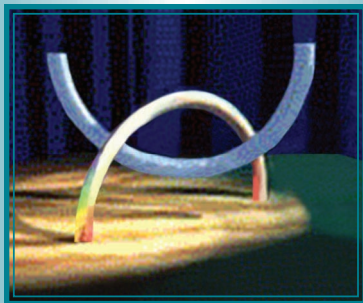




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About This Journal

The Journal of Psychodrama, Sociometry, and Group Psychotherapy publishes articles and brief reports, including research, case studies, practitioner's techniques, and contributions of spontaneity and creativity, as well as book reviews. Our journal provides a window into our profession, through which the greater mental health and professional community can gain knowledge and understanding of our method.

The journal welcomes manuscripts that explore research, behavioral skill training, case studies, clinical and educational simulations, and role-playing. Peer-reviewed articles must be relevant to psychodrama, sociometry, and group psychotherapy with a focus on the theory and application of action methods in fields of psychotherapy, counseling, education, law, management, and organizational development. The application of intervention of action methods may be discussed either in a group or individual setting.

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JPSGP utilizes a blind review system. All manuscripts, including references, should be in accordance with the guidelines of the American Psychological Association Publication Manual 6th Ed. For additional information on submission guidelines, please visit the ASGPP website.

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Letter from the Co-Editors-in-Chief

Dear Readers,

In this issue we were interested in exploring psychodrama internationally. Clearly, psychodrama is alive and well globally. The four authors whose work appears here treat us to psychodrama as it is done throughout Asia and in Great Britain. Our book reviews also represent works by American and international writers.

This international issue of the Journal leads off with Nikolaos Takis's provocative article, "Reflections on Moreno's Ambivalent View on Sigmund Freud and Psychoanalysis." Dr. Takis, President of FEPTO, has a dual identity as both a psychodramatist and a psychoanalyst. He is, therefore, uniquely positioned to explore the significance of Moreno's "encounters" with Freud in the development of psychodrama. His discussion of the controversial relationship between psychodrama and psychoanalysis driven by Moreno's self-admitted "paternity syndrome" is enlightening and persuasive. Read it to learn some fascinating early history of Morenian thought and to reflect on the hypothesis presented here.

Ron Wiener offers us a fascinating history of sociodrama in the UK in his article "The Present State of Sociodrama in the UK." He also describes the certification process and its arc that was originally based on the Australian model for certifying sociodramatists. Further and perhaps most important, Ron discusses the theoretical underpinnings of sociodrama in the UK and how it is applied in action. He also discusses the many places where British sociodramatists have brought sociodrama throughout Europe and the United States. This is an especially interesting and valuable article for those of us who practice sociodrama in the United States and operate from slightly different theoretical positions.

In Rory Remer's article "Culture-Related Psychodramatic Techniques: Experiences with Asian Cultures," Dr. Remer describes his many years of work in Taiwan, China, and Korea. He also offers thanks to his collaborators, his wife Dr. Pam Remer, and Dr. Lai Nien Hwa who have participated with him over the years to develop the work he describes in the article. The primary focus of the article is The Living Culture Drama, how it is facilitated, and a specific session in which it was utilized. This interesting hybrid form that arose from the author's and his team's work accommodates the cultural needs of their population and has much in common with Stephen Snow's work in ethnodrama.

"Breaking the Silence: Using Sociodrama to Strengthen the Mother-Child Relationship Affected by Domestic Violence in Taiwan," by Nien Hwa Lai and Yunung Lee is a perfect example of our intention in focusing on the uses of

psychodrama internationally. It deals with the unfortunately universal phenomenon of domestic violence through the particular lens of the Chinese-Taiwanese cultural context of Confucianism. The goal of the model developed by the authors is to explore and heal the damage caused by domestic violence in the Taiwanese society. The authors present a psycho-educational group approach that socio-dramatically confronts the conspiracy of silence. They explain their model thoroughly and include both research and helpful graphs. Read it for inspiration.

For an informative look at how psychodrama and sociodrama can be used successfully in a non-clinical setting, read Mario Cossa's engaging article, "Invoking Saraswati: Psychodrama and Indonesian Education." Mario provides an overview of his personal journey to Bali, Indonesia, and then describes the development of an educational model to be used in schools with junior and high school students, teachers, parents, and administrators. He explains his approach clearly and concisely. After training teachers in action methods he outlines the collaborative creation of action-focused modules. It will be exciting to follow the next stage of Mario's journey as the pilot project is implemented.

Cathy Nugent's comprehensive review of *The Psychodrama Companion. Volumes 1 and 2*, by W. H. Wysong, matches the scope of this two-volume set. She explains how this monumental work by a long-time practitioner and trainer covers almost every aspect of psychodrama a trainer or student could possibly need. Overflowing with charts, graphs, tips, and clinical examples, the book reflects more than 40 years of Bill Wysong's thinking about and practicing psychodrama. It is the work of a productive lifetime. In paying homage to his own trainers, Alton Barbour and Carl Hollander, who were trained by Moreno, he provides the book with historical context. It is clear these volumes would be a useful addition to the library of anyone interested in the many aspects of our discipline.

