learning psychodrama direction :
The multiplication of roles
Exercise for trainees*

Giovanni Boria

I present here a kind of exercise I use in my psychodrama school with students to start them off with an initial confidence in directing a protagonist. I call this exercise 'the multiplication of roles' because it is aimed to let a student learn a method of direction which encourages the protagonist to rapidly change his own point of view through a quick sequence of role reversals: the change in point of view asks the protagonist to adapt himself to a new and unexpected situation, consequently provoking a 'multiplication' of his roles (this ability to produce new and adequate roles is the primary target of the psychodramatic experience).

This exercise is also useful for the student in that it helps him to overcome one of the greatest difficulties which usually presents the most trouble when he tries to apply the method: it is the ability to be not a privileged interlocutor of the protagonist, but rather a director that keeps himself out of the scenic representation. In fact, director's interventions are appropriate only when -starting from the moment when the scenic action starts- the interactions are able to initiate a dyad (role/counter-role) formed by the protagonist and another person present, while he (the director) stays out of the dynamic interaction and limits his own interventions to the explication of the director's roles.

The bipolarity and 'the third'

The understanding of the mechanisms that are within this exercise require some explanation, as follows. A scene is set which includes three people: the protagonist (A) plus two other people (B and C). There are three possible bipolarities: $A \leftrightarrow B$, $A \leftrightarrow C$, $B \leftrightarrow C$. The option to begin the interaction from one bipolarity or from another depends on a strategical

evaluation of the director. If the bipolarity $A \Rightarrow B$ (A = role; B = counter-role) is chosen, C remains in the position of a witness who knows from the outside what is happening between A and B . Naturally what is happening in A , in B , or in C is always an expression of the internal world of the same person, the protagonist, who ñ because of the mechanism of the role reversal ñ is called upon to also play the part of B and that of C . If A gives a first dialogic cue to B , the answer of B is given by the same A in role reversal with B . If C is the witness of the exchanges between A and B and we want to know the testimony of C , C will express himself through A (who is in role reversal with C). What he has seen between A and B is then reproduced by the members of the group who have been previously chosen by the protagonist to play his own part (alter-ego) or that of the other persons (auxiliary-egos).

The role of the director requires him to perform many different interventions. He has: to choose the first bipolarity and initiate it; to produce role reversals within this bipolarity, allowing dialogic cues which can be both short and long; to put the protagonist in the position of witness; to keep the protagonist warmed up, in order to avoid that the action runs aground.

A glimpse to the first protocol

If we look at the first of the two enclosed protocols [The Jane scene, where the protagonist (A) is present with her father (B) and mother (C)] we can see that here the director produces the following sequence of interactions:

1st bipolarity: Jane $\Rightarrow$ father

The mother (C) is the witness

2nd bipolarity: Jane $\Rightarrow$ mother

The father (B) is the witness

3rd bipolarity: father $\Rightarrow$ Jane

The mother (C) is the witness

4th bipolarity: Jane $\Rightarrow$ mother

The father (B) is the witness

5th bipolarity: Jane $\Rightarrow$ parents ($A+B$)

No witness

This sequence allows the protagonist (Jane) to experiment with a series of roles which include her own role, the part of the interlocutor and that of the witness ('the third'). These roles, some of which are new to her, are produced in such a sequential and pertinent way that we can consider them as spontaneous roles.

Here we find the first of the criteria used by the director to start the action phase: he stimulates the action of the first bipolarity ($A \Rightarrow B$) and then builds successive bipolarities putting into one of the poles the person who previously was a witness. In this way some new intrapsychic material is inserted in the relational dynamic: this material is new not only because it contains the point of view of another person (C), but also because this other person has just been 'energised' by his role as witness of the previous interaction ($A \Rightarrow B$).

There is another criterion that we found here, which gives the action a rhythm and tension capable of making original points of view and contents emerge through the exchange of cues. It consists of stopping the cues of the protagonist (who is in his own role or in that of the counter-role) at such a point where the tension seems to be higher, where the person acting seems to be particularly involved. The cue is interrupted with a "Stop!" of the director who immediately after that asks for the role reversal; in this way the protagonist finds himself still adequately warmed up, in the position of hearing again his own cue (recited by the alter-ego or the auxiliary-ego) and to continue the dialogue finding a connection with that content, perhaps unexpected, made inescapable by that "Stop!". If you come back to the protocol with the scene of Jane, you see -for example- that during the interaction within the first bipolarity the director has said "Stop!" three times (graphically indicated with a double slash: //).

It can happen that the emotional involvement of the protagonist in the dialogue is not so great as to offer useful chances to insert an interruption (in this case the interruption of the dialogue, instead of improving communication, could interrupt it). In this case the director has the possibility to use another type of intervention: doubling the protagonist. This double is aimed to help the protagonist to focus on some aspects of his/her internal experience that seem to be omitted. The director inserts his cue usually in moments when the protagonist is silent or when he/she finds it useful to correct some dialogical expressions lacking emotional content and oriented to a meaningless words. In the protocol of the Jane scene we find a total of seven 'doubling' interventions from the director (the doubling interventions are reported within a bracket []).

Characteristics of the exercise

Now we come back to the exercise: it starts with the setting of a scene which contains the protagonist (A) with at least other two people (B - C). Obviously, it is the protagonist who chooses, among the members of the group, who will be his own alter-ego and the auxiliary-egos. The director, along with the protagonist, initially defines the time, the place, and the personal characteristics (age, adjectives) of the people as well as the context of the action that is going to take place; then he decides which will be the first bipolarity to be enacted: the first cue belongs to the protagonist in his own role (A) or in that of the counter-role (B). Usually the director prepares the protagonist to start the dialogue with such a suggestion as: "Now we are at a very important moment of your communication with the person who is in front of you: you are going to tell her a thought that is very important for you. Think for a moment and then express yourself..." In the protocols of the two exercises that follow, the first cue has been a consequence of such a suggestion and has always been interrupted before it was completed. Then the role reversal has proceeded, sometimes allowing the director room for his intervention as a double.

Role reversals, doubling and the change of bipolarity (with the involvement of the witness) add to the communication some original material (very often unexpected). The exercise concludes with exchanges of non interrupted cues aimed at unifying in a significant way all the material, as it is usually requested by the integration phase. At this point iStop!f would be inappropriate, unlike at the beginning, when it is important to prevent the action from following a script; the doubling is also not as necessary now.

This exercise does not have a predetermined duration, because its construction and conclusion depends upon the material which gradually emerges up until the moment it is possible to make an internal composition that has a meaning of individuation and integration (in each protocol this phase of integration has been indicated).

Structure of protocols

The protocols of two exercises follow. Each of them begins with the presentation of the scene (time, place, people) and the context of the action. Then the bipolarities which will be sequentially played are reported. For each of them the cues expressed by the protagonist in his own role or in the role of somebody else are indicated. The "Stop!" interventions are indicated with a double slash (//) at the precise point where they are applied, while the doubling interventions of the director are

indicated by brackets ([]). We have to imagine that after each role reversal the cue expressed by the protagonist is repeated by the alter-ego or the auxiliary-ego: these repetitions are not reported in the protocol.

Other information relative to the scene are written in italics.

At the end of each protocol there is a summary which shows:

- Persons present in the scene who have been used to create bipolarities.

- Bipolarity in action.

- For each bipolarity:

Number of "Stop!"

Director's doubling cues

The scene of Jane

Time: present, Sunday following lunch

Place: at the table in the protagonist's dining room

People: Jane (age 35), protagonist

Father (age 67)

Mother (age 71)

Father and mother have been invited to lunch by their daughter. The lunch has just ended.

□ Jane ⇌ Father

Jane - Dad, since we have eaten so well and we've had a few drinks, I think it's a good time to tell you that even though we don't talk a lot I think you know much more about me than you might believe! I've told you many fibs and I think you know that. But now I want to know that I behaved like this in order to survive. Even now I feel like you don't trust me when I tell you certain things //

Father - I had many good reasons in the past: you always told me stories! I knew very well what you were doing; and this is the reason why I was so angry.

[When I think of you I...]

...I am tranquil anyway. I know that you are married with a person you love, that you are okay... That is the important thing. But I also know... You don't tell me how things really are! I know you hide many things from me and from your mother //

Jane - Why the hell do you want to know everything?! I know that for you and for mom the most important thing was that my husband was a college graduate, and that he lived up to your standards. And I don't even know if you can understand the value of the feeling that connects us //

□ Jane ⇨ Mother

Mother - But what do you mean? We have always done what parents have to do: to control children in order that they hang around the right people and don't get on the wrong track//

Jane - What I would like to tell you is that I have followed the path I have chosen; but very often the fact you were controlling everything in my life forced me to make some choices that I probably wouldn't have made//

Mother - Look, I can't understand why... You are the last person that can scold me: with all the money we have given to you, all the opportunities we have given you! You lived in your own, you studied what you wanted. I wanted you to study accounting and you went to another school! You always did what you wanted: you can't reproach us for anything!//

□ Jane ⇨ Father

Father - (*soliloquy*) I feel frustrated because I always had this kind of problems with my daughter. I am unable to speak... I can't speak with her.

The director magically gives to the father the ability to speak with his daughter.

Many times I would have liked to tell you that I am proud of you and that sometimes you just don't understand.

[While I tell you this I feel that...]

... I feel love for you//

Jane - What bothered me is that I always knew what you are telling me now...

[It has been bothering me because...]

... in this way you have made me feel guilty with too much love! Perhaps it would have been better for you to have given me more words and more presence.//

□ Jane ⇨ Mother

Mother - (*soliloquy*) Me and my husband are too attached to our children.

[Looking at them standing on their own feet has always meant...]

...meant fear of seeing them in danger. I have no problems saying what I think: on the contrary, I have the problem of being noisy as I speak a lot. I think I was always able to 'feel' my daughter, even though I was often unable to find the right words. At least I think that in the past I was able to understand how much Jane was suffering.

[Overall, what I especially appreciate about my daughter is...]

...that she is intelligent. She had good grades in school and... she's like me: she doesn't show her age... I am a woman of seventy: I never could have thought of certain things...

[Like for example...]

... the way young people today behave, how my daughter is with her daughter.

[It means...]

She is unreserved.

□ Integration Phase

The director offers the mother the possibility of communicating with Jane the way Jane communicates with her own daughter: to have her sit on her lap and tell her something that expresses her feelings. The mother accepts the proposal of the director and takes Jane on her knees, holds her, and expresses herself through words.

Jane, I like you as you are, even with your ideas that are so different from mine. It is not important if I can't understand certain things: it is important that you are happy! / /

The director invites the father to look at mother and daughter and to become involved with them.

□ Jane ⇒ Father, mother

The father, after seeing the scene, goes back to mother and embraces her along with Jane. He then goes back to where he was before.

Father - (soliloquy) I am very moved seeing them in this way.

The director concludes the scene here.

Summary of this exercise:

Persons who have been used to create bipolarities:

Jane (protagonist) - Father - Mother

1st bipolarity: Jane ⇒ Father

3 "Stop!" (/ /)

1 doubling intervention:

When I think of you I...

2nd bipolarity: Jane ⇒ Mother

3 "Stop!" (/ /)

0 doubling interventions

3rd bipolarity: Jane ⇒ Father

2 "Stop!" (/ /)

2 doubling interventions:

While I tell this I feel that...

It has been bothering me because...

4th bipolarity: Jane ⇌ Mother

1 "Stop!" (//)

4 doubling interventions:

Looking at them standing on their own feet has always meant...

Overall, what I especially appreciate about my daughter...

Like for example...

It means...

Integration Phase

5th bipolarity: Jane ⇌ Parents

0 "Stop!" (//)

0 doubling interventions

The scene of Fred

Time: present, Sunday afternoon

Place: bar

People: Fred (age 32), protagonist

Mary (age 27, strongly intuitive, intense, and sweet),
friend of Fred

Old woman (age 78, retired)

Waiter

Wife of Fred

Fred and Mary are sitting at the same table. The old woman is sitting at a table nearby. The waiter is moving. Fred's wife will appear later.

□ Fred ⇌ Mary

Fred - You, too, are afraid, isn't it so?//

Mary - Yes, I am afraid... Because when I came back home I didn't feel at home anymore//

Fred - It happens to me also, but I don't want this feeling to stay bottled up inside me. I don't know what will happen//

Mary - You know that this feeling we share is so strong it could be destructive//

Fred - It can burn us, but what can we do? I don't want to lose you, I don't want this thing to be caged up//

Mary - Look, I abandoned my parents house that was my cage... I had to stay in London three years to be able to feel the oppression I felt from my mother leave. The house where I am now has become my home. For me to leave everything would mean to go back to my parents, it would mean that everything I dreamed of for my future is gone.//

The director lets them know that the old woman sitting at a table nearby has been following the conversation and that she was very shocked by the last cue. Then he invites the hold woman to make a soliloquy.

□ **Old Woman** ⇨ **Fred**

Old woman - (*soliloquy*) These two people are in quite a fix! They seem to be resisting something, it seems that they are busy avoiding the situation they are in. She looks like a young girl, he seems like a gentleman.

[It seems to me that...]

... that they could capture the moment.

[My experience has taught me that...]

I know that life must be lived with some courage trying to hear what we feel, instead of being dragged down by everyday things.

[It happened to me that...]

I have lost important people in my life and I often think back to the moments when I made choices more determined by security than by what my heart told me to do.

[And this provoked in myself...]

... pain.//

Fred - This is my problem: things that we must lose, marriage that lasts for many years, a life regulated in a certain way, a home, some dreams, a deep affection for my wife, which I never felt so deeply about as I do now.//

The waiter comes to the couple's table and speaks to Fred.

□ **Waiter** ⇨ **Fred**

Waiter - Excuse me, if I may... It has been 15 years that I have waited on these tables. Because of my fear of losing this job I have stayed here for 15 years to serve people like you...

[And with these words I mean...]

I mean that change is difficult.

[I really feel...]

I feel like in a jail here. I wish for you to be able to choose and not to remain in limbo, between opportunities that are never chosen.//

Fred - You are right: my risk now is of not really being anywhere.//

Waiter - But in this way you lose everything!//

Fred - Yes, I am so tied up to things which are important to me that I escape from them until sometimes they even die. It is a big puzzle! When I entered this bar today what I like the most was to hear people chatting...

[And as regards you...]

... I was pleased that one of these voices, yours, became more distinct and was directed towards me.//

Waiter - (*soliloquy, while he leaves*) Here, the same people always come and I look at them in the same way, but I knew this man looked different. It is a strange couple who doesn't fit into this place; but it is a beautiful couple!//

□ **Fred** ⇨ **Mary**

Fred - I believe we'll never be lovers, never... I believe that we'll be siblings/friends and it is very important for me; or we will be a couple that lives together. I can't see an alternative other than clarity.//

The director invites Fred to choose one person important in his world to hear again the dialogue between him and Mary. Fred indicates his wife.

The wife appears in the scene and she moves among chairs and tables while she is learning the repetition of the dialogue; then the director invites her to approach the old woman to tell her one thought of the moment.

□ **Wife** ⇨ **Old woman**

Wife - I love him so much that I have the right not to be cheated.//

The wife disappears from the scene immediately after.

□ **Old woman** ⇨ **Fred**

Old woman - Dear Sir, if you want to make some choices you have to express yourself very clearly and first of all you have to protect and respect the love of your wife.//

□ **Integration Phase**

□ **Fred** ⇨ **Mary**

Fred - I think that, in order not to suffocate the feelings that bind us, it is necessary that our relationship is clear not only between us, but also with the people in our lives; in order to continue seeing each other, it is important that I talk to my wife about what is happening to me. This thought makes me scared, but at the same time it gives me peace of mind. It gives me a sense of relief.

Fred concludes the scene with a non-verbal goodbye.

Summary of this exercise:

Persons who have been used to create bipolarities:

**Fred (protagonist) - Mary (protagonist's friend) - Old woman - Waiter
- Fred's wife**

1st bipolarity: Fred ⇔ Mary

6 "Stop!" (/ /)

0 doubling interventions

2nd bipolarity: Old woman ⇔ Fred

2 "Stop!" (/ /)

4 doubling interventions:

It seems to me that...

My experience has taught me that...

It happened to me that...

And this provoked in myself...

3rd bipolarity: Waiter ⇔ Fred

5 "Stop!" (/ /)

3 doubling interventions:

And with these words I mean...

I really feel...

And as regards you...

4th bipolarity: Fred ⇔ Mary

1 "Stop!" (/ /)

0 doubling interventions

5th bipolarity: Wife ⇔ Old woman

1 "Stop!" (/ /)

0 doubling interventions

6th bipolarity: Old woman ⇔ Fred

1 "Stop!" (/ /)

0 doubling interventions

Integration Phase

7th bipolarity: Fred ⇔ Mary

0 "Stop!" (/ /)

0 doubling interventions

*Directing child groups under supervision
as part of the curriculum
of the highest training in psychodrama*

András Vikár

European medicine has been based on diseases, and the investigation into pathology. This fact has widely influenced the approaches of psychiatry and psychotherapy. Psychodrama, on the other hand, is a special therapeutic method designed for treating adults, even though, when working on his methodology, Moreno himself basically referred to his childhood experience and to what he observed, as a young man, on Vienna's playgrounds. Moreno's role theory - central to psychodrama - is founded on the healthy development.

When we work with adults we often reach back, through a series of regressive steps, to traumatising childhood experience. This we try to elaborate by putting it on stage. In such cases, we work with the protagonist as if he/she were a child. It must be made clear, then, what phase of the personality development has until then reached by him/her. Also, it is crucial to know what the specific characteristics of that age are in normal development. So, when working with adults, we mainly arrive at pathological moments in their childhood - we arrive at situations where, then and there, the patient's level of maturity failed to solve some problem effectively and according to his/her own wishes. To solve the problem when replaying the situation on the stage, there are to possibilities.

1) The patient's present and more developed intellectual capacity as well as his/her new problem-solving strategies can be "transported" to the past. He/she will now be able to solve the conflict. The most usual psychodramatic technique for this is the patient's separation from the situation, e.g. by using an alter ego we can show him/her the situation from outside and, through letting him/her see it from a distance, we help the protagonist to an intellectual elaboration while also somewhat

"cooling him/her down". We can now put the patient back to the situation when he/she has already been "armed" with all of his/her present ego.

2) A second possibility is to keep the protagonist in the regressive situation and then try to help him/her find the solutions, which are in accordance with those of a mentally healthy child, but which were "then and there" unavailable for him/her for some reason or other. Freeing the once blocked possibilities the conflicts can be elaborated without virtually stepping out of the situation. After this, the director has only to help the protagonist come back from the regressive state.

Moreno did not examine people in isolation as separate entities but regarded the individuals together with their social atom as the smallest possible unit. The social atom consists of all the important relationships which are indispensable for healthy development. Moreno linked abnormal development and diseases to disturbances within the social atom. According to this approach great emphasis is given to losses of important relations, mourning and its elaboration. While we take this for granted in adults, we shall see from the case studies below how very much this is so in children, too.

Psychodrama for children

For children, psychodrama has been developed following one of two clearly distinguishable trends. Representatives of one (Zacharias, Shaeron, et al.) strove for employing Moreno's structured method. This is characteristic of the American school as well as the German school which started from the former. Representatives of the other trend, mainly French child analysts (Lebovici and his colleagues but also, perhaps, Anzieu) regard dramatic games as a projective possibility where symbols, very much suitable for children, are presented while transference processes can be worked with.

According to my own experiences structured protagonist games can only be used from adolescence on and then can only be partially inserted in drama groups. Basically (in accordance with the drama technique developed by Ferenc Méri in Hungary) the theme is given place when happenings in the group, the dynamics of the "here and now" allows it. We try to let it "pop out". Such games carry the process along the unconscious fantasies of the group which in most of the cases remain on the symbolic level. We often work with fairy tales or even popular children games, e.g. "Adj király katonát" ("O king, give me a soldier")¹, "Amerikából jöttem" ("I have come from America")², etc., as required by the momentary dynamics in the group. Verbal interpretation is very rare-

ly used which naturally follows from the age of the group members. Therapeutic interventions are mainly made within the given game.

In SOTE's (Budapest, Semmelweis Medical University's) first Paediatric Clinic we started to integrate psychodrama into therapy twelve years ago and we have held groups for children and adolescents regularly for four years. Members of 6 to 18 (sometimes 19 or 20) years of age are allowed in groups. Age is taken into account when distributing members to separate groups. Four different types of groups are set up: 6 to 9, 10 to 13, 13 to 16 and 16 to 18 (or up to 20) years. In preadolescents (between 11 and 15) we take into account the actual level of maturity rather than the exact number of years.

During the past four years these groups have each been directed by two psychodrama assistants who take part in the highest training of the Magyar Pszichodráma Egyesület (Hungarian Association for Psychodrama). Their work is under close supervision. Group meetings are held once weekly in the course of a school year with sessions of one and a half to two hours, which add up to twenty-four sessions. The two directors (assistants) are supervised after every 2 to 4 sessions and so the supervisor can closely follow the whole process.

Children (and adolescents) get into groups with varying diagnoses. One part of them are in-patients of the different somatic departments of the Clinic. The other part is made up of out-patients of the Psychological Department.

Somatic problems are generally chronic diseases (uremia, diabetes mellitus, haematological diseases, epilepsy), or psychosomatic ones: atopic diseases (such as asthma, eczema and atopic dermatitis), allergy and different diseases of digestive organs. With chronic diseases, it is superimposed psychic difficulties, the lack of elaboration concerning the illness, that brings children to us. With psychosomatic diseases both the somato-psychic components and the psychic causality may make it necessary for them to come.

Out-patients mainly come with psychic problems. They are first of all children brought by their parents to us. Among the problems are functional difficulties (enuresis, pavor nocturnus, etc.), converse symptoms (e.g. headache), such patients are generally directed to the Psychological Department after unsuccessful organic examinations, and, quite often, behavioural disturbances (relationship difficulties, hypermotility- obsessive compulsive disease, social disturbances, etc.).