In his review of *Moreno's Personality Theory and Its Relationship to Psychodrama: A Philosophical, Developmental and Therapeutic Perspective*, Paul Lesnik notes that author R. Telias promises a multi-faceted approach to the complex ideas and personality of the man who created psychodrama. Paul finds that the author succeeds in the immense task of integrating the various strands of Moreno's beliefs, theories, and methods. He recommends this well-written, scholarly book to clinicians interested in gaining new insights into Moreno's core concepts. It sounds like a must-read for those with some knowledge of Moreno's theory of personality who are ready to dive deeper into its riches.

One of us (A.G.) has written a perfectly positive review of Dan Tomasulo's new book, *Learned Hopefulness: The Power of Positivity to Overcome Depression*. How appropriate that a book about positivity elicits such a positive review. Our reviewer praises the clarity of this much needed self-help book. She cites his use of both research and clinical examples as strengths that are particularly relevant in this time of pandemic and national conflict. The action exercises provided will be most welcome to psychodramatists. The book would be a wonderful addition to the library of any clinician.

Dan Tomasulo reviews *Action Explorations: Using Psychodramatic Method in Non-Therapeutic Settings*, edited by the esteemed Adam Blatner. Dan finds the book to be a vital compendium of ways to utilize psychodrama, sociometry, and

sociodrama in many settings where one might not immediately imagine that our modality can go or how one may facilitate action methods in those places. He also notes that Dr. Blatner has wisely chosen authors who are respected in our field to speak in eloquent detail of how they modify psychodrama for use in a variety of settings.

Karen Carnabucci reviews *Facilitating Collective Intelligence: A Handbook for Trainers, Coaches, Consultants and Leaders*. Karen finds the book to offer many useful tips for facilitating groups in organizational settings. While not strictly a psychodrama book, it offers a way to integrate psychodrama, Jungian psychology, and systemic analysis to develop, work with, and enhance collective intelligence.

Wishing you happy reading and learning,
Elaine and Nina

Section 1: History

Reflections on Moreno's Ambivalent View on Sigmund Freud and Psychoanalysis

Nikolaos Takis, PhD¹

Jacob Levy Moreno, the father of psychodrama, has often referred to the ideas of Sigmund Freud and psychoanalytic theory in his writings. He aspired to develop his ideas to a thorough theoretical system based on creativity and spontaneity, in opposition into the psychoanalytic principle of the drives of life and death. In the present article, the major “encounters” between Moreno and Sigmund Freud and his disciples are presented. The main hypothesis is that those encounters functioned as a blank screen on which Jacob Levy's relationship to his father was projected and re-enacted. The related incidents, as presented by Moreno in his autobiography, will be discussed in the light of this hypothesis.

As often discussed among psychodramatists, Moreno's alleged encounter with Freud had a significant impact in the development of his ideas and theory. The respect for Freud's magnitude along with the questioning for “psychoanalysis as a system,” are two recurrent themes in Moreno's writings. In this article there will be an attempt to shed light on his relationship with the “father” of psychoanalysis. It should be noted that the hypotheses articulated in this article, derive from the author's twofold identity, both as a psychodramatist and a psychoanalyst and his attempt to integrate these seemingly contradictory and incompatible approaches.

There were numerous references to the concept of the “father” throughout Moreno's writings, as for example in the book *The Words of the Father* (1941), one of his most significant creations, as he believed. In this book he develops for the first time the philosophy of co-creativity and co-responsibility (Marineau, 1989, p. 65) He also links the “father” with the concept of God and creation, another central idea in his theory. In his autobiography, he admits that he was suffering from a “paternity syndrome,” something that made him particularly aggressive against anyone who claimed paternity for any of his ideas, altered them, or abused them (Moreno, 2019, p. 43).

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Special thanks are due to Lia Tsirigoti, MSc for her contribution in the present article.

The relationship between Jacob Levy Moreno, the founder of psychodrama, and psychoanalysis was always controversial. He remained clearly antagonistic towards Sigmund Freud and his theory, opposing the idea of the predetermination of human behaviour that, according to Moreno, was postulated by the Freudian theory. However, he acknowledged the importance of Freud's discoveries and was always interested in the developments of the psychoanalytic realm. He often linked psychodramatic theory and practice to important key concepts of psychoanalysis, like transference and countertransference (Holmes, 2015; Marineau, 1989).