Theoretical considerations

Basically, disturbances appearing in the course of personality development are not determined by the cause of trauma but, rather, by the developmental level on which the patient undergoes the trauma. Thus the trauma may result in the stopping of the development in general or of the development of some particular function and this, in turn, causes different pathologies. In children, this may cause somatic problems or, very often, neurotic problems and behavioural disturbances. Losses affecting development can be recovered if the child patient is able to experience the trauma and to carry through the trauma elaboration on the developmental level appropriate to his/her age.

Elaboration is highly furthered in children who are able to co-operate with their environment. On the other hand, it is also important that the environment be able to provide the child with the necessary emotional security so that he/she can find a grip to hold on. This is often particularly difficult because such problems are rarely only the child's problems. More often the adults are also involved and so, in most of the cases, the emotional stability of the environment is undermined, too. In difficult situations like these, the therapy, the therapist and, with psychodrama, the group takes on the function similar to a transitional object, which is able to guarantee security while the mother is absent. As we shall see later, the transitional object itself plays an important part in groups. During the therapeutic process repressed feelings can be brought to the surface and worked through, and so the trauma can be experienced and its elaboration undertaken.

Three case histories

In the following I try to pick out individual cases from what I experienced in group therapy where particularities of child groups are best to be seen. Also, in these cases, the reader will be able to see how we employ drama technique, putting it in the service of therapy. Furthermore, I shall highlight some moments in the individual cases which are particularly relevant to the present context.

Zsófi [Sophie], aged eight, was sent to therapy by her panel doctor with a diagnosis of school phobia. She had started to go to school in early September, the normal beginning of the school year in Hungary. After the first week, in the mornings she would burst out sobbing spasmodically. She still went to school for one more week but then stopped. Her mother was soon upset since on the third week of the beginning school year the child did not go to school any longer.

It is important to know that Zsófi's father had gone abroad during the previous summer and had failed to return. Instead, he had only sent a letter of farewell. The mother made the following comment: Their relationship had deteriorated for several years. What had happened did not surprise her. In fact, she did not really mind. Quite often the father had acted in a rather aggressive manner even before the child.

The drama group which Zsófi frequented had just started. Zsófi proposed a game to the other members quite soon. In essence it was about some preparation for a wedding. She herself was the bride. According to the scenario the other members were all busy around her. When asked where the bridegroom was to be found, she replied that they were to meet near the church. The preparations took a fairly long time and the game was practically over with the dressing. On the fourth session the same game was proposed again and Zsófi said she wanted to play it through to the end. The cast was made again, more or less in the same way as earlier. Two sessions later the game did start to develop. After dressing the wedding procession did set off towards the church (the place of which had already been agreed upon during the very first occasion). Before arriving to the church, however, Zsófi put a gate in the way which was to be closed when reached. Zsófi announced that they were not able to go any farther and that the wedding was cancelled. Since then Zsófi, who up till that occasion went to school very sporadically (it was already the end of October), started to go to school regularly.

István [Stephen], aged seven, was sent to the Clinic because of an autoimmune disease which affected his kidney as well as causing symptoms on the skin, which, among other places, also affected the scalp on which there was a palm-sized bald patch. He often came to therapy after various examinations made at the Nephrological Department. Among other things he often had to go for a blood test. He never spoke a word about these examinations, not even giving any hint.

A series of games were played where everybody in turn had the opportunity to play the roles of the doctor, the child patient and the parent. Once, playing the mother's part, István called the doctor to see "her" child. While waiting for the doctor "she" (the mother) repeatedly warned the child not to complain saying that what the doctor should do would not hurt. In fact, "she" went on complaining "herself" how terrible all this was for "her" (the mother) because "she" was unable to go to work on time. Thus she actually reproached her child for his disease. In the course of the whole game, István was very aggressive towards the child. Once the game was over, he again and again felt his arm. When I asked him what the matter was he said that it hurt very much. The other

children were then asking what hurt him. Now he rolled up his sleeve and showed the spot where blood sample was regularly taken of him.

During the next session something happened because of which István ought to have been upset. The other children mocked him because of the bold spot on his head. Since his usual reaction in comparable situations was aggressive, he was considered to be a strong and pugnacious child in his class. What happened on this occasion is the following. The children knocked down something and many small objects lay scattered around. István bowed. One of the other children discovered the bold spot on his head and began to shout: "You don't have any hair on there! You're bold!" István only looked up at him and answered: "Yes. This is due to my illness because of which I am under observation." Then the children simply went on picking up the scattered objects.

Miklós [Nicholas], aged six, was the youngest in his group when he started. One and a half years earlier his mother had died in a car accident. Since then, he had lived with his father alone for more than a year. Now the father was having an affair with a woman who for the time being did not live with them but planned to do soon. On the other hand, the three of them were frequently together. Since this relation started, Miklós's manner had become rough and aggressive. Furthermore, he started to behave very carelessly, particularly on the street where he now very easily stepped suddenly on the roadway not looking around to see whether a car was coming or not, although earlier he was reliable in this regard.

It is important to point out one further fact in his anamnesis. Shortly after the burial Miklós had got on much weight (more than ninety percentil). Earlier he had been a very lively child showing an interest in many things. Since then he had become uninterested, hasty and restless. At the end of August, just before the beginning of the school year he was sent by the panel doctor to the ward for overweight children at our Clinic for an endocrinological examination.

In the game discussed in the previous case study Miklós played the role of the sick child, while István did that of the mother full of self-pity and aggressiveness towards "her" son. After the game Miklós said simply, and for the very first time in the group, that he had no mother. In the course of one of the following games belonging to the same "doctor" series Miklós played with extreme patience and kindness the role of mother with a hysterical child who took full advantage of his illness. After the child was unsatisfied with the sixth kind of refreshment offered Miklós was still willing to go to the nearby grocery to try and bring a

seventh kind. Meanwhile his anger was turned towards the doctor who was not efficient enough to treat the child.

The game took half an hour which was exceptional for Miklós who earlier had not been able to be involved in any structured game lasting more than five to ten minutes. Following the "doctor" series Miklós's behaviour gradually changed, there were less and less complaints about him. Two years later he once turned up at the Clinic with some respiratory problem. He looked as a child of perfectly normal build.

Comments

The cases described above were selected from one single group. There were eight children in the whole group but no more than five or six children were present at a given session.

An interesting ritual belonged to the group sessions. A cushion was either given or thrown from hand to hand among the group members which started on the first session and was carried on until the very last one. The cushion either moved or was held by someone. When the session was over, it was put on a chair. At the beginning of the sessions someone took it and set it in motion. Somehow or other, it was always taken by, or arrived at, the member who was having the severest problem at the moment in the group. Even if not in such an obvious way, we did find similar games, in which some tender object (a scarf, a sponge, etc.) was involved, with other groups of similar age. As an analogy, this leads one to identify the group as a transitional object, something which can be clung to. The reason why this was expressed in such a spectacular way in the group under discussion was probably the unusually high rate presence of losses concerning group members, which, luckily, is generally far less frequent in groups of that age.

Common to Zsófi's and István's stories is the fact that neither of them could share his/her trauma with the mother. The group also served by lending a space for sharing the trauma.

We can point out in Zsófi's case that the fantasy about the appointment, which, in the end, did not materialise, gradually developed after it was started again and again integrating ever new moments before it was evolved in full and reached a conclusion, in this particular case, the gate. The repeatedly enacted preparations represent the wish of meeting the bridegroom - the father, who failed to return home. It took a long time before, quite unexpectedly, the gate was included in the game, the gate which blocks the way, blocking as well any possibility. It represents the vanity of expectation and, in sum, it represents reality. In this way, Zsófi put a gate before the Oedipal wish which might have been formulated as

the following: "Mummy does not want to have daddy and so I am, as a bride, waiting for meeting him. Daddy should not come back to mummy. Instead, he should come back to me." Zsófi's example lets us trace the appearance of the repressed, unconscious wish by way of a fantasy, its gradual development from the moment when it is put on stage, and the way Zsófi reached a point in the dramatic game where she was able to solve her inner conflict.

In István's case, I should like to emphasise the fact that a disease also means loss and, therefore, to be able to elaborate it, to be able to recognise and live with it the patient must mourn. While in this state, he/she depends on his/her environment, the reaction of which is crucial. Is there anybody with whom one can share one's suffering or should one mourn alone? István was racked by feelings of guilt because his mother had so much trouble anyway... Such situations are particularly difficult for children.

From among Miklós's problems his inattentive behaviour, especially his careless stepping on the roadway must be underlined. Latent suicide attempt is clearly manifest in this and, at the same time, it also expresses his identification with his mother who died in an accident. In the course of the psychodrama Miklós succeeded in positively identifying with the role of the caring mother of a hysterical sick child without being blocked and overwhelmed by memories of the car accident and the death of his own mother. This happened, however, only after the game in which, playing the role of the child (with István playing the role of the mother), Miklós had an opportunity to enact his anger with his mother who did not care for her child leaving him to his own devices and even burdening him with her difficulties. These feelings against the mother had been repressed and covered under "thick shell" (his overweight).

The examples above were selected in order to shed light on motives which make their appearance in a more overt form in children than in adults. Specific to groups of children are the transitional object appearing on the level of the group (the ritual of the cushion is a good example), the unconscious wishful fantasies and the symbolic forms of solution. These are of course present in adult groups, too, however always in a more hidden way. For those who otherwise do not work with children, in my opinion, to gain practical knowledge during training in psychodrama is as indispensable as the obligatory knowledge of developmental theory and child psychology in general. Also, it is so good to feel a bit like a child when you are a grown-up, but this needs a director who is able to do something with this part of your ego.

Notes

1. A game where one member of a group tries to break through the firmly held hands of the other group. If he/she manages to do it, two members of the other group are carried to the fighter's own group. If he/she fails, he/she is taken in the enemy group.
2. A game where an activity or profession, indicated mainly in mime, must be guessed.

References

- FOX, JONATHAN (ed.) 1980, *The essential Moreno*, New York.
- GERI, ZSUZSA (ed.), 1988, *Gyermekepszichológiai tanulmányok* (Essays in child psychology). Akadémiai Kiadó, Budapest.
- LORIN, CLAUDE, 1989, *Traité de psychodrame d'enfants*, Edition Privat, Toulouse.
- MORENO, J.L., 1979, *Ki éli túl*, wax-heet publication Pszichiátriai Klinika, Budapest (first edition *Who shall survive*, 1934).
- PETZOLD, HILARION - RAMIN, GABRIELE (ed.), 1996, *Gyermek-pszichoterápia* (Child psychotherapy). Osiris Kiadó, Budapest.
- VIKÁR, GYÖRGY, 1984, *Gyógyítás és öngyógyítás* (Healing and self-healing). 1984, Magvető Kiadó, Budapest.
- ZSENI, ANNAMÁRIA (ed.), 1997, *Pszichodráma a gyakorlatban* (Psychodrama in practice). Animula Kiadó, Budapest.

Introduction training for psychodramatic therapy with couples

Graciela Moyano Rojas-Bermúdez

J. L. Moreno presented in his works some issues and practices about the psychodramatic treatment of couples. (Moreno, 1964: 233). He uses the term "interpersonal neurosis" to stress his focussing on the inter-relational -and not on the individual- aspects of each member of the couple. In fact, the case 'Barbara', the initiation of psychodrama, is almost a couple case also.

This short article is only an attempt to present some ideas and basic criteria about couple psychodrama (sociodrama) and the training in this field, as managed in our model of psychodrama education.

At this point, some considerations are needed about the process of training itself as it is in our psychodrama work. The psychodrama training evolves all along two different frameworks, which are alternative, this is, they do not overlap:

1. Didactic framework - seminars (fig. 1). Here the complementary roles are those of director = professor/group = students. The link is developed around teaching-learning, and the arising material is taken only in relation with the tasks. So (personal) material is referred only to the role being played on the stage, the emotional and personal involvement is not favoured. The psychodramatic work is centred on the role and not in the person and his/her problems.

2. Therapeutic framework sessions (fig. 2). The complementary roles in this case are director = therapist/group = patients. The link goes around the cure or solving the conflicts arisen. All emerging material can be taken to be elaborated in the dramatic context; the whole structure of the personality is included.

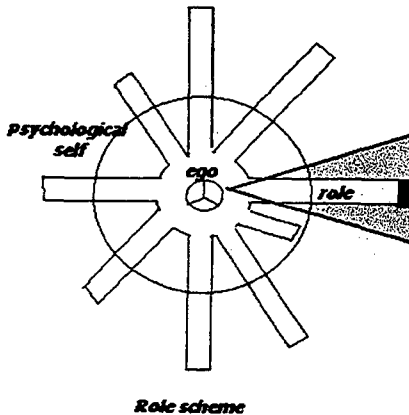


Fig.1 Didactic framework:
It takes only a part of
the personality structure: the role.

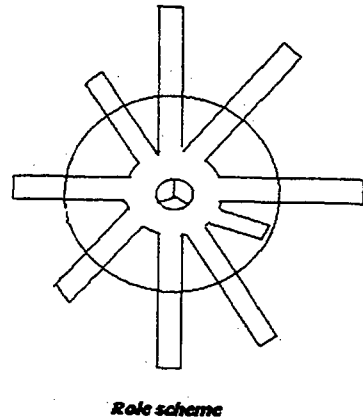


Fig. 2 Therapeutic framework:
it takes the whole structure of
the personality.

Each one of these separated frameworks is maintained non-stopped during some time (didactic: three years, therapeutic: one year minimum), this means that we do not pass from one framework to the other and then back, etc.... in order to give time to both processes to develop themselves and give time to their different dynamics to appear. If, working within the didactic framework, a student happen to be involved in personal problems, which he is not able to manage, a parallel psychodramatic psychotherapy (individual or groupal) is indicated. We emphasise on these distinctions due to our considerations of frameworks as indispensable structures of reference, which help us to stablish and delimit the factors which will be included or excluded in the psychodramatic work. Frameworks are organisers of the roles and links involved in the interactions. In our experience, it is advisable that, when students become patients, they stay on this role, because the mix of both frameworks favours ambiguity and thus the intellectualised avoidance, the inequality of the personal compromise in the members of the group and the manipulations of situations by the trainees - and eventually by the directors.

(v.g. by using elements taken from the therapeutic context into didactic situations and viceverse)

Couple therapy / Couple sociodrama

A couple consists of two individuals united through a link, which includes several aspects: mainly sexual and living together, eventually parental, social, working... The focus of the treatment are the interactions given within these areas, this is, the complementary roles and the links to which they give place (Fig. 3)

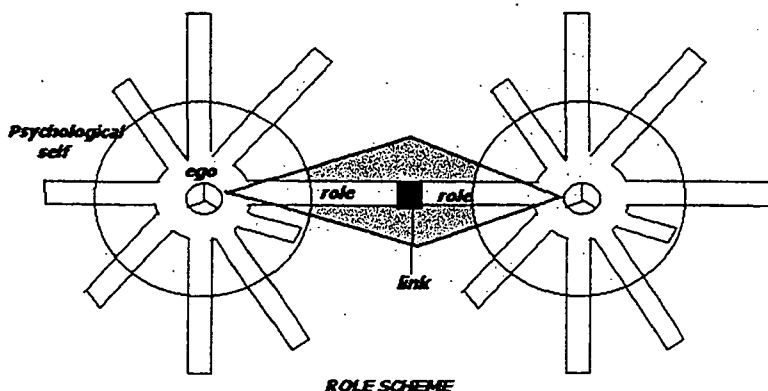


Fig. 3

Thus the individual problems of each member of the couple, not directly entailed into this complementarity are excluded from this type of therapy. We can illustrate this point with an example:

A couple came to therapy owing to several conjugal problems. The main conflict for the consultation was a vaginism that was affecting the wife for 20 years (treated many times medically with no success). Some few sessions ahead, her frontal rejection to her husband emerged; she wanted to divorce but was afraid his committing suicide (there were familiar antecedents). She had not wish at all, finally explicitated, of solving her sexual problems. On the other hand, the husband gradually showed that his wish for sex had a strong compulsive meaning, the sexual relationship was a way to release tensions accumulated coming

from the social context, within an obsessive personality. At this point, the couple sociodrama was stopped and the husband began an individual psychodrama.

We consider the couple (and the family) as an interactional system. Within the dyadic system, the phenomena occurred are complementary and mutually interdependent. Although considering as valid and helpful some contributions of the systemic model, our psychodramatic model for couple treatment widely differs from it. In which concerns the therapist's role and tasks, we do not view the therapy as corrective, and while the systemic scheme bases the therapeutic interventions on "the coparticipation of the therapist integrated into the system.... Involving himself in its interactions, and the instrumentation of this participation becoming an agent of change who operates within the roles of the system" (Minuchin, 1981), the place of the director/therapist in sociodrama is that of the third, in front of the couple. Its members have a shared history and a type of link very different from the one they establish with the therapist. Moreover, their involvement is given on the level of personal contents, while the therapist's participation goes on the level of knowledge and technical skills. The focus of the couple treatment (sociodrama) is the interaction and the link between its members, trying to observe and make explicit the models of this relationship.

We regard the relationship patient - therapist as a *sine qua non* - and a cornerstone for the therapy, but not as its basic tool, differently from other lines (systemic, as mentioned before, or psychoanalytic: in this model, it corresponds to the concept of transference, the basic ground for interpretations).

In psychodrama and sociodrama, the main therapeutic interventions are less direct: they consist of formal techniques (within the line of dramatisations or of images) which, by eliciting a more concrete and objective material of the protagonists, help them to clarify themselves this is, to make their own 'interpretation'.

Couple sociodrama-training

Theoretical contents. Main subjects

1. The couple.

- Roles and dyadic relationship. Role scheme and nucleus of the ego.

Different types of couple relationship: role to role relationship, links; psychological self to role relationship; ego to ego relationship.

Undeveloped - overdeveloped - pseudoroles in the couple dynamics.

Psychopathology and the couple. Individual aspects in the link.

- Development and evolution of the couple's link. History of the couple.

Aspects of the role relationship: living together, sexuality, parenthood, and the social field. Congruity/incongruity/dissociation.

The rhythms in couple's life: synchrony/asynchrony.

Disturbances. The nature of conflicts.

- Sexuality. Characteristics of the sexual relationship. Oral, anal, urethral, genital aspects.

Sexual fantasies. Erogenous zones. Times, rituals, rhythms in the sexual dynamics.

Pre/post-coital situations.

Sexual problems.

- Territory and goods. Economic aspects. Beliefs, ideologies, interests.

The couple in the social context. Works and jobs. Conflicts in these areas.

- Couple and family. Families of origin. Models of couples. Expectatives. Parenthood.

Link models. Evolution of the link couple-child(ren). Conflicts in these areas.

2. Sociodramatic treatment of the couple.

- Couple sociodrama and psychodramatic therapy. Aims and limits of couple sociodrama.

Indications and counterindications.

The therapeutic contract. Agreements and requirements. Limited / unlimited treatments.

- First interview. Biopathographic history of the couple. Sexual history. Sociodramatic history.

Other instruments for exploration of the link: Social atom, familiar maps, Genealogies, familiar possessions, etc.

Devolution and therapeutic indications.

- Sessions. Development and evolution of couple sociodrama process.

Dynamics of the sessions. The functional unity (director and auxiliary ego (es)) in couple sociodrama. Time-limited sociodrama.

Specific sociodramatic techniques for couples for the treatment of the different areas. The termination of the sociodramatic treatment.

We view these subjects not as a series of matters to learn and then attempt its application onto therapeutic situations. Theory has more the role of guiding our work without us noticing it. So, we advise our students to 'forget' the theory while working in sessions as directors, focusing only on the material that appears.

However, we encourage them to think theoretically post-session about the facts to happen there, in order to increase her knowledge and thus improve their practice.

Observation based upon forms reading

All along the process of structuring the role of director, the observation of the forms emerged on the stage is one of the main guidelines of psychodramatic hypothesis and strategies.

The importance of the form as an axis for therapy implies a change on the customary psychotherapeutic lines, generally based on the verbal aspects (patient's material and therapeutic interventions). This shift from the primacy of words to that of forms-images requires certain learning and some time to be developed: trained on verbal skills, the visual aspects are frequently underperceived by us.

The forms we refer to are concrete: individual and interactional corporal forms, movements, images... This reading looks for the models of action and interaction each couple shows. A great part of therapy is the search of the significance of these forms.

In relation to the couple, the forms reading is centred on: the differences in individual / shared forms, forms of the territorial aspects, shared dynamic forms, forms connected with the relationship couple-third, the aspects of level, of activity/passivity...

Of all these, a primary one is the form continent-content and its dynamic relationship¹; a concrete synthesis of the genital relationship (natural forms) and a model which can be observed in several interactional activities (others than sexual) of the couples.

Practice: mainly based on two main instruments or tools

Role-playing: the use of role-playing within "as if" situations for the practice of the roles of director and auxiliary ego responds to the need that the students undertake their training with the kind of clinical material which they will be expected to treat later on, in the social context.

The real experience in psychodrama, as a member of a group in a therapeutic framework is per se limited in some aspects (it is usually a group of "normal neurotics"). So the treatment of other type of patients and frameworks occurs out of this experience and is given from a didac-

tic framework (psychodrama with children, psychiatric patients, couples, families...)

Moreover, the dramatic context provides a safe place wherein difficult aspects of the task can be reviewed and elaborated with no social consequences.

The students play the roles of director, auxiliary ego, and members of the consulting couple, this last inventing a couple with a likely conflict and taking their roles; this implies to put into action the learning -formal and informal- they have got about that subject.

All students pass through these roles, in this way acquiring experience of the complementary roles (director-couple, auxiliary ego-couple, director-auxiliary ego, members of the couple interrelationship in session) and the view "from inside" of the original links.