I will commence with the time when the two men met, as Moreno reports it. This meeting must have taken place between 1911 and 1913, when Freud was more than 55 years old and Moreno in his early twenties, an enthusiastic and impetuous student of medicine as well as a social activist. His ideas about sociometry, psychodrama and the "Theatre of Spontaneity" had not been developed yet. Freud at the time was already acknowledged as the founder of a new treatment of mental illnesses, with worldwide recognition, following his lectures at universities of the United States of America back in 1909, but also puzzled and concerned about the first cracks and clashes within the recently established International Psychoanalytic Association. Alfred Adler had already left the Psychoanalytic Society of Vienna and renounced the primacy of sexuality, as postulated by Freud. Furthermore, the first "clouds" in Freud's turbulent relationship with Carl Gustav Jung, had already appeared (Gay, 1998). This is the context within which the alleged meeting between the founders, "fathers," of psychoanalysis and psychodrama took place. Freud had just given a lecture at the University of Vienna, open to the public, on telepathic dreams, in which he analyzed the dreams of a patient. Moreno reports that at the end of the lecture he approached Freud inquiring on his work and told him:

Well, Dr Freud, I start where you leave off. You meet people in the artificial setting of your office. I meet them on the streets and in their homes, in their natural surroundings. You analyze their dreams. I give them the courage to dream again. You analyze and tear them apart. I let them act out their conflicting roles and help them to put the parts together again. (Moreno 2019, p. 187)

Moreno admitted that he had hoped to impress the famous professor with his ideas. He hasn't provided any account of Freud's response. It is noteworthy that this incident has not been confirmed or at all reported by Freud or any of his disciples or biographers. The accuracy of Moreno's account cannot be verified. Regardless of whether it actually took place or not, it is often discussed among psychodramatists as well as presented in psychodrama trainings as an important moment in Moreno's life.

Moreno was fond of using "myths" about his past and childhood, for example the story of his birth. He claimed that he was born on a ship, while crossing the Black Sea (Marineau, 1989). Even if this was a fictitious recount, it became an integral element of Moreno's history, as constructed in its subjective "surplus reality" of his fantasy. As such, it also became part of psychodrama's mythology and tradition that we all, as members of the psychodrama community, share.

We do not have any information on whether Moreno had further thought about this meeting and Freud's refusal to engage in a more detailed conversation with him, in the years that followed. The young student must have hoped that the famous professor would be amazed by him and interested in getting to know more of his ideas. However, he disregarded the impact of the audacity of his approach (i.e., "I start where you leave off"), and the rather arrogant attitude towards the acknowledged "father" of psychoanalysis. If we were to role-reverse with Freud, we could maybe understand what evoked his (non) reaction on Moreno. Overall, it seemed that Moreno was addressing Freud as if he was someone he felt intimate with and at the same time was an opponent of his, in the same way that a child, or preferably an adolescent, is addressing a sibling or a parent. It could be that the fact that he did not wonder about Freud's indifference suggests that he somehow knew, or felt, that he was challenging him. Besides that, Moreno's megalomania is acknowledged as a structural component of his controversial genius (Marineau, 1989).

With regard to the actual content of his comment, psychoanalysis work does not quite "leave off" from dreams, which was the topic of Freud's lecture that day. On the contrary, Freud proposed a method to analyze and make sense of the content of dreams. He discussed the issue of the telepathic dreams, an idea close to the concept of "tele" that Moreno introduced some years later (1953).

In the years that followed Moreno developed new ideas and concepts, one of them being sociometry. In the early 20's he established the "Theatre of Spontaneity," based on the improvisation of the actors and their unobstructed interaction with the audience. Interestingly, he began to get acquainted with several psychoanalysts, like Helen Deutsch and Theodor Reik, who were close to Freud at the time. His second attempt to approach the founder of psychoanalysis dates to 1924. He had recently published the book *Theatre of Spontaneity* ("Steitgreiftheater"). He asked Theodor Reik, who was closely related to one of the actresses of Moreno's theatrical group, to hand out a copy of the book to Freud and report back on his impression of it. Reik told Moreno that, although he gave the book to Freud, he did not receive any feedback on it from him. Moreno once again waited for a response that never came. His interpretation of Freud's silence is very interesting: he believed that because Freud did not like Reik's recently published book, Reik concealed from Moreno his comments on *Theatre of Spontaneity*. As Marineau (1989, p. 176) points out, here we have a first manifestation of sibling rivalry, which will appear repeatedly between Moreno and the next generation of psychoanalysts in the decades to come. He did not seem to believe that any other explanation was an option. In reality, this was not the case. Freud had commented positively on Reik's book at the time (Reik, 1956).

This was the last attempt of Moreno to have some communication with Freud. There are some significant inferences that can be drawn from these two incidents. It seems as though Moreno wanted to introduce his work and ideas to Freud and wanted to draw his attention, but on the other hand, he never really attempted to meet him in person, for example by requesting an appointment in his office and establishing a personal relationship, in order to present and discuss these ideas with him. He was close to some of Freud's disciples, monitored the

development of psychoanalytic theory, but always kept a distance from its founder. He acted like he wanted to draw Freud's attention, impress him and maybe make him become interested in getting to know more about his new concepts. It is important to note that Freud at the time was already diagnosed with cancer and was once again troubled by the relations within the community of psychoanalysis (Gay, 1988).