It happens sometimes -the more frequent the less real experience as therapists the students have- that the 'patients' played by the trainees are more difficult to treat than the real ones.

This responds not only to their possible boycott to the student in role of director, but also to the fears and expectatives about the patients coming from the incipient roles of therapists. In couple sociodrama training this type of situations appear very soon as a lack of therapeutically demands from the role of consultant couple, the refusing or negation of the other's material, the continuous stopping the role-playing, etc.

All this is made explicit and treated within the didactic framework; an important part of the role of psychodramatist is to work with the fears, expectations, and fantasies... The trainees have about themselves in this role. Thus, all along the learning process, we work with dramatisations and images about the situations the trainees are afraid to treat in couple sociodrama, the prejudices about couple treatment, which in this case easily emerge (to try the couple do/do not get separated, prejudices about sex, parenthood, etc.).

The role-playing and the didactic framework permit as well some procedures different from those of the therapeutic framework, v.g. to repeat a scene with other trainee as director, the 'couple' to choose their 'director', the 'director' to choose her/his 'patients', etc. These situations are afterwards psychodramatically elaborated.

Psychodramatic images

The use of psychodramatic images is increasingly showing to be a main therapeutic tool. This is not the place to give a comprehensive account of this methodology, but only to mention some of its uses as a

didactic instrument. The importance of the constructing images is that they show on the stage the structuration of the inner contents and his significance in a more direct way, avoiding as much as possible the verbal managing of them.

Some of the images done by the students refer to:

- the trainee's understanding about the couple (s) he is treating and their problems;
- the trainee's therapeutic strategies in a given case:
- the trainee's fantasies about the origins of the conflicts posed, and about its probable/ideal resolution, and about its growing worse/the worst.
- how the trainee perceives her/his relationship with the couple and the auxiliary-ego;
- how the trainees in role of couple perceive their 'director', themselves as patients and the link between them.

This images, constructed by the students playing the roles, and some of them also by the ones staying as audience, enable a clearer understanding of the cases and the roles involved, and give the trainees the opportunity to learn how they are seen as 'therapists' by their 'patients' (within a situation of parity). This very scarcely occurs in real practice (J. Rojas-Bermúdez: *Therapeutic Structure*) and has shown to be very helpful to the improvement in the role of director.

Note

1. The importance of this form or model within a very different context has been emphasised by some psychoanalytical authors as Bion, Fairbairn, etc., connecting it with the concepts of Projective Identification and Introjection as stated by M.Klein. In an evolutive sense it has been developed by J. Rojas-Bermúdez. (*Nucleus of the ego*).

References

- MORENO, J. L. (1964), *Psychodrama*, I. Beacon House, Beacon, N.Y.
MINUCHIN, S. (1981), *Family therapy techniques*. Harvard Univ. Press.

Is psychodrama teaching possible under a sociology umbrella?

Ingrid Göransson

Moreno's legacy

"With the co-operation of 'all' the people we should be able to create a social order worthy of the highest aspiration of all times" (Moreno, 1951: 219). This is how Moreno expressed his hope that people working creatively together could save humanity.

Clearly evident throughout Moreno's writings is his profound involvement with creating a humanistic world order, built on co-operation between people and tolerance of each other's differences, and guided by a theory of the supreme value or theory of God.

The foundations of Moreno's work were laid down before, during and after the First World War, a time when many traditional values were collapsing and few new ones being created. To Moreno, as man's destructive behaviour laid waste large areas of Europe, Marx', Nietzsche's and Freud's ideas seemed rather to point humanity into new blind alleys. What other guidelines for human action could be found? The necessity of formulating a comprehensive viewpoint was deeply impressed upon him.

Most earlier theories had placed emphasis on man as a biological, psychological and social being. To Moreno, these theories lacked the scope to explain and understand the whole phenomenon of man. The transcendental, for example, seemed to find no place, as little as the ethical. For Moreno, it became necessary to move man back to the universe. In his world view, therefore, Moreno builds on the supreme value-the science of God himself (1951: 201-202).

This had profound consequences for the concept of action that holds such a prominent place in Moreno's work. Action in itself, however, can

be said to exist in the balance between the constructive and the destructive. Which weighs heaviest can depend on many factors, ranging from force of circumstance to the attitudes of those involved. To introduce methods involving action, therefore, as Moreno did, is to evoke many complications, not least from the point of view of ethics. Working with a basis in Moreno's theories involves asking oneself questions such as: Who do I perceive myself to be in relation to my fellow men? What is my responsibility in the encounter? How do I perceive the meeting place? What has gone before and what will follow?

Moreno positioned his work within a much broader frame of reference than we who work with his methods usually come up against in the social sciences. This framework goes far beyond the ethical principles that concern us as professionals-in my case the ethical code of psychology-and even the existential questions we as individuals ask ourselves in our own lives or professional roles. Neither does it accede to the limitations of such disciplines as philosophy or theology.

In order to create a space for his theories, Moreno adopted the concept of *socionomy*, the science of social laws (Hare & Hare, 1996: 27). This has three branches: "sociodynamics, the science of the structure of social aggregates; sociometry, the science of social measurement (although its main focus was the measurement of interpersonal choice); and *sociatry*, the science of social healing" (Moreno et al., 1960: 127).

Marineau (1989: 110) explains that *sociatry* deals with the "prophylaxis, diagnosis and treatment of groups and intergroup relations" and points out that *sociatry* could be an interesting field of research since it deals with both preventive and therapeutic measures. This is a wider concept than Moreno's group psychotherapy and-in Marineau's view-could be the necessary meta-concept that is missing in Moreno's writings.

The teachers at the Swedish Academy of Psychodrama Foundation have backgrounds in psychiatry, but also in education, psychology and social work. This means that our students do not attend our courses only to learn to work with psychodrama in a psychotherapeutic context. Many focus their interest on how Moreno's methods can be used in so-called normal groups, such the workplace, schools, theatrical groups, etc.

Already in our first continuation course in 1987 we included a subject block called *The individual, the organisation and society*, where our aim was to give our students the opportunity of studying Moreno's methods in other contexts than the purely therapeutic. We hoped for them to gain a broader understanding of Moreno's ideas and tools, which could then be used in their own workplaces and among normal groups.

One of our students, Børge Kristoffersen, was so captivated by this section that we started together to reflect over the concept of *sociatry*

and what this could mean in practical terms. His diploma paper became the first step in an analysis of the concept, which he has taken one step further in his Master's thesis (Kristoffersen, 1993), where he elaborates on his initial analysis, also giving concrete examples of practical applications. In his conclusion (p. 155), Kristoffersen underlines the fact that a sociatrical perspective means that students' own professional backgrounds will be of primary importance for the direction of their continued applications.

This is a true observation. In our courses, we actively look for applications where through direction and supervision we can support the participants in their projects and individual biases according to the demands of their own professions.

By developing an understanding based on Moreno's holistic perspective and connecting this to an organisational context, it is possible to find practical applications for psychodrama within a wider field. Persons working as teachers, as different kinds of therapists, as artists or in other parts of the cultural sector can in this way integrate new competence into their work.

Moreno himself envisaged a paradigmatic shift during this 20th century that is now nearing its close, where his theories would play an important role for human development. This new era would demand the establishment of a new professional group—the sociatrists or doctors of sociatry, which could most closely be described as an interdisciplinary field.

In Moreno's concept, the implication was that these potential doctors would come from the fields of medicine, education, psychology and sociology. His hope was that sociatry would become a scientific discipline that would include the diagnostic-sociometry, the actional-psychodrama and the therapeutic-group psychotherapy (Moreno, 1953: 119), which he called the triadic system.

Moreno was very much an advocate of interdisciplinary studies, but he wanted to go one step further, since he also harboured hopes for the development of a new, independent branch of science. In the work he left behind, ideas from several scientific disciplines are integrated, all of which contributed to stimulating his thinking and informing his approach. What is missing are the syntheses that might have formed the basis for a coherent theory. This is naturally a hindrance to subsequent application and research.

How are we handling Moreno's legacy?

As we prepare to enter the new millennium, it is clear that Moreno's hopes of achieving changes in the broad patterns of human behaviour

through his ideas and their practical application have not come to fruition. Neither can his hopes for a developed interdisciplinary field with independent scientific concepts become a reality for decades yet-even if this should be considered desirable or necessary.

However, this should not deter those of us working in the 20th century and hoping to continue into the 21st from attempting in our small way to spread his ideas and explore practical applications of his theory and method. Our hope is to be able to contribute to a greater understanding of human complexity and choices of action.

Moreno's legacy is rich but far from uncomplicated when it comes to integrating it into the educational framework that is the main interest of the Academy of Psychodrama Foundation.

Right from the start, when we initiated the Foundation, we perceived psychodrama as the fundament on which our educational programme must rest, as indicated by the name we chose. We had a desire not to neglect sociometry, but also wanted group psychotherapy to be a part of the work, even if the majority of our candidates did not plan to be psychotherapists in the accepted definition of the term. Considering the target group for our courses, we saw that sociodrama was also a valuable component. We were anxious to design our courses in the spirit of Moreno and not separate the methods from his philosophy.

We could therefore not adopt the position recommended by Kellermann (1992: 18), i.e. to see psychodrama as "a specific method of psychotherapy, a treatment approach to psychological problems".

The view of psychodrama as a treatment method for psychological disfunction becomes a problematic limitation and too far a departure from Moreno's theories, where the interpersonal rather than the intrapersonal is central. There is a risk in allowing psychodrama to become too closely identified with psychotherapy, which is of increasing the difficulty of bringing Moreno's method to areas other than health and sick care.

There is also a danger in defining psychodrama solely as a method. While a continuous development of therapeutic methods is necessary in order to help as many people as possible, methods are also needed for achieving change in other areas, such as schools and workplaces.

We know that sociometry fell into disrepute exactly because it lost contact with Moreno's philosophy and was reduced to little more than a technique. The same fate could naturally befall psychodrama, so that it becomes a method insensitively applied in the treatment of mental disorders, if there is no understanding of the framework within which the method is workable and the approach required of leaders and assistants of such a programme.

It is likely that Moreno was well aware that his creation could also be used in a negative way, like everything else that humans invent. Since his philosophical reasoning largely preceded his development of a practical method, there is a special connection between philosophy and practice. As psychodramatists representing his method, we must as closely as possible clothe ourselves in the role or attitude described with such clear insight by Warner. At a memorial service two months after Moreno's death, Warner pointed to Moreno's ability to see and enjoy his own frailties because he was so completely identified with all men. For Moreno, life and creativity was in the reality of the subjective. Every one of his major concepts was a symbolic representation of that only final reality-subjectivity. The role he created was the ordinary man speaking in the role of the universal man (Hare & Hare, *ibid.* p. 120).

It could also be said that in work with Moreno's methods, one would have to take on the role of the man himself in order to properly apply his teachings.

What was original about Moreno is that he not only stressed the framework of the action but as much the person involved. In our relations we are each other's environments, but we are also Gods-creators of that environment. Through this, we can overreach ourselves in an absolute, individual responsibility. Parallel with the idea of tele, i.e. a mutual understanding of each other, Moreno worked with a total subjectivity.

Rasmussen (1989: 34) points out that Moreno's concept of spontaneity not only includes a creative principle but also a formative one. Spontaneity acts as a catalyst between innovative and conservationist form. By placing himself in this cross tension, it is as if he wanted to force us into a dialogue of transgression and in this new way, make us understand that we could give ourselves better conditions. For him, scientific research represented a stage in such a development. In science, theories are developed both in order to create understanding and by way of explanation, thus helping people to orient themselves within their environments in a better way.

Clearly, Moreno felt that his ideas needed to be expressed in a new science. While it is possible that this is so, in an educational context where the goal is to promote the ideas that Moreno created, it becomes obvious that a certain meta-concept is lacking, as Marineau has pointed out. The question is whether sociatry can provide that concept.

Personally, I believe that it might be possible to advance a bit along the way if we trained our spotlight on the action itself. This could be done by observation. Questions of the following type should be adequate: What encourages and what inhibits an action? What actions propel a process forward? How are different persons' involvements dependent

on the character of the action? What must happen in order for an action to overstep its boundaries? What actions are prophylactic or alternatively investigative and treating? How does one action relate to another in each process?

Since the sociatry concept is still so ill defined, naturally we do not teach psychodrama under the umbrella of sociatry. We do, however, maintain a great interest in successively building up a store of knowledge about what this meta-concept might contain. One step towards augmenting our knowledge would be to subject our courses to a minute inspection. Different observations would need to be carried out, especially in the training situation, thus creating a basis for successive classification. In our present state of knowledge, as Schützenberger (1975: 52 ff.) suggested already during the 1960s, qualitative research efforts are needed.

References

- HARE, A. P. & HARE, J. (1996). *J. L. Moreno*. London, Sage Publications.
- KELLERMANN, P. F. (1992). *Focus on Psychodrama. The therapeutic aspects of psychodrama*. London, Jessica Kingsley Publishers.
- KRISTOFFERSEN, B. (1993). *Fokus på sociatri. Jacob Levy Morenos bidrag fra et helhetligt perspektiv*. Trondheim, Hovedfagsavhandling ved Institutt for Drama, Film og Teater.
- MARINEAU, R. F. (1989). *Jacob Levy Moreno 1889-1974. Father of psychodrama, sociometry and group psychotherapy*. London, New York, Tavistock/Routledge.
- MORENO, J. L. (1951). *Sociometry, experimental method and the science of society*. Beacon, NY, Beacon House Inc.
- MORENO, J. L. (1953). *Who shall survive?* Beacon, NY, Beacon House Inc.
- RASMUSSEN, B. K. (1989). *Sjel i handling*. Trondheim, Tapir Forlag, Trondheim University.
- SCHÜTZENBERGER, A. A. (1975). *Psychodrama, rollspel och samtal som terapi*. Stockholm, Prisma.

Class analysis on the psychodrama stage

Monica Westberg

In his book, *The Theatre of Spontaneity*, J-L. Moreno writes the following: "Why I chose the course of the theatre instead of founding a religious sect, joining a monastery or developing a system of theology (although they do not exclude one another) can be understood by taking a view into the setting from which my idea sprang. I suffered from an *idée fixe*, from what might have been called then an affectation, but of which might be said today, as the harvest is coming in, that it was 'by the grace of God'... I was sitting at the foot of a tree, like being out of a fairy tale and that the children had been drawn to me as if by a magic flute and removed bodily from their drab surroundings into a fairy land. It was not as much what I told them, as tale itself, it was the act, the atmosphere of mystery, the paradox, the *irreal* become real. I was in the centre, often I moved up from the foot of the tree and sat higher, on a branch; the children formed a circle, a second circle behind the first, a third behind the second, many concentric circles, the sky was the limit. ... Whenever I entered a new dimension of life, the forms which I had seen with my own eye in that virginal world stood before me. They were models whenever I tried to envision a new order of things or to endow me with a science of life before experience and experiment verified their accuracy. When I entered a family, a school, a church, the House of Congress and any other social institution, I revolted against them in each case; I knew they had become distorted and I had a new model ready to replace the old."

With this model, Moreno entered a polemic against Marx' theory of the proletariat. Speaking instead of a 'sociometric' proletariat, Moreno argued that the most basic element of human living is the personal relationship-that the true proletariat are the people who live in isolation, those who lack the ability to choose other people or who are not chosen.

Marx' definition of the working class proletariat is based on material conditions. In very simple terms, Marxist theory states that upper class prosperity is based on the exploitation of the working class. Alienation as a disease of society arose because so many people were forced to work under conditions beyond their control, and that work was carried out under such humiliating circumstances. Humans were reduced to objects that hardly merited better treatment than animals. This was a situation easily observed during Marx' own lifetime and still visible today in the relationship between the industrialised world and the less developed countries.

The above is a very summary attempt to conjure up a picture of two men with a 'vision'-that each in different ways managed successfully to bring to the attention of the world. The results of their efforts are not to be evaluated here. That would be to go far beyond the ambitions of this article. My aim is to describe how and why we have integrated class analysis into our psychodrama training.

Moreno spoke of his methods as the third psychiatric revolution, which among other things is characterised by the introduction of laughter into psychiatry. In his vision, there is a place for everyone. By becoming spontaneous and creative, we can achieve dignified conditions of existence for all.

The Marxist utopia speaks of the 'necessary' revolution. This would secure a heaven on earth for the working class-a working class in control of their own environment after have taken over the means of production. The violence that this 'take-over' demanded was seen as a necessary stage in the historical process. Now we know the results, in hindsight every bit as terrifying as ever the ravages of fascism, yet this should not preclude the fact that some parts of the theory do hold a measure of truth.

Alienation is a vital concept for describing how persons can become estranged from their actions because of the character of the work they have to do. Primarily, alienation was caused by the worker not being able to gain an overview of the whole production process up to the finished product. Alienation was seen as a growing danger which would increasingly come to dominate people's lives. Marxist theory also maintained that the working conditions of the family breadwinner had a considerable influence on how the children were socialised. Those who had little or no control over their working conditions developed an inner sense of repression and of helplessness, which was transmitted to the children without words or indeed consciousness. Social injustices were early internalised as a kind of necessary evil that could not be shifted. (This is borne out by modern working life research, in which the concept of learned helplessness is very relevant.)

In 1974, I participated in a humanistic conference where both psychodrama and class analysis were included in the programme. A Danish group working in an open psychiatric centre presented the class analysis. They had felt that something was missing in their encounters with different groups of clients and that the theories they based their professional activities upon were inadequate. It was quite simply not possible to understand their clients within the framework of Freudian instincts or other psychoanalytic theory. It was only when they began to think in terms of historical materialism that they observed that their clients' anxieties often had a concrete basis in real-life threats, such as unemployment or serious shortcomings in their working environments that affected their health and well being. This theory seemed to provide a better explanation for the condition of hopelessness that the patients often exhibited.

They therefore developed a model where the father's occupation became the basis for division into smaller groups where family roles were analysed. A questionnaire was filled out and general conclusions drawn from what the group shared in common. In the context of a larger group participants could also tell of their experiences.

This reporting helped to clarify what it meant to grow up under different conditions. The first-time experience of belonging to a group where others had a similar life history was often overwhelming. Understanding the importance of childhood experiences for one's feeling of self-respect was coupled to an understanding of the role of one's parents in the society and how norms and expectations are connected to class affiliation. This created for many a better understanding of their family and workplace conflicts. In families where parents came from different backgrounds, it suddenly became clear that many conflicts sprang from the different conditions of each class. Many children of the working class began to understand why their feeling of worthlessness so easily got the upper hand in their lives.

In Stockholm, a group composed of physicians, psychologists and social workers was established, in which I was the only pedagogue. After gaining personal experience of how the model could be applied, we opened a centre one day per week. We found that the class perspective was helpful in many cases and finally developed a pedagogical model that we offered to university colleges and other institutions. We worked with many groups and always got similar answers to our questions. Several papers in psychology were written on our work and a number of institutes of higher education integrated our model into their curricula.

Together with my colleagues, at the end of a psychodrama training course, I carried out a similar analysis of the psychodrama group in trai-

ning and it was both educational and edifying to discover the patterns of conflict that existed.

The Psychodrama Academy's Continuation Courses Programme

Based on these experiences, we have further developed the class analysis at the Academy of Psychodrama. In our continuation courses, we include a series of seminars under the heading of Organisation-Individual-Society, in one of which we carry out class analysis with our students. This seminar is placed relatively late in the course and we have found that this knowledge exposes factors not treated in sociometry.

Trainees come to the Academy of Psychodrama from different professional and academic as well as widely different social backgrounds. As qualified psychodramatists they will meet many individuals with backgrounds that differ from their own. Therefore, we feel that it is important for them to be able to grasp the class analysis concept with their emotions and not on the level of thought alone. A purely psychological/spiritual perspective on humanity is not enough. An analysis of material conditions is also necessary in order to understand the conditions that temper the life of each individual. Persons who have grown up with greater material welfare often do not fully understand and can exhibit a superior attitude to the living conditions of the poor. Our class divisions build on Göran Therborn's book, *"Class Structure in Sweden, 1930-1980"*. Presumably similar studies exist in other countries of Europe.

Therborn writes: Class definition and class analysis in the Marxist sense differs from division into social groups, income brackets, educational categories and the like not only in terms of delineation and content. There is a fundamental difference in purpose and meaning. Class divisions describe the distribution of status, utilities and opportunities in a certain society at a certain point in time. How large a part of total income is in the hands of the richest ten per cent of income earners? What are the forces that drive the economy in the society? What can these forces be expected to achieve (i.e. preserve or seek to change the status quo? If change, in what direction?). With rising unemployment, these questions have again found relevance.

Therborn defines different occupations as appurtenances of the bourgeoisie, petty bourgeoisie, middle class, working class or marginal groups. The division is based on an economic analysis and the possibilities that people have of exerting influence over their work processes. Those who live on capital and do not need work to support themselves naturally belong to the bourgeoisie.

Practical application

The participants in the course begin by telling what the family breadwinner worked with when each was five years old. A class division is then carried out according to Therborn's system. After this, we investigate what theoretical statements are relevant for each group.

Important questions to answer are:

What are the norms that applied when you were growing up? Who took responsibility in money matters? What was your social network like? How large was your home? What were your parents' attitudes to education and choice of future occupation? Did you have someone to help you with your homework? Answers to these questions, discussed in smaller groups, are written down on flip-charts for later reporting to the larger group. After this, each group plays out the scenario they have chosen as class specific.

Let us listen in on a group sharing memories of the bedrooms they occupied. One protagonist is showing the family apartment. There is the parents' bedroom and the children's bedroom. The placing of the maid's room is also important. The protagonist's own bedroom with its white-painted, girl's furniture and rose-covered wallpaper is shown with obvious pride. This is how a princess lives!