In 1926 Moreno left Vienna. He migrated to the United States, after having changed his name. The father's first name, Moreno, became the son's last name. What might be the meaning of this change? One year earlier, in 1925 his father Moreno Nissim Levy passed away. He had spent the last years of his life in Bucharest, Istanbul and other places in the Balkan Countries, alienated from his family. It is not known when Jacob Levy saw his father last. He thought very highly of him; he had idealized him as Marineau claims; and he was always waiting for some attention from his father. Jacob Levy was convinced of his father's devotion to him. He considered the fact that his father hired a tutor to teach him Latin, despite his financial hardship, as a sign of how much he believed in his son's abilities (Moreno 2015, p. 136).

Moreno Nissim's death sealed permanently his son's expectations for paternal presence and appreciation, which he must have longed for since his childhood. The choice of the destination is possibly also related to the father. Moreno writes in his autobiography (2019, p. 136) that the idea of migrating to the United States must have been simmering in his father's mind when the family moved to Berlin, during his adolescence.

Sigmund Freud in his classic paper "Mourning and Melancholia" (1915) explored the processes of grief and its correspondence to depression. He postulated that in some cases individuals incorporate the positive qualities of the lost object and act unconsciously "as if" they themselves become the deceased person. This is what might have happened in Jacob Levy's attempt to come to terms with the loss of his beloved father, which had taken place long before his death. He becomes him, takes his name, fulfils a wish he imagined his father had and takes off for a fresh start in the "new world," with his great discoveries, psychodrama and sociometry, in his luggage. This process is possibly related to his "paternity syndrome." He incessantly safeguarded the ownership of his ideas, his "intellectual children," relentlessly attacking anyone whom he felt threatened by, in an unconscious attempt to overhaul the blatant absence of his father.

The second "encounter" between Moreno and psychoanalysis took place in 1931, when A. Brill, one of the most prominent disciples of Freud, invited him to the convention of the American Psychiatric Association to be a discussant of his paper, titled: "Lincoln As a Humorist", which portrayed a rather negative picture of the emblematic figure that the former American president was. Moreno harshly criticized the content of the paper and attacked Brill for subjecting a deceased person to such psychoanalytic evaluation. He also attacked him on a more personal level. He wrote in his autobiography why he thought Brill had invited him, an "opponent of psychoanalysis" as a discussant:

I was already in Vienna a blunt critic of psychoanalysis. Brill must have known of my radical theories about the group and the therapeutic theatre. I was

dangerous, not as much because I knew its limitations but particularly because I had developed methods which the future will, as I claimed, prove to be superior. . . . He feared that he was playing a losing game. He felt guilty and Freud was not around to help him and in a masochistic mood, with a brazen gesture he called upon the very man whose ways of production and presentation should have been as mysterious to him as those of Abraham Lincoln. (Moreno, 2019, p. 53)

Here Moreno attempted a rather psychoanalytic interpretation of Brill's behavior, his "slip," as it has been written (Marineau, 1989, p. 128). After reading Moreno's account and comments on the incident with Brill, one becomes highly impressed by his infringement. It seems that Moreno is attacking Brill and psychoanalysis in every possible way, on a theoretical and on a personal level. He implicitly accused him of "insulting" a key figure of American history, characterizing him in an extremely negative light. Brill's invitation was perceived by Moreno as a masochistic "slip," and not as an interest of the psychoanalytic community in his ideas, that seemed to have finally drawn the attention of some of its most prominent members.

There are two hypotheses that can be formulated here. The first is that Moreno, who was probably not expecting to find psychoanalysis so firmly established in the United States (Marineau, 1989, p. 128), wanted to depreciate it as a "system", and its main representative, A. Brill, in the eyes of the American psychiatric community. He wanted to propose psychodrama as an alternative method of treatment, in the place of the "past" (according to the chapter's title: "The Passing of the Psychoanalytic System") psychoanalytic system.

On a more personal note, Moreno, by attacking Brill, is "paying back" Freud for not giving him the recognition he longed for back in Vienna. However, in the sentence "he felt guilty and Freud was not around to help him" the concept of the fatherless son is re-articulated. This is most probably the primary reason for his resentment. Therefore, the second hypothesis is that through this reference to Brill, Moreno is projecting his personal grievance, when neither Freud nor any other paternal figure, real or symbolic, was around to help him, in the time that he most needed it.

In his autobiography Moreno dedicated two chapters, "The Passing of the Psychoanalytic Systems I and II" on the incident with A. Brill. In the first one he provides a detailed account of their encounter and in the second chapter he elaborates more on his theoretical disagreement and criticism of psychoanalysis as a "system." It is noteworthy that he acknowledged the importance of Freud's ideas and did not in any case attack him on a personal basis. He is very respectful towards him, something that is not seen in his view of A. Brill. It seems that he wanted to make very clear to anyone interested, and maybe the next generations as well, that he is not rejecting Freud. He opposed the centrality of "calamity" that he deemed psychoanalysis was being organized around. What is most interesting in this text is that Moreno points out how much he respected and acknowledged Freud as a scientist and the "creator" of a new perspective. However, he also believed that his disciples were not of the same caliber and that psychoanalysis is doomed to "pass" after its founder's death. This statement can be thought of as another manifestation of sibling rivalry. Moreno discarded Brill and the second-

generation psychoanalysts in total. However, it must be noted that he respected Melanie Klein (1932) and Anna Freud (1946), two female psychoanalysts, for having acknowledged the importance of play and integrating play techniques in child psychotherapy. He wrote in his second entry:

I do not agree with some empiricists and those who swear by the experimental method that Freud was unscientific, intuitive and mystic, in order to dismiss his findings lightly. Freud was a greater scientist than most of those who criticize him, his hypotheses were based at least on partial evidence and perhaps at times on as little as ten per cent probability, but he knew it. He was always willing to change his hypotheses with new evidence and he changed them several times during his life. My critique goes against the psychoanalytic system in its entirety and the unconscious. (Moreno, 2019, p. 56)

In this excerpt it is obvious that Moreno attempted to attribute respect to the memory of Sigmund Freud. He did not do the same though for Abraham Brill. He had not ever tried to restore his relationship with the American psychoanalytic community. He clearly chose to remain in rivalry with Freud's descendants. This rivalry continued throughout his life and was manifested very vividly in his relationship with S. R. Slavson, one of the pioneers of the application of psychoanalysis in group psychotherapy (Marineau, 1989, p. 129). His relation to S. H. Foulkes, the founder of Group Analysis, could be considered an exception, presumably due to the interest the latter had shown in the application of psychodrama (Bradshaw-Tauvon, 1998/2005, p. 285).

In 1967, 35 years after this incident and 28 years after Freud's death in 1939, Moreno wrote the monograph "The Psychodrama of Sigmund Freud." In this short paper, he described once again the incident with Brill and elaborated on his criticism of psychoanalysis. By that time, he was 78 years old and after five decades of hard and creative work, he had succeeded in establishing psychodrama as an acknowledged and effective method of psychotherapy and promotion of successful social interactions. As a "father" of another theoretical system, and not as a rebellious son, he returned to the issue of his relation to Freud.

The title of the monograph is utterly symbolic! It leads psychodramatically to the core of Moreno's "surplus reality." He set up a scene on an imaginary psychodrama stage, where Freud was the protagonist. This might have been a way for him to finally appease his long-lasting desire to have Freud interested in him and his ideas. Viewed from this lens, the monograph could be perceived as an imaginary dialogue between the two men, where Moreno is attempting to convince the professor about the advantages of psychodrama and his theory. He was once again elaborating on the importance of having the patient actively taking roles during the session, instead of having him/her lying passively on the couch, free associating, without visual contact with the psychoanalyst. Moreno believed in the reciprocity of the encounter between therapist and patient, a relationship that should be full of potential creativity and spontaneity. He rejected and dismissed the classical medical model followed by Freud in which the doctor placed his patient "on a couch in a passive, reclining position; the analyst placed himself [at the] back of the patient so as not to be seen and to avoid interaction. . . . The patient reports what is going through his mind. The transference of the patient

upon the analyst was not permitted to extend and become a real, two way encounter . . . by this life itself was banned from the chamber, and the treatment process became a form of shadow boxing” (*The Psychodrama of Sigmund Freud* 1967, p. 11, as quoted in Holmes 2015, p. 10].

Interestingly, he did here what he accused Brill of, discussing a deceased person and his ideas, without him having the possibility to respond. As an appraisal of his meeting with Freud, Moreno writes in his autobiography:

Except for my biological ‘sonhood’, I was never able to be a ‘son’ to anyone. In my early life, I tried and succeeded in becoming a ‘father’ very early. Although youthful, I was just as unyielding as Freud. We were both ‘fathers’, rulers – in my case, in expectancy. It was as if the unknown chieftain of an African tribe met the king of England. Just the same, it was one father against another. At the time Freud’s kingdom was larger than mine, but we were both on the same planet.” (Moreno, 2019, p. 188).

In this passage Moreno wants to stress the importance of his intellectual autonomy and independence. However, other significant meanings are conveyed as well. He states, “he was never able to be a ‘son’ to anyone,” not just that he wasn’t a ‘son.’ This sentence might be indicative of his desire to have been “fathered” by someone, without ever gratifying it. Who could have been an appropriate paternal figure to this uncompromising son? The answer is offered through the parallelism with the “unyielding” Freud, the prototypical father, in Moreno’s eyes. He is also stating how he overcame this feeling of paternal deprivation: by becoming, very early on, a father himself. He remained respectful to Freud and his achievements. Freud was in his eyes “the King of England,” of a whole empire. Nevertheless, the comparison is unavoidable. Freud’s “kingdom” is larger than Moreno’s. Could this be the resolution of an oedipal type of rivalry, in which the son is acknowledging the primacy of the father?

Moreno saw himself as the “unknown chieftain of an African tribe.” The different origins of psychodrama and psychoanalysis are emphasized here. The former is derived from a “Dionysian” descentance, connected with the innovative tendencies in art and philosophy of the early 20th century, whereas the latter is more of an “Apollonian” origin, more intellectual and scientific, related to the prevalence of positivism in the late 19th century (Pines, 1987).