The next protagonist from another group shows the single room that is all the apartment contains. How in the evening the beds unfolded cram the room. She has no bed of her own. There is no space. Her place is a folded up quilt between her mother and older sister. On this mound in the middle, there is a tendency to roll to one side or the other. If she rolls towards her mother, who is very fat and really occupies all of her bed space, the feeling of suffocation is overwhelming. Rolling in the direction of her sister invites the risk of encountering a very sharp elbow. Even in sleep, her sister is adept at protecting her own space. Sleeping is therefore a night-long struggle to stay atop the mound. The result is a pattern of tension in her body that has nothing to do with sexual energy. Upon the realisation of how this bodily pattern came to be so strongly entrenched follows a sense of liberation.

During the session that follows, one participant cannot resist expressing deep distaste at people sharing a bed in this way. Isn't it 'disgusting' to have several people sleeping together like that? she asks. To the one who has not known anything else, referring to her childhood conditions as disgusting is a deep insult. But out of this arises an understanding of why poverty often carries with it deep feelings of shame. Since this strong reaction comes from a person with another class background, being anchored in one's own group provides a shield. The disgusting

belongs to the one expressing the reaction. Since every group has the protection of its class, such deep layers of shame and guilt can be worked upon. What is positive can be protected and appreciated—freedom from fear of closeness and warmth, the ability to find solutions under pressing circumstances, freedom from the tendency to complaint when comfort is a small commodity. By building the groups on the principle of shared conditions, these experiences are easier to confirm. The insight of the 'Princess' into how cold and lonely it can be in the private chambers throws new light on the divorce she has recently gone through. From her group, she can learn to understand how early training in the absolutism of cleanliness becomes established.

The example above can be multiplied many times. The most important understanding of the life of groups that a class analysis can provide is that quite different things can provoke the feeling of angst. Through an understanding of the different threats that may confront the child, the ability for communication and understanding of others is increased.

Even if history has shown that the Marxists were wrong about many things, we should not throw out the baby with the bath water. Not all of their assumptions about society and human development were off the mark. Discussion of material inequities is taboo for many. In Moreno's universalistic world view it seems necessary to establish an antithesis. Class analysis has proved itself a valuable addition to our tools.

References

- GÖRANSSON, I. (1983). *Socialsekreterarnas arbetsmiljö*. Stockholm, Liber/Arbeterskyddsfonden
- LIEDMAN, S. E. (1965). *Människans frigörelse. En urval ur Karl Marx skrifter*. Stockholm, Aldus/Bonniers Förlag.
- MORENO, J. L. (1973). *The theatre of spontaneity*. New York, Beacon House Inc.
- MOXNES, P. (1993). *Att lära och utvecklas i arbetsmiljön*. Stockholm: Natur och kultur.
- KRISTOFFERSEN, B. (1993). *Fokus på sociatri. Jacob Levy Morenos bidrag fra et helhetligt perspektiv*. Trondheim, Hovedfagsavhandling ved Institutt for Drama, Film og Teater.
- THERBORN, G. (1981). *Klasstrukturen i Sverige 1930-80*. Stockholm, Zenit Förlag.
- SCHÜTZENBERGER, A. A. (1975). *Psykodrama*. Stockholm, StorPrisma.

Images in psychodrama supervision

Jaime Rojas-Bermúdez

Classical psychodrama was historically based on the line dealing with emotions, catharsis, interpersonal relationships, etc., the cure being based on the achievement of spontaneity. Our approach, starting from the clinic in general and specially from the treatment of psychotic patients, has made a strong move in another direction: first towards a study of the use of objects in psychodramatic therapy (intermediary and intraintermediary objects); the understanding of the structure of the personality (role scheme, nucleus of the ego), and further towards the images and its basic importance in the process of the illness itself and in the therapeutic working.

The psychodramatic image is a form constructed by the patient on the stage, which expresses in its configuration an individual's view, the sense and meanings that some facts and experiences have for him, the elements he emphasises and omits and the mutual relationship among these elements (structure). It is a creation materialised by its author (patient-protagonist) and, for this reason, it has a particular signification for him, in some sense, it is similar to a "part of him", the own inner contents put outside.

One of the main aims in constructing images is precisely the observation by the protagonist (author) and the director (and by the group also if it is the case) of the organisation given by him to this structure, the connections among its various elements and the exploration of its meanings. The using persons or pieces of cloth (of different colours and textures) depends on the given dynamic of the situation and on the type of personal material involved. In constructing an image we are doing during the vigil, a process naturally given when sleeping (dreams, oneiric images): the synthesis and concretion of a conjunction of different ideas, experiences, sensations, emotions... into a visual scheme.

This technique helps to make objective parts of individual's inner world, at the same time giving place to the phenomenon of re-affectance which provokes new reactions and experiences on relation to the presented material and often also emotional responses owed to this internal mobilisation.

In our therapeutic work we could observe the power and richness of the images to concretise aspects regarding the organisation of the mind, and its effectiveness in therapeutically results. These observations converge with the statements of research in the activity of the brain hemispheres and related fields by van Wagenen, W. (1940); Wada, T.; Clark, R., and Rasmussen, T. (1960,1975); Kimura, D. (1967); Sperry (1968); R., Gazzaniga, M.S. (1970); Le Doux, J.E. (1977); etc., which support this clinical findings. Lately, the neurological literature (Rauch, L.S., van der Kolk, B., Fisler, R...) sustain the notion that psychological trauma (and very probably other disorders in which anxiety is importantly involved) causes unbalanced brain responses (Rauch, L.S., 1996). Is, briefly stated, formulated the preferential role of the right hemisphere (RH) in anxiety and other adverse emotions (main activation of the amygdala and the secondary visual cortex) while left hemisphere (LH), specially Broca's area, is de-activated in traumatic situations. It is perhaps worthwhile to remember that the activity of the right hemisphere consists primary of images (spatial, simultaneous) and that the verbal and action activities (temporal, successive, and linear) depend more on the left hemisphere. From what has been stated we can see that the construction of an image favours the interhemispherical brain communication: first by making the image on the stage (image-RH $\Rightarrow$ action-LH) and then by explaining it, giving it a name, making the soliloquies, etc. (images-RH $\Rightarrow$ words-LH).

In materialising the image on the stage, the mental image becomes well defined: the re-affectance process goes further in the same line. In this way, the mental images passes to be cleaner, which facilities the elaboration.

The psychodramatic images imply a process of synthesis, integration and spatial organisation which determinates a scheme of relations among its parts, resulting a sort of mental 'maps' of the experience in a determined moment (the image can reflect a given situation, a symptom, a feeling, parts of the body...). This 'map' helps us to be oriented with respect to the patient, about which are the contents being really prevalent and, at the same time, gives a stable and firm reference for his material.

Aside of this type of material, the images are specially appropriated to work therapeutically with themes in relation with the body: psychosomatic or organic disorders, alimentary disturbances - bulimia/anorexia,

hallucinations connected with the corporal activities, conversive symptoms, hypochondria... and also in those situations with corporal involvement (aggressive/sexual). In this moment, we count with an elaborated and ample corpus of therapeutic/psychodramatic work centred on images (construction of images, masks, silhouettes, intermediary images...).

Our preference to work with constructed images and much less with drawings or paintings is based, besides other practical aspects, on two relevant features: the participation of the whole body, which permits the avoidance of the hand pincer (the base of a great part of the cultural learning) and the lower personal criticism involved. In drawings and paintings the knowledge and aesthetically criteria are more difficult to avoid, both in doing and in watching the productions. Although a more profound acquaintance with this subject is required to understand its importance, it is not proposed to describe them fully here, but only to give some general lines about its utilisation in supervision.

The material presented to be supervised suffers in its verbalisation; a series of 'filters' which, as in every verbal communication-even when adequate to the facts referred- rarely evokes mental images coincident in both interlocutors. An added difficulty is that, as customary in learning, the theoretical parts are frequently learnt only by heart (ego) without its instrumentation into practice (role). In this dissociation, and in other problems of the learning process, the images help to detect the nature and reach of the difficulties: if they are conflicts attributable to the role, emotional conflicts (psychological self), intellectual (ego), or disturbances in the personality structure (nucleus of the ego).

Two matters related to the trainee appear to be of main importance in supervision:

1. Her/his therapeutically skills during the session, her/his behaviour, interventions, attitudes with the patient(s), auxiliary-ego, etc.
2. Her/his thoughts and ideas (in an ample sense) in connection to this; the inner organisation (s)he is giving, in part not consciously, to the material received from the patient(s); her/his view about the patient's internal structure and the way to work with this material; her/his therapeutically aims, her/his expectations about the cure.

The first point can be worked through dramatisations, which show the behaviour within a context, with the personal involvement of the individual playing the role. The dramatisations show, in supervision, the general personal characteristics of the therapist-director in this role, and how (s)he manages her/his knowledge in action and her/his adequation to different situations, types of patients and pathologies. In group supervision, (this is, several therapists bringing their cases together, with a

supervisor) they may pose a problem with their patients and play these roles while other members of the group, play successively the role of director, showing how would they manage the given situation. The supervisor helps to clarify the significant elements emerged. So the dramatisations can be included in an 'as if' context (role playing) or in a real one (in situ supervision)

In the second item, the image methodology enables an ampler exploration and understanding of the inner contents of the supervised about a given case, in both knowledge and personality aspects; and about her/his relationship with the patient.

Besides, under this model, images constructed by patients may be brought to supervision by their therapists, making us able to work with more direct material and references.

Many different images are constructed during the supervisions, depending on the subjects aroused. Some subjects are very often viewed by means of images all along this process, so the supervised psychodramatists construct images about:

- how (s)he views the patient and her/his inner conflicts
- her/himself in relation to the item before stated; and the ways to begin the therapeutic work (therapeutic relationship and strategies)
- the developings of the therapeutic process, both in the best and worse cases (fantasies about the cure/fears involved in the case)
- the moment and situation when the patient's problems began (ideas about the origin of the problem)
- the problem that moved (s)he to bring the case to supervision.

Both methodological lines (dramatisation and image) are not mutually opposed but complementary. For practical reasons, in individual supervision, image (constructed with fabrics) is more often utilised. But beyond their convenience, the importance of images is that they show us the core of the given situation and, as told before, a 'map' of these situations as they are internally constructed". Correspondingly, dramatisations are increasingly becoming, in our practice, instruments that turn around the central point marked by the images.

References

GAZZANIGA, M. S., 1970, *The bisected brain*, New York, Appleton Century-Crofts.

KIMURA, D., 1967. Functional asymmetry of the brain in dichotic listening. *Cortex*, 3.

LE DOUX, J. E., WILSON, D. H., GAZZANIGA, M. S., 1977 A divided mind. Observations on the conscious properties of the separated hemispheres, *Annals of Neurology* 2.

Le Doux, J.E., Wilson, D.H., Gazzaniga, M.S., 1977 Manipulo-spatial aspects of cerebral lateralisation. Clues to the origin of lateralisation, *Neuropsychologia* 15.

LE DOUX, J. E., WILSON, D. H., GAZZANIGA, M. S. 1977 Language, praxis and the right hemisphere. Clues to some mechanisms of consciousness, *Neurology* 37.

LE DOUX, J. E., RISE, SPRINGER, S. P., G. WILSON, D. H., GAZZANIGA, M. S. 1977 Dream report following commissurotomy, *Cortex* 13.

SPERRY, R. W., 1968 Hemisphere disconnection and unity in conscious awareness, *American Psychologist* 23,

SPERRY, R. W., SAUL, R.E., 1968 Absence of commissurotomy symptoms with agenesis of the corpus callosum, *Neurology* 18,

RAUCH, S. L., VAN DER KOLK, B. A., PISLER, R. F., ALPERT, N. M., ORR, S. P., SAVAGE, C. R., FISCHMAN, A. J., JENIKE, M. A., PITMAN, R. K. 1996 A symptom provocation study of posttraumatic stress disorder using positron emission tomography and script driven imagery, *Arch. Gen. Psychiatry* 53.

VAN WAGENEN, W. P. 1940. Surgery of the hypothalamic. *Res. Publ. Ass. Nerv. Ment. Dis.*, 20, 689.

VAN WAGENEN, W. P., HERREN, R. 1940. Surgical division of commissural pathways in the corpus callosum, *Archives of Neurology and Psychiatry* 44.

WADA, J.A., RASMUSSEN, T. 1960. Intracarotid injection of sodium amytal for the lateralisation of cerebral dominance. Experimental and clinical observations *Journal of Neurosurgery* 17.

WADA, J.A., CLARK, R., HAMM, A. 1975. Cerebral hemispheric asymmetries in humans, *Archives of Neurology* 32.

Doubled chairs in supervision

*Chantal Nève-Hanquet
Christine van der Borgh*

We have both been trained by Anne Ancelin Schützenberger, and we would like to report, in the light of her teaching, our common progression in therapeutical and training practice through a particular point : the use of doubled chairs. When practicing psychodramatic plays, A. Ancelin (1966: 142) addresses the empty chair technique, a technique which we situate in the creation of an intermediate playing space. One knows that this transitional space is dear to D.W. Winnicott (1975: 72), for whom playing is a quest for oneself, a process, a movement. From another source, B. Robinson (1998), in the chapter of his book devoted to psychotherapeutical play, develops the notion of a delimitation of time space aimed at creativity. He underlines that it is precisely through the delimitation of a play area that one will deploy a potential space that unites and at the same time separates the subject from him/herself. In this neutral area, the subject surprises him/herself through this precarious moment when the objectively perceived and the subjectively experienced meet in a creative moment, supported by the group that surrounds, listens, carries and echoes.

We shall proceed from concrete situations of therapy and training. These will allow us to illustrate different contexts in which the doubled empty chair technique was used. We shall thereafter formulate developments suggested by these situations.

Names for chairs.

A moderator in voluntary training groups participates in a session of psychodrama individual supervision. She wishes to make use of what happens in her group during a training session. She thus places it in relation with the problem-situations raised by her trainees. It is then sugges-

ted to use a chair to represent, one after the other, the group members. One chair represents the therapist, and she gives a name to each chair. She sits on some chairs to actualise interactions between different interlocutors. For her part, the supervisor plays her role, doubling the moderator while standing behind the moderator's chair. The supervisor remains mobile : she leaves that place to return and question the moderator on what is happening for her in every role she successively plays. It is through this process of occupying the trainees places that the moderator will find the answers to the questions she was asking herself before the session. Through acting in front of the supervisor, she will understand how the interaction dynamics work between the members. She will also understand what each group member assumes through the problem-situations they evoked.

Comments

Why the chairs? Because within the supervising space, they materialise the interactive dynamics between several group members and their trainer. She will localise in space the place occupied by each member of the group. Sympathy or confrontation feelings between group members will become perceptible. As both an actor and a spectator at the same time, the moderator will become conscious of what has been played in front of her and by herself.

This view from a distance will have enabled her to adjust her position as a trainer, but also to perceive resonances (Elkaim, 1990) between what is evoked by certain group members and her own mobilisation. With the discovery of new paths to host future sessions, she will have reached a better understanding of what goes on between herself and some group members, she will have obtained new informations and perceptions which will bring a new depth to her interventions.

Caroline, Rachid and the others

Here is a team of 14 male and female educators working at a children's home which is structured into life-units of 12 youngsters lead by between 1 to 4 trainers. During weekends and holidays they regroup into a single unit but complain about a lack of communication.

And indeed, team meetings under the Head of Department are oppressive, decisions are hard to reach and even harder to implement, interactions within the group are problematic, tied as they are by life-unit sub-systems. But then comes a major reshuffle : Caroline resigns, and Denise steps into her shoes but complains about a distressing relationship with colleague Rachid. Supervisor suggests to set three chairs in the middle of the group. One is Caroline's, the second represents Rachid

and the third is Paul's, a set-up which pictures last year's life-unit as it was then. Everyone is invited to double Caroline. As for Paul and Rachid, they are invited to double themselves.

Encouraged by group spontaneity, an educator takes the initiative to express his feelings from his place. He addresses 'doubled' Caroline, Paul and Rachid as belonging to the same life-unit, evoking the difficulties he was confronted with as a member of 'that team'. He then expresses his deep implication in the guidance of a youngster in his 'sports' workshop who was a member of the life-unit lead by his three colleagues.

Comments

Every interlocutor is asked to double. It seems this institutes a distance and thus the possibility to express the burden one carries inside : failures, accumulated misunderstandings between peers, or between peers and their supervisors as well as between peers and juniors. Paul and Rachid will take stock and admit the educator attitudes they were blamed for. They will understand the implications on the functioning of their life-unit as well as on the entire educator team. The staging of this conflict will give Denise the opportunity to face up to Rachid, to position herself differently and to inform him of new working conditions. In the face of it, the empty chairs seem to fulfill the function of protecting persons. Everyone 'plays' at talking to them but, standing behind their chairs, there is a gap, a detachment from the challenging words. It is the chair that is taking the blow ! (Goldbeter, 1999).

Standing behind the chair gives one height and, thanks to a bodily surface that is able to receive messages, one feels less exposed, more dynamic. In brief, standing position will influence resumption of exchanges. This mechanism functions thanks to the representation of distancing, a space shift (delocalisation, depositioning) and a time lag (that of the past and that ritualised in the supervising session). All along this session, the active implication of colleagues of our three antagonists has enabled everyone to perceive the interrelational qualities between the life-unit and the whole training group, which is to say a sub-system within the system, delimited by the bungalow walls, itself a part of a larger structure.

What is the use of this type of work?

In other words, why play with one or several chairs rather than playing direct interaction with role-play? One first has to take into account that this is a different technique to that of strictly the empty chair.

But what is the use of an empty chair within the framework of psychodramatists supervision ? Well it seems to us more important to choose one or several chairs that will represent the protagonist's interlocutors rather than to have one or several group members playing that role. In fact this choice will enable colleagues to come in and double one or several chairs, and this will encourage spontaneity, the identification play and empathy. Moreover in the group's dynamics, everyone can experiment his/her hypothesis by doubling one or several chairs. The protagonist reacts promptly to what helps or doesn't help him/her. This will allow to touch blocking points and also to arouse a warm-up before even coming to the point.

For example:

Françoise is having problems with colleague Pierre. A chair represents Pierre, and several persons step in to double Pierre. Antoinette for instance invents a retort that instantly nails Françoise down to her chair. Disheartened, she exclaims :

"That's exactly it!". Curled up as if overwhelmed, her body displays her incapacity in interaction : "I don't know what to do anymore !"

The psychodramatist will then be able to work on that moment of interaction, which becomes an opportunity for a more elaborate psychodramatic play.

Other application of doubled chairs:

During a presentation exercise in a training group with psychodramatist Daniel Feldhandler - trained at the Moreno Institute of Uberlingen - in which the members meet again after a phase of separation, the trainer suggests that everyone says what happened to him/her since their last meeting. He specifies that members should talk about themselves in the third person while standing behind their chair. Let us then imagine Dorothée, Francine and Hubert seated in the chairs. Dorothée stands up and says : "This is what Dorothée experienced in her work as a psychodramatist since three months ; she did this, she has done that, etc...".

This form of presentation initially allows to speak of oneself with a certain distance and to dramatise one's evocation around key-points in a process. It allows quite directly to measure the implication of each group member who is about to switch from he/she to I, the switch meaning a rupture from the initial solemn distanciation.

The group hears it and it will, amongst other things, be picked out and worked on during feedback. Let us remark that the switch from third to first person indicates a certain level of personal implication.

Another case in figure

During a training situation when the trainer has become the subject of negative criticisms, she decides to set up a chair representing herself in the middle of the group. She then asks each participant to meet the trainer and voice their criticisms, complaints and reproaches as well as what has been perceived in the functioning that might have brought the conflict situation about. The trainer accompanies each participant in the exploration of both personal and groupal stakes in the situation.

The chair's function is clear : it receives the different representations without instituting that a member of the group should take that role. The trainer has thus created a space to hear what she is blamed for, while proceeding with her accompanying everyone and maintaining a framework of security and confidence.

The conflict is reframed, aggressiveness can be expressed. The trainer tries to understand how that aggressiveness has built up in each protagonist and where it stems from. She will even be able to differentiate what is addressed to the 'person' and to the 'function'.

Here then is material to explore, to play, to invent!

And no doubt a way of keeping Anne Ancelin in our company... and to tell her here a little of what we owe her.

References

- ANCELIN SCHÜTZENBERGER A. (1966). *Précis de Psychodrame*. Paris, Ed.Universitaire.
- ELKAÏM M. (1990). *If you love me, don't love me*. New York, Basic books.
- GOLDBETER E. (1999). *Le deuil impossible. Famille et tiers pesant*. Paris, ESF.
- ROBINSON B. (1998). *Psychodrame et Psychoanalyse*. Bruxelles, De Boeck.
- WINNICOTT D. W. (1975). *Jeu et Réalité - L'espace potentiel*. Paris, Gallimard.

Research and psychodrama training

Jörg Burmeister

Research in psychotherapy and psychodrama

Definition and purpose of research in general

Research is a standardized scientific procedure of sampling information about an object in order to construct or test its structure and dynamics. Research is part of the science of knowledge. It is connected historically with the advances of natural science in the 18th century. Research as part of the observing system is unable to foster knowledge without situational or other restrictions (e.g. quantum mechanics, spontaneity level). Research must specially reflect the interests involved in its promotion.

Definition and frame of reference of research in human sciences/psychotherapy

The target of psychotherapeutic research as an special example of research in human science can either encompass the investigation of the psychotherapeutic result in terms of efficacy (outcome research) or of the psychotherapeutic process and its specific factors inherent to its result (process research). It is therefore necessary to define beforehand the goals of the psychotherapeutic process as well as the way to assess them. Apart from the goal of improving the quality of the psychotherapeutic approach and of minimizing at least possible damages through its application, the social and political reality of the public health system in the industrialized societies urge to justify costs in relationship to benefits produced by the psychotherapeutic profession.