Furthermore, the notion of the King of England and the chieftain of the African tribe is indirectly related to the myth narrated by Freud in “Totem and Taboo” (1913): the chief of the primitive horde, who, enjoying all the benefits of his status, generates feelings of envy among his sons. The sons decide to assassinate the father and eat his corpse. In this way, each one incorporates a part of the father but without ever succeeding at replacing him, or becoming as important as he was. This is maybe how Moreno perceived the relationship of Freud’s successors to the father of psychoanalysis. He considered that the psychoanalytic system created after Freud’s death lacked originality, creativity, and the inspiration that transpired the original Freudian theory. On the contrary he seemed to have had enormous respect towards Freud as a father figure, even though he was not a “son” to him. This might have been the underlying reason for the incessant dispute with A. Brill, S. R. Slavson, and other key figures of post-Freudian psychoanalysis in the United

States: the latent feeling of competition, of sibling rivalry possibly, as he thought that Freud's theory was not developed adequately and treated deservingly by them. Consequently, Moreno's direct attacks on psychoanalysis in the decades that followed, contributed to a reluctant or in many cases dismissive attitude towards psychodrama by second generation psychoanalysts. However, this hypothesis has to be further investigated in the future.

Additionally, Moreno's ambiguous attitude towards Freud needs to be further explored. In doing that, his relationship to his own father must be taken into account. According to Marineau (1989), this seemed to have been most significant in his life. Despite his long absences from the family's life, the financial hardship and the unhappy relationship with his mother, which resulted in their divorce, Jacob worshipped his father Moreno Nissim. He defended him when attacked by the mother and her family members, although Moreno Nissim did not seem, as far as we know, very interested or involved in his eldest son's endeavors and projects. He was absent at Jacob's birth, and his birth certificate was signed by one of his uncles. This absence could have contributed to the "psychodramatic myth" that Jacob created later, about being born on a ship. It might have been a way for him to deny his father's absence in order to appease the sense of possible paternal deficiency that he could have experienced. He had traveled in his adolescent years with him on some occasions. These journeys must have been cherished in his memory as precious experiences. They must have been moments during which the young Jacob finally had what he lacked and longed for enormously: his father's presence, interest and love. During his early adulthood, he did not have regular contact with his father. The parents' divorce resulted in scarce meetings with him. This development must have affected him considerably, and he reportedly became more melancholic.

It is possible that Moreno had idealized his father in order to cope with his absence. He never really dared to challenge him or be angry at him for being away at any point of his life. A working hypothesis is that he had projected, or even more accurately, transposed his feelings for his father on to Sigmund Freud. He was expecting Freud to show interest in his ideas, as he was expecting Moreno Nissim to be closer to him. Interestingly, they were both born, in the year 1856.² Unfortunately, this wish was not gratified. Jacob Levy remained once again frustrated, without the needed support and protection of a parental figure. The drama of his childhood was somehow reenacted, with a different cast of characters. Nevertheless, the repetition was not identical. This time, Moreno went a step further. He reacted in a twofold way: he maintained his appreciation towards Freud as a "creator," and on the other hand, he harshly criticized the "psychoanalytic system" and practice, Freud's creation, as ineffective, in a way that he never criticized his father's choices. This reaction can be perceived as a

² This could be considered as a manifestation of *tele* in psychodrama. Moreno defines *tele* as "the sense for the mutuality of a relationship between people based on genuine, not projectional aspects of emotion" (Moreno, 2019, p. 16) and "the factor responsible for the degree of reality of social configurations as they deviate from chance" (Marineau, 1989, p. 159).

“working through” process. Possibly by attacking psychoanalysis, he was abreacting some of the bitterness, resentment and possibly aggression he never had the chance, or maybe did not allow himself, to express to his actual father. This could have been a cathartic process for Moreno. Through attacking psychoanalysis he becomes able to approach and get acquainted with a split part of the internalized father, *the internalized bad object* according to object relations’ theory. Another manifestation of this splitting can be seen in the way he viewed his parents’ divorce: he attacked his mother and her siblings and defended his father as the bad and the good parts of the object respectively. Through the displacement of the childhood remnants to the relationship with Freud, the inner conflict was to some extent resolved.

Undoubtedly, other important factors such as his philosophical background, his openness to new ideas, and the diverse culture of Vienna in the early 20th century, have also contributed to the development of Moreno’s theories and psychodrama. Although he was skeptical of the developments of psychoanalytic theory, he became less critical of it towards the end of his life. This can be also attributed to the acknowledgement of the importance the therapist’s feelings towards the patient, named as countertransference by the psychoanalysts, as a therapeutic tool, as can be seen in the classical paper of Paula Heimann (1950). For Moreno this shift was perceived as a step towards convergence between the two approaches. It has been postulated that it was unfortunate for Moreno to have introduced psychodrama amid the prevalence of Freudian ideas (Feasey, 2001). However, the opposite can be also argued; it was through this incessant confrontation with psychoanalytic thought and his founder, that psychodrama, this rich, powerful and effective approach in psychotherapy, was generated and established.

Through its opposition to the passivity of the couch, psychodrama proposes the activity of the stage in order to explore and discover, from a different pathway, the dark territories of conscious and unconscious life. Furthermore, by activating the body and its reminiscences, focusing on the actual experience of the individual without the mediation of verbalising, psychodrama offers a wide array of tools in the quest for subjective truth, the ultimate goal of psychotherapy. This proposal was accepted by contemporary psychoanalysis, resulting in a complementarity of the two methods, as suggested and practised by Paul Holmes (2015), Didier Anzieu (1956/2015) and many others in the last decades. The fruitful dialogue between them has still a lot to offer to mental health professionals and their services’ recipients.

In conclusion, despite the possibly negative experiences of his childhood, Moreno attained fatherhood, indeed, maybe even a king of an empire, as he viewed Sigmund Freud to be. Psychodrama has proven to be an effective treatment method and a model of exploring, improving, building and repairing interpersonal relations at all levels, as Moreno aspired. After all, psychodrama’s establishment confirms Moreno’s genius.

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The Present State of Sociodrama in the UK

Ron Wiener, PhD¹

A BRIEF HISTORY

The history of psychodrama in the UK started in the 1940s and '50s when Foulkes and Maxwell Jones experimented with psychodrama at the Henderson Hospital in London. The significant input came when two students of Moreno, Dean and Dorothy Elefthery, traveled to Europe from the United States in the 1970s and started training. At the same time Marcia Karp, another Moreno-trained psychodramatist, came to England and, with her partner Ken Sprague, established the Holwell Psychodrama Centre in 1974. The British Psychodrama Association (BPA) was founded by their trainees.

Ken Sprague spent time in Australia, where he was trained in sociodrama by Warren Parry. Ken was a larger-than-life character, a committed left-wing political activist, a former coal miner and boxer, a superb raconteur, a good cook, an artist, and a trade unionist.

I was Ken's first graduate in sociodrama from Holwell in 1996. The BPA accredited my training with Ken as a Diploma in Sociodrama as no such stand-alone title existed at that time, the only accredited qualifications being in psychodrama. My background had been in social psychology, community activism, and trade union politics. I came across psychodrama while managing a mental health day center. After training, I led many sociodrama experiential and training workshops with social workers, police, and probation and organizational trainers, among others. Then Francis Batten, a New Zealand and Australia-trained psychodramatist and sociodramatist, arrived in England in the late '90s. Together we set up the Multi-Purpose Vehicle (MPV)/Sociodrama Action Methods (SAM) training in 2001. It was originally called just SAM but the BPA recommended that these acronyms were too generic so MPV was added to indicate the method's flexibility and adaptability to a wide variety of settings. The training school began life as a 1-day-a-month training in Sheffield before moving to weekends every couple of months in Manchester.

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During this transition, Francis sadly died in 2006 and Diane Adderley (an actor, psychodrama practitioner, and the first graduate from the sociodrama training in 2003) joined me and we continued as the co-trainers of the school. By this time, I had been accredited by the BPA as a Senior Trainer in Sociodrama.

After a number of successful years, the school closed in 2012 due to a decrease in student numbers. There were many reasons for this, the prime one being that a Diploma in Sociodrama carried little meaning as it was not a recognized qualification in the wider world. Therefore, a diploma meant a lot of commitment, time, and money for little material gain.

When it was set up, MPV/SAM was probably the only accredited stand-alone sociodrama training in Europe. It attracted students from beyond the clinical field who were already working with groups in a variety of contexts. The training proved particularly challenging for those from a psychodramatic background, as it started from an analysis of the wider social system rather than an individual's therapeutic story.

THE MPV/SAM SOCIODRAMA COURSE CRITERIA

For the Diploma, students had to:

1. Complete 750 hr of training, which included 150 hr of psychodrama. This was because we wanted students to have both self-awareness and the competency to deal with emotional incidents that might occur during a sociodrama session.
2. Write up 60 short accounts of workshops, primarily those that they had facilitated but also those they had attended. They could also spread further afield; for example, a visit to the circus could result in a write-up as to how a clown had warmed up their audience.
3. Write a 10,000-word dissertation that showed some theoretical understanding of the subject. This was assessed internally and by an external examiner.
4. Complete a practical examination assessed by an external trainer. When I ran a diploma course in Russia, I would often have a further examiner who was someone familiar with the context in which the examinee worked—for a person who worked as an organizational consultant in the banking world, the other examiner would be someone from the financial sector.
5. Conduct a public sociodrama. The rationale for this was that sociodramas were normally done in public and practitioners should therefore be comfortable putting their work on display.
6. Be part of an ongoing action learning group—a group of students who would, ideally, meet once between training days to discuss and practice what they were learning and share their real-world experiences of using action methods.