Ethical considerations and research on psychotherapeutic training

Ethical considerations prescribe the informed consent of all participants of the research. Clear information must be available about the interests involved in the research and about the further use of its results. Starting with the most simple form of feed-back about the psychotherapeutic process through a self-critical attitude of the responsible director up to real scientific designs it should always guarantee the dignity of the subject and should not or at least not too much interfere with the natural on-going of the therapeutic process. Research based on an external locus of control is therefore more problematic in ethical and in psychological terms. Very similar restrictions are valid for the field of psychotherapeutic training. Although real damages may occur only in rare occasions, the wish to improve the didactic and methodological quality of the training program as well as the dimension of personal development and growth for all participants in the training is obvious. Psychotherapeutic training nevertheless usually lacks systematic research concerning not only psychodrama training.

Historical background of research in the work of J. L. Moreno

J. L. Moreno himself always claimed scientific investigation to be an essential part of his psychodramatic project. His efforts included several formats of research. Independently from the format Moreno always explicitly related two basic assumptions with his conception of research. First: research is based on action, on direct experience and vivid evidence. He refused strongly the idea of questionnaires while they are isolating the individual and restrict the possibility of a learning experience of the whole group. Second: the center of research is the self-responsible subject, it is his or her own interest which gives way to research. In the psychodramatic practice he tried to stimulate the investigation of the structure and dynamics of networks/groups by sociometric measurements including the deep socio-emotional level of relationships, the spontaneity level and the role performance level of its members in a systematic way. On the other hand he centered his attention upon the individual inviting him or her to investigate/to research on the personal dimension of his or her relevant networks and relationships in psychodramatic sessions.

Psychodrama Training

Contents and goal

25 years after the death of Moreno the psychodrama community covers a huge diversity of theoretical, methodological and practical conceptions of the psychodramatic approach. The five elements which define the psychodramatic setting seem to represent the prevailing and maybe the only link among these different frames of reference. Some training programs for example don't consider sociometric nor doubling techniques while others focus strongly on analytical or deep psychological theories of the personality in addition to the original psychodramatic project. The resulting training programs are nevertheless composed in a similar way. They usually procure training in long-term training groups on the behalf of 1. theory and methodology 2. self-experience and 3. the practical application of the approach in different settings. They also include supervision of the practical application of the method apart from the constant training group. All the different training programs intend to provide the requirements to enact accurately the role of a psychodrama director. According to P. F. Kellermann this role includes the ability 1. to understand the conditions of the individual and the group (role of analyzer) 2. to stage the verbal discourse on the scene (role of producer/theatre-director) 3. To influence in a healing/transforming way on the reconstruction of the conflictual material in the group (role of therapist) 4. To direct the group process towards a social supportive and cohesive matrix (role of group leader). Referring to the basic conditions of human health given by Moreno the training program should also aim to increase the level of spontaneity, creativity and role pairing of the future psychodrama director.

Didactical level

In the beginning of the training group the self-experience process of the trainee is usually completed by role exercises which give insight in the basic techniques of the approach. The didactical model is learning by perceiving the role of the director from out-side while taking the complementary role experience of the member of the directed group. Thus action/behaviour and consequences are interrelated in a direct evidenced based way. Only after finishing the first degree of the training process the trainee is going to perform the role of director under direct supervision of the observing training director of the group. The didactical principle in this case is learning by doing the role and evaluating the performance by the feed-back of the directed group members and the observing training director of the group.

Regular evaluation of PD training

There are different ways to evaluate the psychodrama training program on a regular level. Concerning the theoretical and methodological aspects of the training some schools or examining boards perform written test types including Multiple Choice forms. Among the action based types of evaluation of theory and methodology arrangements with symbolic and/or projective elements like empty chairs with concrete role assignments try to transform the self report of the individual into a concrete learning experience itself. The latter form corresponds directly with the morenian idea of the subject guidance in research while its control function is less elaborated. Other forms address the estimated evaluation by the whole group with a concrete mark. Finally a written thesis may deliver the frame for thorough theoretical and methodological considerations for the trainees completed by an oral examination in the final graduation session. The supervising perspective will center on the methodological mastering and the accurate handling of psychodramatic skills. Public performances or free psychodramatic staging/group leading in the frame of the final examination conclude the evaluation of the degree of professional ability of the future psychodrama director. This procedure also emphasizes the aspect of the organization of the warming-up process (spontaneity factor) and the induction of change processes in the group (creativity).

Parts of training	Goals	Current Form of Evaluation
Self-Experience	personal growth, better therapist: role flexibility, empathy, etc.	auto-estimation estimation by group/director
Methodology	accurate management of psychodramatic skills comprehensibility, understanding	test, auto-estimation, estimation by others, performance, thesis
Theory niques, meaning,	axiomatic and philosophical relationship estimation by others, analyzer function	-test, auto-estimation, argument for tech- oral examination, thesis
Practical application	role experience, training of spontaneity, creativity, situational adequacy	supervision, demonstration and performance

Research of psychodrama training

Amplified concept of research

The original morenian concept of Psychodrama research consider training itself as an experimental space for different levels of auto-, interpersonal and sociocultural action based research. The assessment of the defined goals of the training process on an standardized instrumental level amplifies this conception towards a shared scientific perspective on psychotherapeutic research. The aim of this class of research is the control and the improvement of the quality of the training process facilitating also the comparison between different forms of training and their specific modalities.

Research on methodology and Theory

The methodological and theoretical dimension of the training could be compared on behalf of their didactic mediation. Apart from self-report systems - specially recommendable the check-list for psychodrama directors published by P. F. Kellermann - the relevant questions focus on specific group centered interventions and their effect on the learning process (see for example the work of Tschuschke: Learning in Experiential Small Groups, 1999) versus the self-organizing quality of the group and its ability to work (resound on spontaneity level). Somehow the self-organizing principle may compete with clear didactic goals regarding specific issues of the training program, but how exactly? After all such kinds of research need a consensus on the main topics of methodology and theory and their internal validation for the training success (e. g. role of the director).

Research on self-experience

The basic goals of self experience as the medium for personal development and growth comprise in psychodramatic terms the improvement of spontaneity, creativity and role pairing in the individual. The definition of the self as the psychic nucleus of the personality refers again directly to the classical psychodramatic role theory as far as the self emerges from the tangible enactment of all the roles of the individual. As the role is the central element of observation on a personal level it is necessary to assess its definition with rigidity introducing also post morenian role concepts. It is however also necessary to admit that the conception of the self on role level differs on a broad range between the contemporary psychodramatic conceptions. The following suggestion therefore can't intend to be an all-inclusive one.

Roles combine personal and sociocultural aspects while the former dimension itself amalgamate the somatoaffective, the symbolic and the cognitive appraisal of meaning of the role. They are products of inter-psychic arrangements from whom they depend on their degree of realization also in the after math. The realization of the role depends moreover directly from the apprehended state of spontaneity of the individual in the moment of enactment.

Anthony Williams, one of the most creative psychodramatists in the last decade, distinguishes the criterias of context, behaviour, belief, consequences and emotion in the assessment of roles. This assessment is clearly connected with the systemic background of Williams as well as with morenian tradition and respects both. The assessment of roles which I favour in the frame of this work also contains the criteria of emotion, behaviour and context/situation, while it gather beyond that the criterias of energy and meaning including expectations and needs. The concept of situational/environmental dimension of the role defines hereby the atmosphere, time and space as well as the previous interactions of the enactment of the role. The concept of behaviour defines the concrete interaction on verbal and non-verbal level in which the role is embedded. The concept of energy defines the fluidity, the intensity and density with which the role is enacted and echoes clearly on the state of spontaneity involved in the role action. The concept of meaning of the role is not observable but prone to be discovered during the staging of the role. It resembles the concept of belief of Williams but adds the components of expectation and need concerned in the interpersonal relationship. As the complete role analysis shapes the personality of the individual it provides an instrument to assess the changing process during the self-experience training period. Specially if the role analysis is directed towards the four main roles/functions defined by P. F. Kellermann for the future psychodrama director and if it is elaborated as a diagram with dysfunctional, progressive and coping functions (see Max Clayton and its use in therapeutic context).

A proposed role analysis

A proposed role analysis contains the following elements:

role/function director	progressive functional role system		coping role system			fragmenting, dysfunctional role system	
	well develop.	developing	moving towards	moving away	moving against	diminishing	unchanging

Analyst/
Empathizer

Producer/
Theatre-director

Therapist/
Agent of chance

Group-Leader/
Manager

Each role can be explored thoroughly by a protagonist-centered psychodramatic investigation connecting the observable, outer aspects with the situational and the inner dynamical aspects of the role exposed as the basic criterias of the role above. Thus it is possible to accompany and to measure these elements during the self-experience period of the training. Alternative ways to assess the personal process during the training period rely on the repeated application of the social network inventory (Treadwell) or the investigation of the relevant living areas (private/family area, work area, hobby area, politics/religion area) round about relevant relationships and/or roles. They truly reflect also changes on personal level meanwhile the connection with the intended role of psychodrama director usually remain unclear or uncertain.

Documentation system

J. L. Moreno already stated that it is extremely difficult to record a living, complex and direct experience in human relationships by any kind of fixed documentation system. Nevertheless psychotherapeutic standards based on ethical and professional considerations oblige also the psychodrama therapist and trainer to perform some kind of documentation system. An general inquiry among the european psychodramatists organized in the FEPTO clarify that even not all of our colleagues do use documentation of sessions in a regular way. Moreover the majori-

ty prefer written notes without any systematic order which may serve of cause very well on a personal level but do not satisfy the idea of a scientific basis for psychodrama therapy and training. The following scheme in the appendix which I like to suggest try to combine the record of the most relevant aspects of the session with a pragmatic and time saving procedure. Its original version owe a lot to a series of documentary drafts edited by Marianne Schneider Düker and her group at the University of Saarbrücken in the late 80ies. The documentation set was tested in the meantime by a lot of students proving its easy handling at the same time as its assertive value on contential issues. It allows to reconstruct the development of the group and of every member on role level (e. g. auxiliary roles, protagonist roles), on sociometric level (choices and subgroups) and on process level (topics raised or eluded). It can complete the register of the role diagram and may be administered as well in therapeutic as in non-therapeutic and training sessions.

Research as a subject in psychodrama training

Position of research

inside of a standard psychodrama training program

Beyond all doubt the training process introduce every trainee into a specific culture of the psychodramatic approach. It stimulates to question and to re-create an attitude and a general view on existential aspects of life as well as on basic requirements of the profession of the future psychodramatist. Therefore it is decisive if research is commented and how it is commented in the frame of the training program. Research - in its amplified sense - is necessary to manifest the efficacy of Psychodrama in the various fields of application. It is necessary to guarantee and/or to improve its quality. And it is possible to be carried through even under different practical restrictions. A psychodrama training program of any kind must inform about research and its possible benefits for the future psychodramatist and his or her clients.

Practical examples of two recent scientific investigations

Two recent studies should be mentioned which demonstrate the actuality of the statements above. More than 250 Psychodrama group psychotherapy clients have already participated in an still ongoing outpatient study in Germany. Different instruments investigate the group process and its outcome without being specifically designed for Psychodrama therapy (e. g. SCL-90, Group climate questionnaire, Inventory of Interpersonal Problems = IIP). Thus this study also investigate a similar number of clients of psychoanalytical group psychotherapy facilitating a

comparison between these two approaches in the end. The preliminary results indicate an distinct and very convincing efficacy and effectiveness by both treatment modalities without any major differences. The second study investigate since 1996 the application of psychodrama therapy in Germany in the individual setting going back to a joint initiative of Gestalt therapy, Transactional analysis and Psychodrama. One of the main instruments of the study was specially developed by the author in order to focus on the approach related factors of therapeutic change completing the list of non-specific instruments. The study is accepted widely while they are participating more than 60 individual therapist of Psychodrama. The therapist related specific form for Psychodrama treatment reveals the influence of the use of symbols and imagination, the influence of the use of action elements and the influence of the use of role patterns on the therapeutic process aiming specially to clarify the expression of criteria and regulation of emotion, gaining new insight and addressing a new meaning to the symptoms. For further information please contact the author.

Conclusion

This contribution more than delivering solutions or answers intends to start an open discussion about a basic subject for the future of Psychodrama training. The way to research on the psychodramatic training process depends in a wide range on the special orientation of th training itself. Nevertheless the consequences for the training may release optimistic prospects while the problems in the practical administration can be resolved. Some of the most exciting questions for future research in the psychodramatic training field query the value of the self organizational group process versus the topic centered group process, the value of group centered including sociometric exercises versus the value of individual centered elements or the value of the stage of processing inside the training program while play-back or drama therapy reduce or relinquish the processing completely. Finally a clear instruction about the ethical and historical roots of research in the psychodramatic field as well as to remark on the ways of practical application should be an essential part of any kind of psychodramatic training program.

References

- CLAYTON M. (1994): Role theory and its application in clinical practice in HOLMES P, KARP M. AND WATSON M. *Psychodrama since Moreno*. Routledge London, New York p 121-144.
- KELLERMANN P. F. (1992) *Focus on Psychodrama*, Kingsley, London.
- MORENO J. L. (1934) *Who shall survive? A new approach to the problem of human interrelations*. Nerv. and Mental Disease Publ. C° Washington D.C.
- MORENO J. L. (1938) Sociometric Statistics of Social Configurations *Sociometry*, 1. 342-374.
- MORENO J. L. (1946) Sociogram and Sociomatrix. *Sociometry*, 9. n° 4.
- MORENO J. L. (1951) *Sociometry, Experimental Method and the Science of Society*. Beacon House, Beacon N.Y.
- MORENO J. L. (1954) *Die Grundlagen der Soziometrie. Wege zur Neuordnung der Gesellschaft*.
- MORENO J. L. (1959) *Gruppenpsychotherapie and Gruppendynamik*. Thieme Verlag, Stuttgart.
- RODGERS C. (1982) *Auf dem Wege zu einer Theorie der Kreativität*.
- SCHNEIDER DÜKER M. (1986) *Schriftenreihe zum Psychodrama*, Universität Saarbrücken.
- TREADWELL M. (1993) *The Social Network Inventory*. Small Group Research.
- TSCHUSCHKE V. (1999) *Learning in experimental small Groups*.
- WILLIAMS A. (1989) *The Passionate Technique* Routledge, London, New York.

Psychodrama documentation set for directory 1**General**

Group:.....

Date:.....

Director:.....

this form is filled in by:.....

Members of the group present:

Absent members:

who

why

Applied techniques during warming-up

goal

Applied techniques during action phase

goal

role-taker short description of role: social stereotype,
 emotional and energetic loading

main interaction
 with whom/how

emotionally involved during sharing? why?

emotionally involved during role-feedback or identificational feedback? why?

Psychodrama documentation set for directory 2

Protagonist play

Group:.....

Date:.....

Director:.....

this form is filled in by:.....

Protagonist:.....

which topic(s) were mentioned during warming-up (key-words)?

if there were other candidates

who:

supposed topic:

how and by whom was the decision taken in favour of the protagonist?

topic at the beginning of the play:

topic at the end of the play (review of the whole process):

short description of the play specially commenting on roles and interaction:

duration of the play (appr.):.....

the focused problem in the play was for the protagonist:

important ☐

not important ☐

protagonist has benefit from the play: a lot ☐ some ☐ none ☐

to direct the protagonist was: easy ☐ medium ☐ difficult ☐

Psychodrama documentation set for directory 3**Group play**

Group:.....

Date:.....

Director:.....

this form is filled in by:.....

which topic(s) were mentioned during warming-up (key-words)?

if there were alternatives

what:

supposed topic:

how and by whom was the decision taken in favour of the group play?

topic at the beginning of the play:

topic at the end of the play (review of the whole process):

short description of the play specially commenting on roles and interaction:

duration of the play (appr.):.....

the focused problem in the play was for the group:

important ☐not important ☐

group has benefit from the play:

a lot ☐some ☐none ☐

to direct the group was:

easy ☐medium ☐difficult ☐

A spirit of research in psychodrama training

Pierre Fontaine

Introduction

Moreno has said that psychodrama is an inquiry, a search for the truth about our life and our action. Research, which is the quest for truth and knowledge, will thus necessarily be part of psychodrama training. We believe that as Tom Andersen (1992) said every therapist, every practitioner, needs to be a researcher, and that research on his or her practice needs to be part of training for this practice.

In the domain of therapies, two major types of research can be distinguished: outcome research, i.e. research on the way the patient changes, and research on the therapeutic process, i.e. on the means that are used and especially on the relation between therapist and patient.

Outcome research is mainly quantitative and requires an important number of subjects. The simple practitioner can participate to such research but is rarely able to conduct it. This kind of research is necessary but often premature, because the process can not be sufficiently well described.

On the other hand, research on the intervention process is more qualitative and can be conducted even with only one patient or client. This type of research is close to our practice, as it is habitual in psychodrama to get feed-back after the action and in training to conduct an analysis of the session. The trainee can study small process aggregates and their outcomes, in the sense of what Pinsof (1988: 172) calls "small-o(outcome)-dimension".

The purpose of this article is to understand the spirit and the ethics of research within training. We are not going to study the results of research but rather its process. We will examine the positions of the resear-

chers and of the objects/subjects of research, the positions of therapists and of patients and we will understand how knowledge can arise from all this. We will proceed as follows.

(1) We will take Moreno as our starting point: the concepts of encounter and role reversal and the justification of his sociometric methodology.

(2) Next, we will compare Moreno's conceptions to recent theories on research.

(3) We will examine several models of research on client centred therapy and on systemic family therapy.

(4) Finally, we will return to Moreno's writings to examine how in practice psychodrama and the work done in the advanced or didactic group foster this spirit of research.

The Morenian theoretical foundation

Foundations for a spirit of research can be found in Moreno's writings. We will highlight two themes: (1) the encounter and (2) the sociometric method.

1. The encounter - This first foundation, the Morenian concept of 'encounter' (1914), is more abstract and theoretical. To achieve an encounter, we try to adopt another person's point of view and to look at ourselves and the world with the other person's eyes. Reciprocally, we enable the other person to see with our eyes. This is what role reversal in psychodrama tries to bring about. Role reversal it is not merely a matter of seeing one another, but of 'living' one another's reality: 'not only to face one another, but to live and experience each other, as actors each in his own right' (Moreno, 1953: 65). Living another person's reality allows one to get a feeling of the person, to achieve empathy (*Einfühlung*) and reciprocal empathy (*Zweifühlung*). From this dialogic encounter stems a comprehension, a knowledge of the other person.

2. The sociometric method - A second foundation is found in the manner in which Moreno has developed the practice of sociometric research. For him, "the preliminary step in the development of every science is to realise the conditions under which the significant facts emerge" (1953: 59). He states that research on human beings is more complex than that on objects, because the former are actors and have a hidden interior life.

"In order, therefore, to produce conditions by means of which the depth structure may become visible - operationally - the 'organisms' of the group have to turn into 'actors', they have to emerge presently in behalf of a common goal (...) and the 'environment' or 'field' has to turn

into specific, action filled situations charged with motivating provocations (...). We must get our actors to act as they would when engaged in real living. The organism in the field becomes the "actor in situ" (1953: 60-61).

Then comes the position of the observer-researcher: "In order to view them, you have to move with them unless you, the experimenter, are a part of the movement, a coactor... (Rule of 'coaction' of the researcher with the group). But by becoming a member of the group you are robbed of your role of investigator, who is to be outside of it, projecting, creating and manipulating the experiment. You cannot be a genuine member and simultaneously a "secret agent" of the experimental model. The way out is to give every member of the group research status" (1953: 61).

The object of research thus becomes subject and co-researcher; Moreno sees in this "a new phase in the yet unfinished democratic process (...) A government of the people, by the people and for the people is logically followed by a science of the people, by the people and for the people" (1953: 114)

More recent epistemological conceptions

1. *von Foerster: the position of the observer*

Von Foerster, mathematician, pioneer of the second cybernetics and of constructivism, attracts our attention to an undecidable question concerning the researcher's position: "Am I apart from the universe? (That is, whenever I look, I'm looking through a peephole upon an unfolding universe)" or "Am I part of the universe? (That is, whenever I act, I'm changing myself and the universe)" (1991: 64-65).

The answer, according to von Foerster, is an ethical choice because it is relation with our world. Our own choice is to see ourselves as belonging to the world which we are studying and in which we are actors. It behooves us to honestly take into account the position of the researcher, a position of proximity and involvement. But at times we also wish to adopt a more distant stance: in Anne Schützenberger's terms, "o get up on the balcony in order to see ourselves go by on the street". Our personal choice (Fontaine, 1993) is hence not an 'either/or' one, but rather a 'both/and' one, a point of view which can be described as 'binocular' as we shall see later on.

If we turn back to our basic Morenian texts (1953), we find this active and involved position of the observer. We moreover find the members of the group endowed with the same status of observer-researcher, as we will also see in Andersen later on.

2. Bateson and Keeney: the double description or binocular view

Bateson is a biologist and anthropologist. His ideas provide the foundation of the systemic movement in psychiatry. Keeney, cybernetician, further developed these ideas.

When we observe the human system and its circular interactions, we have a tendency to punctuate them, as in the following classic example: "the man drinks because his wife does not respect him" or "the woman does not respect her husband because he drinks".

According to Bateson (1984: 139) and Keeney (1983: 37), in order to understand the relation between these two persons, the observer has to provide a double description, a description of both points of view. This binocular view allows a full comprehension of the relation.

Furthermore, we cannot forget that in our research we are in relation to the object/subject of research, which spurs us to operate a double description of our relation: the point of view of the researcher and the point of view of the objects/subjects of research.

This double description or binocular view is inherent in the Morenian 'encounter', with the two points of view brought about by role reversal.

3. Buber, Habermas, Lévinas: continuation of the I-Thou encounter

We cite here a 'genealogical' succession of existential philosophers and epistemologists.

Buber contributed to Moreno's journal and in his book *Ich-Du* (1923) he further explores the encounter theme.

For Buber (1969), in the I-Thou encounter the other person is a subject encountered in his or her unique essence, in a creative dialogue and a 'reciprocity'.

He describes another attitude which may be adopted by man in dealing with the world: the I-Id (or I-He or I-She) whereby the object may be experimented, decomposed, compared, classified, measured, etc.

However, "nothing may be integrated into knowledge other than in its 'Id' modality" (1969: 68). "It is man's melancholy and his grandeur. Because it is the price paid by living human beings for the rise of knowledge and of realization of works" (1969: 67). Later, at the occasion of his encounter with Carl Rogers, Buber will explain that the fact of having known fleeting moments of 'Thou' allows for living at other times the «Id» relation without being hurt.

Habermas continues along the same lines. Pourtois and Desmet (1988: 111-113) have elaborated the German philosopher's conceptions on the interest of knowledge.

- Technical interest on an instrumental basis: mastering, manipulating the subject and the object: I-He relation.
- Practical interest which is the foundation of communication: understanding. The subject exists with his or her aspirations and values: I-Thou relation.
- Emancipatory interest based on a reflexive communication of the subject with himself, for which Habermas takes as a model the analyst's therapeutic work: I-I relation.

Lévinas, described by Beets (1968) in a chapter "Freud and Lévinas", opposes two relational positions:

- The heroic position consisting of distance, height and power. Truth and creativity are to be found in solitary thinking, whereby I analyse and categorise. This position is symbolised by the eye, the viewpoint of the soaring eagle.
- The dialogic position consisting of proximity, nearness to ground level, sensitivity. Truth and creativity are to be found in relational thinking, in dialogue, whereby I strive to understand.

This position is symbolised by mouth and ear. It is also living down to earth

We have thus come back to the position of the researcher and to images close to those of von Foerster.

Research in psychotherapy

After these rather theoretical models of relations in research, we will examine the practice of research through models which we are familiar with in psychotherapy, to see how we can perceive the point of view of the patient.

1. Lietaer, in client-centred/experiential psychotherapy

We start with a study by Lietaer (1992) in client centred psychotherapy, bearing on "the factors which play a role in the degree to which clients and therapists are satisfied with the sessions".

To this end, 25 therapists and their 41 clients, separately, take time at the end of one session in two, to answer in writing to simple open questions: "Did things happen in the session that you feel were really useful and, respectively, not useful to you?"

The subjects of the inquiry each answer in their own words and send these session protocols to the researcher, who performs a content analysis.

Evaluation. There is feed-back both from the client-patient and from the therapist to the researcher, who hence obtains a double description. The patient who is a layman and the therapist who is a professional are treated the same way. They may discuss their impressions during the following session. Between them and the researcher there is distance, because the study is partly quantitative.

2. Selvini and Andersen, in systemic family therapy

These are two studies in family therapy using a double therapeutic team: one in close proximity, which works with the family and allows itself to be involved in its mechanisms, and a second one at a distance, which observes what goes on, whose observations are relayed into the therapeutic circuit.

The Milan team (Mara Selvini and colleagues) has established its credentials as a team "working entirely in a research perspective". The team consists of four members, all on an equal footing, whose individual functions change from one family to the next. There is a spatial structure: one or two therapists are with the family, the others observe behind a one-way mirror. There is also a temporal structure: there are periods of separate work and periods of common work as when the team holds a plenary discussion during the session, while the family waits. Another discussion is held at the end of the session.

Tom Andersen (1987) of Trømsø started off with the clinical model developed by Selvini and colleagues. However, external circumstances and his own vision of the world led Andersen to program sessions where alternatively the family and the interviewer work for periods of time, and where at other times they ask to hear what the team behind the mirror has to say about them. To this end, the lighting is changed, and hence the direction of the mirror; the direction of the audio-relay. Next, the family and the interviewer react to what has been said, and so on, leading to the development of two narratives. The family may talk about the failings which have led them to consult; the observers may instead see in the family mainly their struggle to overcome problems.

As to the research itself: about 6 months after the end of therapy, after the therapist-researcher has gone over the sessions, the therapist and the family may meet in the presence of a mediator who facilitates their dialogue. The therapist may expose his point of view on the useful moments and weak moments of the therapy. The members of the family react and expose their ideas. The therapist may say: "We believe the family's sculpture during the fourth session was an important turning

point. What do you think?" and a member of the family may reply: "I have the impression that the turning point was already manifest during the third session; that's when I had the impression you trusted us". - "What gave you this impression?" ...

Evaluation. These are qualitative studies with possibly more proximity between therapy and research; the results of observation are immediately reinjected into the therapy. In the case of Selvini there is (clearly) a barrier and a difference of status between the observers and the family-patient which is not involved in the research process. In the case of Andersen, there is vice versa more equality and reciprocity (some commentators have used the term democracy). The therapists-researchers submit to the family their point of view on what was effective in the therapy, in order to obtain validation. A dialogue on this subject ensues. There is a 'co-evolution' of a participatory research study, and of a family life. It is a binocular view which combines the points of view of two interacting groups with the assistance of a facilitator.

3. Systemic interventions and research with underprivileged families

During the 70s and 80s, we conducted research studies on healthy families or on the healthy or positive forces which can be found in any family (Fontaine, 1985). We developed a method of naturalistic observation, aided by videotaping (Fontaine, 1993) and used it with underprivileged families (Fontaine, 1996).

Members of our NHV team in Louvain¹ now assist underprivileged families which are having difficulties with the education of their children. At the family's request, a team accompanies the entire family in its activities, for example when they are busy with the children's homework. They videotape interaction sequences which both the children and the parents find satisfactory. The sequences, which are selected together, are edited in simple fashion and can be shown by the mother to the group of parent education programme she belongs to, where the participating families get together and practice. One boy has already shown the video at school, to his teacher and social worker, to show how he is working at improving himself.

Evaluation. (1) There is an encounter and a binocular view for both parents-children and practitioners-families relations. And there is feedback from one to the other. (2) The family is active, living as a family and as co-researcher, co-teacher.

This participative method of research in family pedagogy is close to 'role plays in situ'. We can cultivate the same spirit of research in a psychodrama didactic group.

Psychodrama training

Psychodrama is in general a group psychotherapy. It permits a binocular view. If a patient becomes the group protagonist and in everyday life has a problem with X, this person who is usually absent will be played by a member of the group chosen by the patient: the antagonist. The antagonist will try to get into the role of X and feel the effect of the protagonist's words and deeds. Through the technique of role reversal, the protagonist will then take the place of X and see himself or herself through X's eyes. This allows for an encounter and affords the patient a binocular view of the situation, which is thus made more manageable.

In the training of psychodramatists, the didactic or advanced group goes even further. The members, observed but not assisted by the trainers, conduct one another's psychodramas during a first hour. Then, with the assistance of the trainers, they question themselves, reflect on the session just held and analyse the therapeutic processes during a second hour.

Through the participants' feed-back and through the processing, the trainees are rather immediately put into contact with the results of their psychodramatic interventions, in a spirit of research. They can also conduct more structured research on some of the elements of the session which they have conducted. This will be easier if the session has been videotaped, so that they can review the same sequence several times and hence scrutinise it as if through a magnifying lens. They may for instance describe different situations in which a double is used, what kind of doubling was used and what results were obtained. The same can be done for role reversals, for the mirror technique, for cooling down techniques, etc. We can go beyond describing them and actively explore the differences and nuances by trying out alternatives in role plays. The session of analysis of the process hence evolves into a workshop of human relations.

But here we are especially interested in the spirit of research. And in our opinion psychodrama, and particularly the didactic group, offers the therapist-in-training rather exceptional opportunities. We would like here to examine some basic ideas we have garnered from Moreno and completed with contributions from other authors (cf. above).

The encounter - There is a Morenian encounter between the protagonist and the person played by the antagonist, and through them, between the patient and the person with whom the patient has a problem. There is also an encounter between the therapist and the patient, and an encounter between the researcher and the object/subject of research.

Encounter on an equal footing. There is no view from above, no research 'on', but rather a research in dialogue (Lévinas), a research 'with'. An 'I-Thou' rather than a 'I-Id' relation (Buber). It is an encounter featuring great reciprocity in alternation: a person may be someone's patient during one session and the same person's therapist during the following session, or vice versa. This encounter provides the two points of view, allowing for a double description (Bateson and Keeney). The points of view are moving, in action.

Co-action - Moreno insisted on significant gestures, and to this end the presentation of situations which as in real life entail action; hence the psychodramatic scene. He wanted the researcher to be involved in the action, thus becoming a co-actor; the researcher is thus involved (von Foerster). And in sociometric studies, he placed the patient/client in a role of co-researcher; Andersen will do the same. In the didactic group, after the pause, the patient becomes co-researcher.

Both/And - We believe one can be both actor and researcher in the same practice-research, both psychodrama protagonist and psychodrama researcher, seeking together with one's therapist for the best ways to conduct psychodrama. Much in the same way we have described the mother of an underprivileged family (Fontaine, cf. above) who is both object/subject of research and seeking, as we are, for better ways of educating her children. It is a 'both/and' position. We are on the balcony in order to see ourselves go by on the street.

This is true, but at the same time I would like to introduce structures, times and functions which may be reversed. The person who has the role of therapist does not play at that moment his or her personal problems, and we have introduced apportionments of time: moments for acting, moments for reflecting, moments when those who have conducted a session reflect amongst themselves, but in front of the others, on the action which they have directed, and moments when the protagonist and the ego-auxiliaries give their echo on the process.

I believe in research in dialogue, which alternates moments of proximity and moments of distance, and I believe both are as necessary to me as systoles and diastoles.

Notes

1 The Netwerk HulpVerlening team, directed by Hendrik Van Moorter and the Pedagogische Oefenschool of the group of families 'De NoodKreet van de Ronde Tafel'.

References

- ANDERSEN, TOM (1987) The reflecting team: dialogue and meta-dialogue in clinical work. *Family Process*, 26, pp 413-428
- ANDERSEN, TOM (1992) Personnel communication. Leuven.
- BATESON, GREGORY (1984): *La nature et la pensée*. Paris Seuil
- BEETS, NICOLAS (1986) *Jeugd en welvaart. Essays over identiteit en veroreemding*. Utrecht. Bijleveld.
- BUBER, MARTIN (1969) *Je et Tu*. Paris. Aubier.
- FONTAINE, PIERRE (1985) Familles saines. *Thérapie familiale* (Genève) 63 : 267-282
- FONTAINE, PIERRE (1991) La double description: une vue binoculaire. *Quart Monde*, n° 140 31-35
- FONTAINE, PIERRE (1993a) Recherche "et/et" Cheminement vers une vue binoculaire. *Thérapie familiale* (Genève) 142: 107-121
- FONTAINE, PIERRE (1993b) Une observation naturaliste de famille, aidée par vidéo. *Thérapie familiale* (Genève) 142 : 123-133
- FONTAINE, PIERRE (1996a) Vue d'en haut, vue d'en bas: Proximité et distance en recherche sur la pauvreté. in FONTAINE, PIERRE (Ed.) *La connaissance des pauvres* Louvain-la-Neuve: Travailler le Social et Academia-Bruylant p 133-158.
- FONTAINE, PIERRE (1996b) & DU FONTBARÉ, F Observation naturaliste, aidée par vidéo, de familles sous-prolétaires. Vers une méthodologie de recherche participante. in FONTAINE, PIERRE (Ed.) *La connaissance des pauvres* Louvain-la-Neuve: Travailler le Social et Academia-Bruylant p 431-448.
- KEENEY, BRADFORD P. (1983) *Aesthetics of change* New York, Guilford.
- LIETAER, GERMAIN (1992) Helping and hindering processes in client centered/experiential psychotherapy: A content analysis of client and therapist post-session perception pp 134-162 in TOUKMANIAN S.G. and RENNIE D.L. (Eds) *Psychotherapy process research*. Newbury Park, Sage.
- (MORENO JACOB) LEVY. (1914) *Einladung zu einer Begegnung*. Wien, Anzengruber.
- PINSOF W. M. (1988) Strategies for the study of family therapy research in WYNNE L.C. (Ed.) *The state of the art in family therapy research* Family Process Press New York. p 159-174
- POURTOIS, JEAN-PIERRE ET DESMET, HUGUETTE (1988) *Epistémologie et instrumentation en sciences humaines*. Liège, Mardaga.

-
- POURTOIS, JEAN-PIERRE; DESMET, H.; LAHAYE, W. (1992) La pratique interactive de la recherche et de l'action en sciences humaines. Communication au Séminaire Internat. «Action-Research for Educational Development.» Erice.
- SELVINI, MATTEO (1987) *Mara Selvini Palazolli. Histoire d'une recherche.* Paris, E.S.F.
- VON FOERSTER, HEINZ (1991) .Through the eyes of the other pp 63-75 in STEIER F. (Ed.) *Research and reflexivity.* London Sage

Student voices: discussions on trainer-trainee roles and relationships

Pirkko Hurme

Introduction

What is the best way to help a trainee acquire the skills of a psychodrama director and create herself a working identity? Which are the roles of a psychodrama trainer? These are questions that the trainers discuss with each other. In this article they are considered in the light of the trainees' experience. I invited a group of Finnish third- and fourth-year psychodrama trainees to 'The yellow Salon' to discuss the topic on two evenings. All the trainees had met with at least ten experienced trainers of different nationalities. These discussions, which all the trainees took part in from their own subjective viewpoints, are the origin of my article.

In this article I want to share my conclusions of our discussions with the trainee group and my own personal reflections on the topic. The questions I asked in the beginning became deeper and more complicated the more I reflected on them. I found more new questions than clear answers. So I will share our discussions, my enthusiasm, and my constant confusion in the face of the topic.

Discussions in the Yellow Salon

The starting point was a question to the trainees: What in my psychodrama director studies are the factors which have had a significant impact on you and your learning while training to become a psychodrama director, and what kind of expectations do you have of the trainer? The method we used was free brain storming. Some questions provoked new questions rather than answers.

The psychodrama trainees' comments identified the trainer as one factor in the training conditions, though a decisive one. Reflections on their

experiences and their hopes for psychodrama training brought forth many other factors which together with the trainer's contribution influence the training: the entrance requirements, the structure of the training program and the trainee's own optional choices within it, the division of areas of responsibility between the trainers (teaching of the method, theoretical teaching and exams, directing psychodrama therapy groups, tutorial guidance, division of duties between the main trainer and the other trainers, etc.) For this article I have selected primarily the comments that concern the trainer roles and the trainer - trainee relationships.

Responsibility for the training program Responsibility for the teaching situation

For clarity's sake I want to divide the areas of responsibility connected with the trainer role into two categories: responsibility for the training program and responsibility for the teaching.

1. The program co-ordinator (one person or a group of trainers) has a task assigned by the training community to get the trainees to learn the subjects in the curriculum. The responsibility is regulated in the training program and the planning work requires a clear understanding for the necessary and adequate conditions for a trainee's professional development to a psychodrama director. The planning solutions influence the teaching even before the trainer meets the trainee. The program co-ordinator's influence is conveyed by the trainers; occasionally the co-ordinator can also act as a trainer in some of the subjects.

2. The trainer in the classroom is in charge of the actual teaching. This role involves a case-by-case responsibility to produce learning on a certain subject. The trainer role requires an understanding of the case-by-case conditions of methodology learning. The trainer will see to the resources that the individual trainee needs in order to learn.

Sometimes the program co-ordinator acts as one of the trainers, sometimes as a background figure in charge of the program. Practical assessment of the final examinations involves confrontation where both these roles are prominent.

Both of the trainer aspects mentioned above were discussed in the Yellow Salon: the psychodrama trainees assessed their training on the one hand on the basis of their learning results, and on the other hand through their experiences of the training situation and the trainers.

Trainer roles in a psychodrama training group

How do the trainees assess the trainers? As psychodrama directors, as group therapists, as psychodrama teachers, as potential objects of professional identification, as human beings?

Thoughts from the Yellow Salon:

1. *Role model of a psychodrama director*: As a psychodrama director the trainer constitutes a professional role model for the trainee. She should represent high quality competence in her own field. Skills as a psychodrama director are naturally the most obvious evaluation criteria (for ex. the roles according to Kellerman, 1992: the analyst, the therapist, the producer, the group leader). The trainees assess the trainer also on the basis of the clarity of their theoretical frame of reference, psychological balance, and ethical principles:

- "In the trainer I see the result of my psychodrama training - that's what I want to be - or do I?"
- "Everybody has gone through a trauma, but a narcissistic or vulnerable trainer does not inspire confidence."
- "The trainer must be able to build a professional relationship with any trainee. Impartiality is essential, clique-forming and favoritism is unprofessional."

In respect to their work the trainees expected the trainer to be creative and spontaneous, inspired about psychodrama and teaching:

- "The director must always seem inspired and enthusiastic."
- "The trainer is a figurehead of the cause, knows how to direct, and enjoys it."

2. *Group therapist*: The main task of a training group is to help the trainee to grow to be a psychodrama director. In order to achieve this goal, the trainer herself occasionally directs psychodrama and acts as a group therapist. The growth of the trainee's self confidence and integration as a human being, and the learning of the psychodrama method, are inseparably entwined: "I wish to be accepted, even if wounded." As a result the psychodrama trainer has a double role: the roles of a group therapist and a training group director are a partially overlapping and alternately prominent during the training. The trainers frame of reference and the special field of psychodrama that is being taught regulate the prominence of the role of group therapist.

3. *Teacher-coach*: The trainee always sees the trainer also as her personal teacher, whose role is to support and encourage just her learning. The trainers task is to set an example, to give feedback, to confront, to encourage, to support, to sustain hope. The trainees have particular individual needs: "Firstly, the trainer must give the trainee what she wants, and secondly, what she needs."

Normally the trainee's dependency on the trainer lessens as psychodrama training proceeds. The gradual development of an independent director's identity and the growing cohesion of the training group diminish the trainee's dependency on her coach:

- "Anybody from whom I learn can be a teacher."
- "There is also unintentional teaching."

The trainee develops her own inner-coach as training proceeds. The training group becomes a collective extension of the teacher-coach role.

4. *A key role of the training group director*: The trainer is actually the supervisor of the learning process. Tasks include at least the following: 1. To inspire confidence, 2. To maintain the constructive working group level instead of basic assumption levels (Bion 1961), and 3. To develop autonomy in the group.

1. The trainer is the first source of confidence, but it should extend to the group and also become the trainee's personal issue. To achieve this the trainer must intentionally detach herself and give up being an object of dependency.

2. Within the training group learning is the primary goal. The training group director's job is to make the group work according to that goal. The group needs supervising and also facilitating when problems occur. Since no learning can take place without personal growth, occasional escape from the work group level is natural (Bion 1961). By interpreting the basic assumption levels the trainer helps the group to work further. even if the group returns to working level, in the individual level the trainee must be allowed to follow her inner rhythm of growth.

3. The group's development towards autonomy requires that the trainer takes the groups phase of development into the account. In the beginning the group is depending more on the trainer, later on it can autonomously support the learning. The trainer's job is to encourage this development and celebrate it. The Yellow Salon trainees said the support of their own training group had played a significant part in everybody's learning: "I felt like I had grown and changed just because the group was so great."

5. *Trainer as a human being*: The trainees also observed the trainer's non-professional qualities with curious interest, especially in the beginning of the training and when they met new trainers. The trainer's behaviour, clothing, age, and other similarities or differences to the trainees influenced their attitudes. Identification was intertwined with the learning methods. The trainer's personal qualities became landmarks by which the trainees tried to chart the unknown and to test the grounds of confidence:

- "I enjoyed meeting a good teacher so different from myself that normally I would never have felt any interest."
- "If the trainer behaves very oddly (against my expectations), it makes the learning harder."
- "It was nice to find similarity in a teacher."
- "In the beginning I found it hard to learn because the trainer was so much older than I, age made a difference."
- "The trainer must be intelligent, empathetic, balanced and able to laugh at herself."

As training progressed, Morenian role theory started to get more meaningful and gave means to assess the trainer's psychodramatic roles and to put them in the right proportion:

"You can always assess the trainer's personality, but you can assess the training only when you know something about it."

The trainee's phase of development - the trainer role

The trainees discussed their learning process critically and analyzed the different phases of development. In their opinion the trainer's initial task is to get the learning process moving despite the defence mechanisms. The trainer in situ gives the trainee what she is able to take in, and so the trainer's role is to confront: "The trainer is the one who makes me grab the liana and cross the ravine."

The further the training goes, the more the trainer role includes evaluation of performances, which culminates in the formal practical assessment. Getting a director's diploma is like getting a driver's licence - after that you can drive on your own. The evaluator role has been internalized, which makes more independent learning possible. Psychodrama directors often say that after the acceptance their learning really got going. A personal way of directing and suitable fields of psychodrama application are often found only after learning the basics.

The trainees of the Yellow Salon discussed at length the level of trainer's competence in respect to the trainees. Who could train beginners, how senior should a trainer be ? In the beginning of her psychodrama career the trainee needs more help than ever, both as a trainee and as a protagonist. Isn't that the phase when the most experienced trainers should be used ? On the other hand, if there is a huge difference of experience between the trainer and the trainee, even excessive processing does not always facilitate understanding:

- "I was very annoyed afterwards for not having understood the value of my first trainers."

- "I cannot analyze the experience, though I found it very meaningful, but remember details of the trainer's behaviour"

When learning the basics trainee is most receptive to the role models given by the trainer. The trainees noted that on intellectual level it is possible to learn the basics from anyone who masters them and knows how to teach, but on an experiential level everybody wants to have the best teachers in the world as their role models, and also the best therapist in the world !

The trainees take personal responsibility for the progress of their studies, but the structure of the training program may either facilitate or delay graduation. If the structure of the training program is obscure or offers too many of options, each trainee has to find her own structural answer to the question of how to learn:

- "How do I learn to study in such a way that I will graduate some day?"

- "There are so many good thing available, which ones are right for me?"

There is a call for tutorial roles to support the psychodrama training, even if a personal responsibility of one's own progress was accepted. This problem is caused by the variation of trainers, though a rich variety of role models was positively greeted.

Continuous studies under the same trainers were presumed to give one-sided models and expose the trainees to guru-worship and an uncritical disciple's way of thinking.

Trainer roles and structures of learning

The planning and an execution of a psychodrama training program involves such a numerous amount of tasks that it will always have to be carried out as a team work. The word 'trainer', as used by trainees, may broadly mean a person who plans the training, an administrative director of the training program, a teacher in the classroom, a senior trainer in assessment board, a personal supervisor, a tutor - or a combination of these roles. All training organisations have their own philosophies and

principles of the optimal combinations of these roles and their practical solutions. One person cannot be responsible for them all without role conflict. From the trainee's viewpoint it is very important to divide the trainer roles in a way that such conflicts are avoided.

A trainee views the training from her own standpoint: "where do I learn from?" In the beginning things were personified, one asked questions like "Who can I learn from?" and a bit more self assured "Who do I want to learn from?" The Yellow Salon trainees were experienced enough to ask: "What is the most efficient way of learning?" and answered with a number of training structures they had found useful:

- Master-apprentice approach was found useful because everybody studied at her own level but is free to make observations of other levels as well. By comparison the trainee can get a more realistic picture of her own progress.
- In a group with two trainers it is possible to observe not only psychodrama work but also cooperation, spontaneous division of duties and the trainer's reflections in a teaching situation.
- Being a trainer's apprentice/partner is a real stroke of good fortune, if one in addition to other observation has a chance to hear in a teaching situation the trainer's inner dialogue.
- Acting as a trainer's consecutive interpreter is a good way to learn psychodrama directing through identification. as the director's alter ego the interpreter can get into situations where she would'nt yet dare to go on her own.
- A piece of wishful thinking was to have one permanent trainer throughout the whole training program. Nobody had any experience of this kind of an arrangement, but it was assumed to ensure continuity between the different training modules, to speed up the coherence of the training group, and to facilitate the trainee's individual learning process. Eventual dependency and strong transference relations to this kind of a mother- or father-figure were seen as a possible drawback.
- If the trainer has no respect for the training structure, doesn't keep her obligations, or breaks her professional ethics, she abandons her trainer role, and so also the trainee will have to abandon hers. This critical viewpoint derived from the question "When has a trainer abandoned her role?"

The learning of head and heart

I have tried to write down the greetings of the Yellow Salon like a good secretary and an interpreter, who naturally, when putting the pieces together, now and then has to add her own interpretations in

order to keep the story readable. The story contains many things that are understandable by reason, but I would like to add something from the heart. On my old secondary school's 100th anniversary the orator said: "The best a school can give is refinement of the heart, a strong character, and a sense of justice and truth". In the words of a psychodrama trainee: "You ask who my teacher is ? My teacher will live on inside me".

The trainees of the Yellow Salon were: Piiu Alen-Vuorela, Eeva-Kaisa Heikkilä, Hanna Laurila, Taru Keinänen, Sami Pajunen and Tuuli Sydänmaanlakka. Thanks to everyone.

References

- BION, W.R.(1961). *Experiences in Groups*. London: Tavistock Publications.
- KELLERMANN, P.F.(1992) *Focus on Psychodrama. The Therapeutic Aspects of Psychodrama*. London: Jessica Kingsley Publishers.

The development of the trainee's own personal style

Pierre Fontaine

In the training of psychotherapists, as in the training of artists, two elements appear to be in contrast whereas in fact they complete and lend support one to the other: learning how to use the psychodrama tools and developing the person with his or her sensitivity and creativity, the person who becomes the master-tool.

We also consider that by necessity there is an analogy between the ethics of the relation with the patient-client and the ethics of the relation to the trainee during the training process which fashions the former relation. Thus, it would not be possible to train in directive manner for a non-directive therapy.

We believe it is preferable (ethical choice) that in psychodrama the patient find in himself or herself his or her ways of relating and living.

We can in therapy at times do a play with models, show how three or four other members of the group would try to solve a similar relational problem, but we always offer several models (three or four) so that the patient can create a fifth and sixth the way he or she sees it.

Similarly, in training, we do not wish to train to a single approach and then see our own style being cloned. Instead, we wish to help the trainee discover a style with which he or she will feel at ease in the relation to the patient-client.

We believe we do so by two means: on the one hand from the outside by the number of very different offers made to the trainee, and on the other hand by the attention paid to what may be forthcoming from the trainee, a listening for what is being developed within him or her and a mirroring the group for the way he or she appears.

Let us now see how this is carried out in practice in the course of the three phases of our training: (1) personal therapeutic experience, (2) the

didactic or advanced group and (3) the trainee's own practice under supervision.

1. Personal therapeutic experience

During this beginning phase of training, the emphasis is clearly on interiority, on the development of the future therapist's persona, rather than on externally providing elements of technique. It is a therapeutic experience via psychodrama, a liberation of one's creativity/spontaneity.

At the same time, it is nevertheless an experience of psychodrama which one lives and apprehends. There are interventions and ways of doing things which are appreciated and others which are less appreciated, ways of doing things or styles with which one is at ease or not, choices and values which one feels are important and one adopts and others which are put in question.

Also noteworthy, we usually but not always work with two directors in the therapeutic groups and with two trainers in the didactic group. Thus, there is not just one but two references. It is akin to family education: the fact of having two parents gives a young person the freedom to model his views on one or the other of the parents, or at times on neither.

Aside from the basic therapeutic group, we advise the trainee to participate in other groups, of psychodrama training or not, according to his interests. They concern bodily work, group dynamics, the clown inside us or psychodrama concerning the accompaniment of illness and death, bibliodrama, etc. In this way, the trainee broadens the scope of the training according to his or her interests and tastes.

2. The didactic group

Direction - In this more advanced group, the trainers direct psychodramas in the beginning of the year until the group has been formed, and then let the members of the group conduct each other's psychodramas, intervening normally only in the post-session phase, when the direction of the session is discussed. and very exceptionally when somebody is in danger.

The young trainee who joins this group will hence observe, in the beginning, other psychodramatists directing: the trainers and the more senior trainees. This prepares him or her to direct psychodrama himself or herself.

Discussion - During the discussion which follows the session he or she has directed, the trainee begins by evaluating his or her work together with the co-director (if he or she opted to take one). This is done in

the same way that the trainers are used to doing among themselves: talking about the session to share one's experience of it, evaluating the work, solving any cooperation issues and preparing for the future.

The trainers ensure that this evaluation covers the following points:

1. What am I happy with in the session I directed? Where did I feel in good form and felt I was being myself?
2. What am I less satisfied with?
3. Did I envisage or could I have envisaged alternative interventions?

Alternative plays - A period of time ensues during which these alternatives can be attempted by the trainee who directed the session under discussion. In these brief role plays, the protagonist is replaced by one of his or her doubles and follows at a distance the scene which is sketched. Other alternative role game sequences can be proposed and played by other members of the group. This way, the trainee observes yet more direction styles.

Co-direction - Certain trainees prefer to work on their own. A majority (three quarters) prefer to work together with a co-director or to try both ways. If they like to co-direct, we ask them not to resort to a turn system, but to choose someone with whom they will really feel at ease to direct psychodrama. The composition of a 2-member team requires to a certain extent equality of objectives and hence similarity but also a dose of complementarity and hence difference in means. It leads to greater self-consciousness.

Videoscopy - In the course of the didactic group phase, trainees direct 5 or 6 sessions per year. We ask them to videotape at least one session per year and to analyse it.

They may come and discuss with the trainer or with the entire group whatever sequences they wish to review. They thus confront their self-image with traits which they appreciate and others which are problematic, for instance "I see myself as rigid and aloof from the protagonist". This brings them back to images and life situations in the family or professional sphere, and can lead them to psychodramas.

Guest foreign directors - We have a tradition of inviting every year a foreign director to the didactic group. We do this when the group has found its cruising speed and believes has understood how to work, in February or March. For us and for the group it is a way to observe other ways of directing, to get more training, to relativise our own experience and to experiment with different approaches.

Evaluation - Towards the end of the year, the trainee himself, his or her peers and the trainers each conduct an evaluation of each other. We have made the method explicit in the chapter on Admissions in this

volume. For the evolution of one's personal style, it is an important moment: a moment of reflection, support and confrontation in an analysis of roles in a global view.

3. Trainee's own supervised practice

Own practice - After having directed psychodrama sessions in the didactic group, after having co-operated with experienced psychodramatists in the course of external traineeships, there comes a moment when the desire to find a location for the practice of psychodrama and the desire to run one's own group becomes manifest. One selects a partner and the pair approaches a supervisor to discuss setting up and starting up a group, one's own group. "I took over a discussion group of mothers of pupils in a German school in Brussels. It works well, but I would like to introduce role playing for the mothers who want to get more involved".

Supervision - During this phase, the beginner psychodramatist (and his or her partner if there is one) reflects on his or her practice through action, through drama, together with someone more experienced, more senior, who is accustomed to serve as a guide, as well as with other colleagues in the case of group supervision. This practice under supervision allows a trainee to refine his or her personal style, to increase its originality and creativity, to reinforce it and at the same time to make it more flexible. Supervision also allows for more in-depth treatment of particular cases and situations, directs attention to the risks involved and hence increases freedom: it allows trainees to trust their intuition more.

For the supervisor, this work is often also creative and pleasant. It is not a question of teaching young people to fall in and toe the line, but of seeking together with young people - always different ones - what to do in many varied contexts and how to go to the limit of oneself and sometimes even further, into unexplored territory.

Together they may ask themselves for example, why not run 3 or 4 role play sessions with the new cleaning ladies of the psychiatric ward, who confront situations they cannot understand and for which they do not know how to react. Whose agreement is required? How is the proposal to be presented to them? Where do we place the limits?

Supervision also helps to define the young psychodramatist's style or way of working in relation to that of colleagues or authors. "Like Cuvelier, you attach importance to operating a distinction between interactive drama, i.e. realistic interaction, and a more subjective psychodrama" or "Like Corsini, you attribute much importance to the patient's working through between sessions", etc.

The supervisor can also provide theoretical references which allow the young psychodramatist to identify foundations for his or her way of doing things. This is normally pursued further in the thesis written by trainees who wish to obtain recognition.

Recognition - Trainees who wish to obtain official recognition by their peers prepare and defend a memoir describing their own practice. The memoir describes their approach to psychodrama and their thinking about the method. It incites them to reflect, to question themselves, and to justify their approach. Defending their memoir in front of a jury and then presenting it to a wider audience of psychodramatists also means becoming better known, with one's style.

Discussion

Evolution - We have observed, at various moments of the training process, what elements can reinforce the trainee's personal style. To conclude, we would like to highlight the development which has thus been produced.

1. In the therapeutic group, emphasis is on the person, on the future psychodramatist's psyche, on the liberation of his or her creativity and spontaneity.

2. In the didactic group, the trainee tries to direct a psychodrama which "stands on its feet", which "walks" i.e. functions. He or she does so by imitating his or her elders, in his or her own way. He or she is especially preoccupied with performing, with holding out, and with the way he or she performs, with putting in a good performance according to the rules of the art. The trainee is trying out the tool, and trying himself or herself out with the tool. These experiments lead to self-questioning, to questions about values and choices, and the trainee may then want to work on these via psychodrama.

3. After having worked as an assistant to a practitioner, the trainee begins his or her own independent supervised practice. In this phase, the tool is integrated and progressively becomes an extension of oneself, and the trained psychodramatist's main preoccupation will be the protagonist and the results of his or her work.

We have used the metaphor of the artist's or artisan's tool, and also the one of standing up and walking: there is an analogy with the child's development:

1. At 9 months, a child is busy constructing himself or herself, eating, moving about and crawling, in view of later walking.

2. At 15-18 months, the child learns to walk and enjoys it even though he or she sometimes falls. It is walking for the pleasure of walking.
3. At 3 years, walking is acquired. It is no longer a pleasure in itself, but a tool to go somewhere (go and see the ducks) or to go towards someone.

The trainers' style - It would of course be naive to think that our way of doing things allows the trainee full freedom to develop his or her own style without having to fight for its acceptance. I believe the team of trainers also has its own style, even if it consists of promoting the trainee's style. In the composition of our team, there are considerable differences which are rather well respected, but also common values. It will be more difficult for trainees to develop and obtain acceptance of styles which go against the team's fundamental philosophy.

We are however partially blind to our own style, in the same way that we do not fully see our own way of life. We need to travel and change scenery in order to realise the peculiarities of our own way of life, to understand both its charms and its pettiness. We need contact with the way Latin Americans experience the passage of time and contact with the extended African family to realise our "monochronicity" (E.T Hall) and our individualism.

In the same way, in psychodrama we need to compare styles with other practitioners in order to say "I like this, I'd like to go in this direction" or "This doesn't suit me, I've made other choices". We need an echo from foreign practitioners who are used to other styles, we need their questions, their praise.

But we can also reflect by ourselves or as a team about trainees with whom we have difficulties, about styles which we tend to believe serve personal needs and about styles which we admire.

Kellermann (1992: 165) deals with trainers' style in a chapter on processing and distinguishes two extreme types of trainers: supportive trainers and critical trainers.

1) "Supportive trainers give mostly positive feedback, emphasising the strong side of each student's work, providing a climate of unconditional acceptance. They formulate their comments carefully, for example communicating criticism in terms of possible other ways of directing, ... Such trainers develop a sense of confidence".

2) "Critical trainers are more difficult to satisfy". They have recourse to external evaluation and "believe that straightforward and honest criticism is the best way." Depending on the person, "they arouse either admiration or rebellion".

Kellermann says that the two attitudes, support and criticism, are both needed. They may be provided by the same person or by a complementary pair of trainers. He compares the two attitudes to the role played by parents: "mothering" and "fathering".

This text by Kellermann engages our interest, because we partly recognise ourselves in his description. We do not give unconditional support, but we do attach importance to providing positive feedback. Thus, during the discussion which follows a session directed by a trainee, I strive to mention at least three positive points. And I allow the trainee who has directed the session and the other members of the group to try out alternative plays.

Where is the confrontational aspect? The trainee is confronted with the teachings and the texts we have provided. For example, we have written that there are two major indications for role reversal: the information phase, at the beginning of the session, to get the antagonist going and the empathy phase, at the end of the session, to allow the protagonist to enter into what has actually been lived. One needs to reflect and find justifications; the person who can identify a new, valid indication following a spontaneous role reversal is praiseworthy indeed.

In my view, confrontation ensues by just letting the trainee who directs a session face reality. As a trainer, I abstain from any intervention during the whole session. After the pause, the trainee and his or her direction are at the centre of the processing session. The trainee director will then face the group of colleagues and face the successes and difficulties of his or her play. The process begins with a self-evaluation by the trainee who states and explains what he or she found satisfactory and unsatisfactory. This is the basis on which we then conduct the analysis of the process. The trainee then confronts the group, whose members identified with him or her but also with the characters of the psychodrama. They want to help their comrade, but they also want to expound their ideas: "Wouldn't it have been possible to ..."

The trainer's task is to allow everything to come out, and to transform the suggestions and criticisms into action, into a play, by means of a question: "How would you have done it?" There is also the reaction of the protagonist, but he or she plays a limited role here: the protagonist stays in the background, working off the session, and observes the alternative scenes mirroring him or her. In general his or her replies to questions are brief.

There is thus co-existence of empathetic support and confrontation of reality. We find it hard to separate them; only supportive parents and trainers have the right to be demanding. When the training is over, I

believe the only support and strictness which will stick are those the trainee will have learnt to give himself or herself and require of himself or herself. Therefore, I believe the essential aspect of our way of doing things is the question asked by the trainers after a trainee has conducted a session: "What are you satisfied with? What are you less satisfied with? How would you change it?" and the verbal and dramatic dialogue involving the group and the trainers which follows.

References

KELLERMANN (1992) *Focus on Psychodrama*. London, Kingsley.

From one top to the other

Lolita Lopez

*"I never asked myself why I climbed
because I never asked myself why I lived."*

Erhard Loretan¹ *Les 8000 rugissants*, p. 20
Fribourg, Suisse, La Sarine (1996)

The star of the shepherd

I was first introduced to triadic² psychodrama by Professor Anne Ancelin Schützenberger in October 1987, at the age of 22, at P'SOMATICS³. I was then studying for my Degree in Psychology at the University of Provence (Aix en Provence, France). I was going on with the cursus I had started in Nice University three years ago... It was the College beginning of the year and we were many in the first year of Psychology sitting on the benches of lecture room N°84 waiting for the first conference of clinical and social psychology. When the professor came in, it was such a surprise for me to see a very elegant lady wearing a university hat, one of those which are not often seen, one of those worn for special events.

I was so pleased that a university professor had felt like wearing such a hat for us, young graduates, new students. That is what she had explained to us at the start of her lecture on the theory of roles.

Anne's special hat was not my only surprise. I could soon realize she had a peculiar way of getting the students interested, a real talent for telling stories. She would speak about serious matters without using a solemn tone but very spontaneously.

I have never seen Anne lecturing in college with the help of written notes. I have never seen Anne reading notes to enliven a conference. She has always adapted herself to her audience by feeling the reactions of her public and inviting them to participate.

In University, she offered the audience to listen to the story which was about to be told, in a vivid and friendly way by introducing a slight hint of mystery in her speech, a hint which could but make us curious : "I am going to tell you the story of the horse that is able to count".

Just imagine a first lecture of psychology in College, in which someone tells you about the unbelievable tale of a counting horse !

The horse's master asked his horse to count, and the horse tossed its head to point the expected number without the direct visible intervention of its master. A more thorough study of the interaction between horse and master could reveal that the animal understood the non-verbal signals expressed by the latter. The horse knew when it had to stop tossing its head not because it had a "good head for maths" but because it had perceived something in its master's behaviour which was different and meaningful so it stopped.

Anne's lecture invited us to leave aside beaten tracks and throughout an intellectual discrepancy she suggested by her demonstration to be curious about everything and sure about nothing, to explore what seemed to be obvious to go beyond the simple manifestation and catch a little bit of the unknown in an attempt to understand and explain it. It is so easy to be aware of this in an extract of a lecture recorded on tape (07/11/1988).

"I am going to take another example which you know too. Salvador Dali wrote in his memoirs that when he was a child, he very well knew who Salvador Dali was, it was his older brother dead and buried on the tomb of whom flowers would be brought. There was a retrospective of Dali's paintings at the Centre Pompidou in Paris and a video tape showing that when he was a child he had started making faces, wanting to show off just to be considered as different from his dead brother, i.e. just to prove that he was alive. I would like to remind you that in the famous Millet's painting called 'l'Angelus' there are a man and a woman praying in the evening during 'l'Angelus', in a field. The two people are bending over a basket full of potatoes. In Salvador Dali's retrospective we could see he had painted forty-four times Millet's 'Angelus'. Forty-four paintings mean a lot. Someone had the idea of "X-raying" Millet's Angelus. A 'pentimento' could be seen as they say in Art, i.e. a repentance. There was a child's coffin beneath the visible layer. Millet's correspondence was found and in one of his letters the painter said that when he was going to exhibit his work, a friend of his came and told him that painting was far too sad , so sad he could never sell it. In two minutes, to cover the child's coffin, Millet painted a basket of potatoes. When Salvador Dali knew the story, he said he had always suspected death and a child's death in the scene. Maybe it is because he painted the painting forty-four

times and because he acted like a buffoon that he managed to survive." (personal notes taken from the lecture on the substitute child. Nice University, November 7th 1988).

Like an anamorphosis, she offered us to abandon our point of view and through this shifting of thought she wanted to enable us to have a glimpse of another reality. There is no certainty and "we are eventually, in some way, less free than we suppose"⁴ she wrote in her last book, a best seller.

All this meant for me that the non verbal communication completed and sometimes contradicted what the words and language tried to signify : "Between individuals there take place, on the non verbal ground, exchanges at least as important as those taking place through the means of words only, for the verbal communication, whether oral or written and socialized is stamped with learnt roles and sometimes interiorized reserve, whereas non verbal communication, greatly corporeal, evading more the social rational control and the consciousness (the 'sur-moi' as one might say) can express more often the total being 'l'étant', the deepest 'en soi', individual and rational "⁵.

Further to these lectures, I involved myself fully in the study of non verbal communication by reading most of the books proposed on a very well-stocked bibliography of her classes⁶.

I would spend hours in the library, with my friend Emmanuel Rosa (who has become a psychologist too) to observe the other students, to put into practice what made us already enthusiastic, what we learnt through her lectures and her books.

After a year of medical studies in Paris, nevertheless continuing psychology and knowing I could not go back to Nice (the social clinical psychology DESS being done away with) I registered in Aix en Provence and discovered there were quarrels in the different departments of Psychology between the psychoanalysts and the other members.

Still in the perspective of what I had learnt from Anne, I decided to write my "Master's thesis" on a difficult subject - psychosomatics and cancer. I must admit that my work was badly received. I bore the cost of my university commitment and I was denied the access to the DESS (authentication of the title of psychologist)

Anne Ancelin Schützenberger had just written a book full of hope to help the patients struck down by cancer to go on living, surviving⁷. That book met a great success with the public and health, helping relationship professionals. But that kind of hope was not part of the programme of the studies in the clinical and pathological department in Aix en Provence. I thought her approach was innovative and I applied it more or less

secretly. The psychologist in the cancerology department had given me the advice not to talk about that practice. Besides the classical psychological care I asked the patients to achieve periods of relaxation and visualisation to help them endure their difficult and heavy treatments. I offered them to figure themselves in the future, to imagine how they would be in one month, in one year and what they could do to be still alive and in better condition then. I had not been taught this sort of things at all in Aix en Provence University. I was accused of taking too active a part with the patients and I was told I had nothing either to expect from the patient or to suggest him but I had to propose a psychotherapy structure in the long term. However, in a cancerology centre, time is measured. I was dealing with a seventeen year old patient called Pauline. One of her legs had been amputated and she was undergoing chemotherapy treatment, which she tolerated badly.

The 'genosociogramme'⁸ I asked her to draw revealed that the misfortunes in her family happened in winter. Her father «a strong man" who was a baker had died young, at 25 in a car accident in February 1975. Pauline was three years old. Her aunt had died at 38 from leukemia in January 1986. Following this her grand-mother who could not bear her daughter's death committed suicide in January 1986. Pauline told me she had not practised any sports in High School for three years because she was weighing 91 Kilos (more than 14 stones). She had told me her father was a 'strong' man. A very strict diet made her lose nearly 5 stones (31 Kilos); she was then 16 years old (1986). At that moment her ankle began to be sore. In 1987, she sprained it in December. For three years she had disregarded the symptoms of her painful swollen ankle. In 1988, the Doctors found an osteosarcoma. After several chemos, her right leg was amputated in January 1989. Her mother, who was a cleaner, used to tell her she must go on studying to get out of her condition. At first, school friends would bring her homework. Then they did it no more. It was very important for Pauline to keep on studying. The fact she was hospitalized for a long time was an impediment and a threat for her. Her mother also used to tell her : "If you die, I'll die too", getting herself ready to follow the same destiny as her own mother (who had committed suicide when she had learnt her daughter's death). It is true that I encouraged Pauline to get in touch with her school fellows. I offered her my help in this direction (I was working in a High School nearby). I did some psychodrama with her. She was I think my first client. I suggested that she might "abandon" her amputated leg, that she might say "farewell" to it as I was learning to do during my training to psychodrama with Anne.

But my way of doing particularly failed to please a University Professor who found my process unwarranted. He penalized me and made me change some parts in my Master's thesis, threatening me to object to my application for the DESS if I did not obey. My research tutor, Georges Rouan, found that inadmissible but, however I did it and it was of no use because the committee discarded my dossier. And yet, Georges Rouan told me my case had been very much discussed. I am quite amused today to imagine the hostility of some of the members and some other ones defending this atypical file. On behalf of this failure, a little something had happened, resembling a shift, a kind of thaw in the minds of these College Professors. When I asked the person responsible for the committee an explanation for the refusal of my application, she answered she had received the file like a "punch in the face". Today still I don't know what that meant. What I am sure of when reading the notes I took at that time is that I do not regret the choice which was mine when I decided to work using Anne Ancelin Schützenberger's march of thought. I do not regret the risk I took which involved my professional future life⁹. Fortunately, I had started my training in psychodrama with Anne. Then I learnt the movement, the feelings, the memory bursting in through the bodies, the shouts or silences as well as the breathing, the colour of the flesh and the sensation of being sheltered in a welcoming group with an exceptional psychodramatist always attentive to the members, to the protagonist, to the 'auxiliary-egos', a psychodramatist who was capable of sending back to every one a part of something they had all witnessed. I have learnt to listen to the dreams of the participants and of course to think over the fundamental freudian concept, transference and its analysis.

Anne is inflexible with regard to the framework offered for the training. She never has lunch with her trainees, doesn't say 'tu' to them, doesn't kiss them and every time she is questioned directly as a person in the group she answers from the analysis of transference. I have never seen her performing about herself, stealing the trainees from their roles in theatrical demonstrations with aesthetical effects. On the contrary, she is always there to offer a space to those able "here and now" to grasp with words or silences, with their bodies, with their tears, a further aspect of truth. Some people choose a way of living which will often take place in an 'in-between', on the edge of a discipline or another, in the linking more than the "un-linking". It appears to me that Professor Anne Ancelin Schützenberger is one of these persons. After University studies in France, she decided to go to the U.S.A. for a training during several years. She had then the opportunity of meeting J.L. Moreno at Beacon (New York), James Enneis at St Elizabeth's Hospital (Washington D.C.) and later on Ervin Goffman, Ray Birdwhistell, Albert Scheflen.

Enriched with what she had learnt in France and in the States in the realms of psychology, psychoanalysis, group dynamics, psychodrama, non verbal communication, social clinical psychology... She makes of it all a synthesis for her practice of psychodrama which will be called triadic psychodrama. In faithfulness to J.L. Moreno, she will never split with him and never write her name first instead of his. Anne asks her trainees to continue their studies and make a Ph. D. I chose to make mine in the clinical and pathological psychology department at Paris XIII University with as a tutor for my thesis Jean-Jacques Rassial, a College Professor and a Psycho-analyst. The subject of this thesis is the taking of risks and the feat in sport activities. I am particularly interested in Himalayist mountaineering. At a high altitude, more than 7500 metres (roughly 22500 feet), this area hostile to man is called by the alpinists the 'death zone'. The lessening of the oxygen quantity in the air has for consequences a physiological distress in which the vital functions are severely tried. The least mistake is sanctioned by a fall and fall implies death. The intensive cold (down to minus 67°C roughly minus 89°F) brings the subject to a stand still and devitalizes him, he who struggles not to fall into quiet sleep. The body is submitted to partial agonies and becomes a burden which slows down the mountaineer's progress towards the top. And yet, at this altitude, no one can stay for a long time, and sometimes going backwards is also impossible. One ascent out of four ends with the death of a mountaineer¹⁰. This physiological distress reminds us of the one experimented by the nursling (infans) when his vital needs are not immediately satisfied. Is the mountaineer's attempt to free himself from natural laws (vertigo, cold, hunger, sleep, pain, clock time) in putting himself to the test not a will of mastering satisfaction, lack, need? To go where no one has gone before, to give one's name to a way just opened in a mountain... Is all that not a call around the inscription in the chain of generations?

Without going further in the psychopathological interpretation of such a process, I would like to establish a parallel between the taking of risks for these exceptional beings that the Himalayist mountaineers are and the taking of risks in professional realm.

*«All my life, I have been in search of friends who would
not first exploit me then betray me" p.190*

Sigmund Freud, Karl Abraham, «Correspondance"
(1907-1926), Paris, Gallimard

Psychodrama, a long adventure

Anne Ancelin Schützenberger started sociometry - with her husband - and psychodrama as early as January 1951 with Rosemary Lippitt at Ann Arbor (Michigan University) then with J.L. Moreno at Beacon in March 1951. She left in 1950 for an adventure which is still going on ; she has never stopped travelling all over the world, transmitting what she had learnt during her many years of training. That was what had been asked of her as a beneficiary of the Foulbright Foundation scholarship (named after the Senator who had it voted)¹¹ Anne worked at the CERP¹² (being part of the Department of Work) for more than 25 years. Her Director used to tell her that she would never be allowed to start psychodrama in France and that nobody would ever be interested in it. He was wrong, of course. When she got in touch with Jean Maisonneuve at Paris University to offer him to develop psychodrama, he answered her : "Madam, we do not need you !" Anne had the impression when she got back from the States that she had set every French person against her, that she had to catch up with the others. She was nicknamed «l'Américaine». She needed a lot of courage and tenacity to keep on going her way. She used her holidays to go back to the States and pursue her trainings. She often accompanied J.L. Moreno in Congresses and Conventions. She did it for more than 20 years. She was his «Assistante" a very long time. When she was back from the States, she helped to create in Paris, in 1952, the Research Centre in Human Relationship, with Father Pierre Piprot d'Alleaumes, op. a Centre which worked during three years.¹³

The project was ambitious and should have lasted at least fifty years. The future was secure, it was an "adventure in safety" according to Pierre Piprot d'Alleaumes. But the centre closed its doors and could not resist the attacks of Gregory Zilboorg, a New York psycho-analyst, who stepped in to get back the credits they had been granted. Anne's library, which she was then making up - one of the most complete in Europe - was sold by weight.¹⁴

She just managed to find her job back at the CERP, after a sabbatical year. On J.L. Moreno's request, Anne created then unofficially the French Group of Studies in Dynamics Sociometry of Psychodrama (Paris 1954) with her Psychology Professor Juliette Favez Boutonnier, with whom she

prepared afterwards her Ph. D. For eight years, she taught there and had Psychodrama taught and got a Foulbright scholarship in order to make the Psychodramatist James Enneis come to Paris in 1958. She considers him as her principal trainer to Psychodrama. In 1956, she met Margaret Mead at the International Congress of New Pedagogy at Utrecht (Holland). Bernard Honoré was a participant in the psychodrama group Anne organized and he asked her to come and form the staff of the Parents' School (Paris instructors), then form the trainees of the "IFEPP", a Training Institute still existing. At the same time, Anne rented small theatres in Paris to receive her training groups as early as 1954-55. It was then that Françoise Dolto started sending her some clients (doctors and teachers).

During the Group Psychotherapy Congress taking place in 1963 in Milan, Moreno decided that Anne would organize the First Congress of Psychodrama in 1964 in Paris. She would be the general secretary. Anne, in some ways, had reached a mountain top, but she did not know it, she did not realize it. There is an anecdote which proves it. For that Congress she had called a very good orchestra to animate a ball. After forty minutes, she wondered why no one was dancing. She was asked by her neighbour to dance, accepted his invitation and so "opened the ball". Then, everybody stood up to go dancing too. She had not realized that she was the one who must go dancing first, she was the one expected, she was already a great lady acknowledged by her peers. The Congress was a big success with the participation of 1300 people and 32 countries being represented. Anne had agreed to organize it and had taken risks. Nothing could warrant there would be enough inscriptions and she had no subsidy.

When the Prague Congress in 1968 was compelled to move in a mad rush to Austria, the receipts cashed for Prague could pay the organization expenses of Prague but not those of Austria. Anne decided to ask for an important loan at her bank to pay the deficit. She did not know what the responsible persons had decided at the time of the moving out of Prague. Anyway, she had to reimburse the loan for ten years. She did not hesitate to take this financial risk. Today still, Anne does not even know what happened in 1968. She did not appeal to her psychodramatists' "family" to help her pay the expenses of the Congress but she asked her psychodramatist friends to invite her to give conferences everywhere in the world. Once again, urgency compelled her to stand on the foreground of the stage and eventually made her become one of the greatest worldwide known psychodramatists as well as an internationally acknowledged trainer.

If Anne did not realize she had become a high authority in the world of psychodrama, it is also because she had not looked for such a thing. That was not her will. What she wanted above all regarded her private life. The apex for her was the acknowledgment of her husband. That was what happened since Marcel-Paul Schützenberger who was the "father" of the theory of codes of variable lengths (1958) became one of the greatest theoreticians about information (Mathematics thesis in 1953), a Professor at Harvard, a member of the Academy of Sciences, the author of more than 150 scientific publications. At the time of the misadventures of the Psychodrama Congress in Prague, Anne was appointed at Nice University which had just been built. That was an opportune event because she had already previously asked the CERP for two sabbatical years so she could send in her resignation.

Anne considers that due to these professional choices, her University career was delayed for ten years. Nevertheless she also says she did not wish to become a College Professor. Her husband and J.L. Moreno did want that for her. She wanted to teach Psychodrama at University but, there again, the University Dean forbade her to do so. She complied with the order but that did not prevent her from organizing «psychodrama demonstrations» in the large lecture room of the College during more than twenty years.

She began to receive her groups of training at her flat in Nice, on Mondays. She created the Society of Psychology in Nice and invited Diana and Luis Everstine, Paul Watzlawick, Moshe Feldenkrais, and many others. The associations and publications of which Anne was at the very beginning are numerous; yet they often passed into some other tactful or tactless hands.

Anne has always known in her life what taking risks meant. She does not say much about her commitment in the M.L.N. Combat (National Liberation Fight Movement) during the Second World War. She joined the 'Resistance' when she was 22. For those who cannot remember what it means, I remind them that France was occupied by the German. A great many persons had to flee German repression or offered vigorous resistance to it. If one member in a family was arrested, all the others were searched too. After the arrests came deportation. After deportation there was death. That happened to Anne's father, a resistant, arrested, deported, who died in the train transporting him to death.

Very early, at the peril of her life, she carried arms and messages. She sometimes found herself in very difficult situations. She says that once she was in Monaco train station with a suitcase full of guns. Her mission was to go through the police controls. The French militia were there too. Trying her luck, she asked a police officer to help her to carry her case,

pretending one of her feet was sore. She crossed the line of militia men accompanied by the policeman. If they had opened her case, she would have been executed. Another time, a Waffen SS soldier asked to see her documents and her grandparents' name to check her identity. Her card was fake but she handed it to the soldier. Anne told him he could have everything checked for she was able, without checking anything, to know all about him by reading the lines of his hand. As he was showing her his palm so that she could foretell his life, she managed to get her ID back and imagined his fortune. She got out of it like that. Afterwards, other soldiers came for her to predict the future but she was frightened by their requests and she decided to hide and leave. Later, in 1960, she went sailing with Alain Bombard, the famous navigator, and she often found herself in freezing cold water because of many overturns. She was in Venezuela, in 1965, as a key note speaker in a Congress when the organizer had a sudden heart attack in the middle of a discussion. Having to wait either for his recovery or for his funeral, Anne decided to try 'plane-hitching' from Caracas airport to Amazonia and she met on board tiger hunters and gold prospectors who were unknown to her. She wanted to meet the Indians - head shrinkers - and see the waterfalls. In 1970 she accompanied Bedouins across the Sahara desert. She admired Margaret Mead and these trips into the unknown were her ways of tackling anthropology.

Anne often says she managed to catch hold of her luck, never refusing what happened to cross her path, by chance, never remaining stuck, with no answer in front of adverse circumstances but capable of finding resources owing to her spontaneity.

This is also what characterizes high-standard Alpinists who survive their expeditions. These are the ones who still trust life when they are obviously moving away from it at every moment. Paradoxically, they are invested with a will of surviving which gives back to life its exceptional aspect and frees them from the anguish of death. Using "Winnicottian" language I would say the catastrophe¹⁵ having happened, there is nothing more to dread. Life can begin. This "re-birth" is the very starting point of psychodrama. It is also the reason why Anne invites all the trainees she forms to get experience as a professional in the psychiatric field and to undertake psychoanalysis, as well as long serious extensive studies. She also acquired this closeness in training from James Enneis in Washington. As she found unclear the rare books written about psychodrama she started writing some. She also attempted to make things clearer by giving shape, enlightening and translating into French J.L. Moreno's texts. Her *Manual of Psychodrama, a Précis of Psychodrama* (1966)¹⁶ has been translated into eight languages. In 1999 a

new Edition of this book - which is known all over the world - will be published. This new issue will valorize the psychodrama she has been using and teaching from the beginning, the triadic psychodrama.

Notes

1. Erhard Loretan is the third alpinist in the world having succeeded in October 1995 the ascent of the fourteen mountain tops higher than 8000 metres (more than 24000 feet).

2. According to J.L. Moreno, the triadic psychodrama is all together psychodrama, sociometry and group psychotherapy. According to Anne Ancelin Schützenberger, it can be summed up in three names - Freud for psychoanalysis, Lewin for group dynamics and Moreno for psychodrama, with furthermore the addition of non verbal communication study.

3. P'SOMATICS has been existing since October 1985. It was created by Catherine Mesnard, one of Anne Ancelin Schützenberger's students. Anne did a lot to help this new private institute to be born and go on living. I began to rule it in 1990.

4. *Aïe mes aïeux*, Paris, D.D.B, 1993 (1998) engl. transl. *The Ancestor Syndrome* London, Routledge, 1998.

5. *Contribution to the study of non verbal communication*, Paris, Thesis Publication Office, Lille III University and Champion Bookseller, editor (1976), p.13 (French).

6. The students dreaded the exam at the end of the year because Anne was very demanding. She wanted them to know how to fill in a reading form appropriately and to read all the suggested books. They were many...

7. *Vouloir guérir*, Paris D.D.B. 1985 (1996).

8. Family tree on which the person notes down the important events in his/her life, family, friends. Developed by Anne Ancelin Schützenberger in her book "*Aïe mes aïeux*" (cf. note 4).

9. I finally passed my Clinical and Psychological Diploma (DESS) in 1996 at Nice University. From 1990 to 1996, I continued my training to Psychodrama by being an observer of the groups animated by Anne Ancelin Schützenberger at P'SOMATICS.

10. Statistics given for the "K2" by Benoît Chamoux a famous French alpinist, in his book. He himself will disappear at a high altitude in October 1995 as he was attempting the ascent of his 14th mountain top, the Kangchenjunga (8586 m) *Le Vertige de l'Infini*, Paris, Albin Michel, (1988).

11. Anne also got the Soroptimist Prize and the one of "Help allied to the Resistance".

12. Centre d'Etudes et de Recherches en Psychotechnique-Psychologie: Centre of Studies and Research in Psychotechnics - Psychology, created in 1947 by André Ombredanne. That centre depended on accelerated professional training for adults, F.P.A. and the National Centre for Research.

13. Anne was a trainee in the United Nations. She made a conference which particularly interested Father Piprot d'Alleaumes. That conference, quite bold and original, was about the psycho-sociological causes of the starting of the Korean war.

According to her, the fact that the United Nations had been relocated in larger offices did no more allow the delegations to meet by chance and thus resolve conflicts. Pierre Piprot d'Alleaumes appealed to her to help him with his project. She also helped him to create the Centre of Studies and Human Relationship in 1951-52 in Montreal

14. In the following year, Pierre Piprot d'Alleaumes had a heart attack and died, and Gregory Zilboorg died of crushing cancer.

15. Winnicott D.W. (1975) *La crainte de l'effondrement, Figures du vide*, *Nouvelle Revue de Psychanalyse*, n°11, Paris, Gallimard.

16. *Précis de psychodrame*, Paris, Editions Universitaires, 1966(1970) (exhausted) This text was established from the classes she gave while she was in Canada. *Introduction to Psychodrama : Moreno's saga*. Montreal, Centre d'Etudes en Relations Humaines, 192 F. (ronéo), 1962

INDEX OF AUTHORS

Bernhard ACHTERBERG 43
Anne ANCELIN SCHÜTZENBERGER 25
Giovanni BORIA 221
Jörg BURMEISTER 275
Nifont DOLGOPOLOV 67
Ildiko ERDELY 173
Pierre FONTAINE 99, 111, 289, 309
Jutta FÜRST 209
Maurizio GASSEAU 187
Ingrid GÖRANSSON 251
Göran HÖGBERG 163
Pirkko HURME 301
Marcia KARP 201
Peter Felix KELLERMANN 117
Elisabeth KÖBERL 157
Dorothy LANGLEY 93
Grete LEUTZ 39
Lolita LOPEZ 317
Graciela MOYANO ROJAS BERMÚDEZ 243
Chantal NÈVE - HANQUET 111, 269
Elke NORDMANN 157
Renée OUDIJK 145
Gábor PINTÉR 61
Eva RØINE 125
Jaime ROJAS BERMÚDEZ 263
Antonio ROMA TORRES 131
Adeline SALOMÉ-FINKELSTEIN 141

- Hannah SALOMÉ 141
Wilma SCATEGNI 189
Ella Mae SHEARON 169, 217
Galabina TARASHOEVA 55, 59
Christine VAN DER BORGHT 269
Leni VERHOFSTADT 75
András VIKÁR 233
Cristina VILLARES OLIVEIRA 131
Monica WESTBERG 257

BERNHARD ACHTERBERG
 ANNE ANCELIN SCHÜTZENBERGER
 GIOVANNI BORIA
 JÖRG BURMEISTER
 NIFONT DOLGOPOLOV
 ILDIKO ERDÉLYI
 PIERRE FONTAINE
 JUTTA FÜRST
 MAURIZIO GASSEAU
 INGRID GÖRANSSON
 GÖRAN HÖGBERG
 PIIRKKO HURME
 MARCIA KARP
 PETER FELIX KELLERMAN
 ELISABETH KÖBERL
 DOROTHY LANGLEY
 GRETE A. LEUTZ
 LOLITA D. LÓPEZ
 GRACIELA MOYANO
 ROJAS-BERMÚDEZ
 CHANTAL NÈVE-HANQUET
 ELKE NORDMANN
 RENÉE OUDLIK
 GÁBOR PINTÉR
 EVA RÖINE
 JAIME ROJAS BERMÚDEZ
 ANTONIO ROMA TORRES
 ADELINÉ SALOMÉ-FINKELSTEIN
 HANNAH SALOMÉ
 WILMA SCATEGNI
 ELLA MAE SHEARON
 GALABINA TARASHOEVA
 CHRISTINE VAN DER BORGH
 LENI VERHOFSTADT
 ANDRÁS VIKÁR
 CRISTINA VILLARES OLIVEIRA
 MONICA WESTBERG

The first part of this book starts with a description of the development of psychodrama in Western Europe. It then focuses on two current aspects of this development: psychodrama training in Eastern Europe and in the universities.

The second part, which is weightier, deals with subjects related to the elements of the psychodrama training curriculum, from admission to certification. The subjects range from the experience of the therapeutic group to the didactic or advanced group where trainees conduct sessions themselves, the phases of more independent or specific practice, supervision, research during training. Last, an echo by alumni.

The Federation of European Psychodrama Training Organisations (FEPTO) is recognised as an international association (under a 1919 Belgian law). It brings together the various institutes and bodies providing psychodrama training and/or certification and through these trainers of Europe and the Mediterranean area.

Its members meet annually: Stockholm 1993, Oxford 1994, Leuven (Belgium) 1995 and 1996, Sulzano (Italy) 1997, Diez (Germany) 1998, Seville (Spain) 1999.

Through this book, the members of FEPTO intend to honour their doyenne Anne Ancelin-Schützenberger for her pioneering work. She brought Moreno's psychodrama back to Europe where it was born.

This book affords FEPTO members the opportunity to present reflections on training, in view of promoting a wider exchange of views.

FEPTO PUBLICATIONS

Herestraat, 21
 B-3000 Leuven
 BELGIUM

ISBN 2-930286-05-9
 EAN 9782930286051