In addition, there was a shorter certificate course that many attendees took where their aim was to gain some knowledge and practical know-how of using action methods in their everyday work. Here the requirement was for 140 training hours, 20 short write-ups, and a 1,500 word essay.

UNDERLYING PRINCIPLES OF MPV/SAM

One of the advantages sociodrama has had in its development is that Moreno wrote less about sociodrama than psychodrama; this has freed up practitioners to be innovative in terms of theory and practice. Also, as mentioned, both Sprague and Wiener came to sociodrama from a political, trade union and community perspective rather than a purely therapeutic framework. So the British model has always been concerned with sociodrama's use in changing the world rather than being an adjunct to a therapeutic intervention. The actual principles were gradually derived through reflection of the teaching process and the experience of the students.

Principle 1: Sociodrama is on a continuum with psychodrama at one end and sociodrama at the other and with action methods supporting both. Therefore, teaching sociodrama needs to include all three.

Principle 2: Sociodrama can be both hypothetical and personal. In this we were influenced by the Australian sociodramatist Rollo Browne (2007), who argued that a sociodrama warm-up needs to have a social, group, and personal focus where "all three types of roles are present all the time" and "a warm up to the personal is important because effective learning occurs only when we are touched deeply at an individual level" (p. 41).

Therefore sociodramas can be based on hypothetical issues, on real events such as the Iraq war (Wiener, 1998), or be person-centered where the director's skill lies in broadening the focus from an individual's story so that it also becomes a group story.

Principle 3: Sociodrama can be open to new action methods. Tagging, for example, was introduced to go alongside doubling. Whereas in doubling an auxiliary speaks the unspoken thoughts and feelings of a protagonist, in tagging—a term borrowed from tag team wrestling—a group member with an act hunger simply takes over the protagonist role.

Principle 4: In some sociodramas, having multiple scenes on the stage at the same time enables the richness of the many co-existing group stories to be simultaneously explored (Wiener, 2014a).

SOCIODRAMA AND ACTION METHODS NETWORK

When the sociodrama training school MPV/SAM closed in 2012, the Sociodrama and Creative Action Methods Network (SCAN; www.sociodrama.co.uk) was set up to continue to have a sociodrama presence in the UK and abroad. This was because people who had attended sociodrama workshops wanted a space to continue their development and practice. SCAN has over 20 members including people from Germany and Romania and as far away as India.

While there are no certificate or diploma courses in sociodrama in the UK at present, SCAN has sponsored a number of sociodrama events. A 4-day Advanced Directing Skills in Sociodrama (directors Wiener and Adderley) course ran annually from 2014 through 2018, attracting a wide range of students both international and UK-based. There have been many shorter

courses and workshops under the SCAN banner using action methods on topics such as money, helping leaders lead, the art of emergence—a mid-life exploration, gender and sexuality, conflict management, and finding hope in an ever-changing world, as well as creative action methods “taster” sessions. These have covered life coaching, organizational training, team development, and working with elders (Wiener, 2009, 2014b) and the police (Wiener, 2001).

BPA AND THE FUTURE

For a long time sociodrama was the poor cousin in the BPA family. This was because the BPA was primarily an organization set up to accredit psychodrama training organizations and their trainees, and its main concern was to meet all the requirements of the United Kingdom Council for Psychotherapy.

Recognition institutionally came when the MPV/SAM school was finally established. Other important moments came at the Liverpool BPA Annual General Meeting in 2000 when the title of the Journal was changed to include Sociodrama and in 2001 when Batten and Wiener (2001) co-edited an issue of the *British Journal of Psychodrama and Sociodrama*, and finally at the Belfast BPA Annual Conference in 2003 when a number of MPV/SAM trainees ran successful workshops.

While it has been a requirement since 1989 that psychodrama trainees have 50 hr of sociodrama training, it is only recently that specifically qualified Trainers in Sociodrama have been involved in delivering these hours.

However, there is now only one school of psychodrama left in the UK, in London, offering a full diploma training, though a second one in Oxford is planning to reestablish itself. A number of factors have contributed to this: austerity hitting both the pockets of potential trainees and the funds of institutions to sponsor them, the prevalence of cheaper and better-researched cognitive behavioral therapy and similar trainings, the rise of article intelligence, and the availability of therapy on the Internet.

This has led to a rethink, as it has in places such as Australia (Browne, personal communication, 2017), as to what psychodrama and sociodrama trainings should be offering. What there is a demand for in the present environment where changes in many fields are gathering pace, is a need for creativity and engaging training. This is exactly what psychodrama and sociodrama can offer through their knowledge of action methods. The new target audience would then be people already engaged as workers in a variety of group situations such as trainers, consultants, teachers, therapists, and so on. Instead of 5-year courses the emphasis would switch to offering weekend sessions where professionals could add to their skill-set. This is very much where sociodrama is at the moment and is also part of the thinking in the BPA. In fact, the Birmingham Institute for Psychodrama is planning such a course in September 2020, to be led by Diane Adderley (Senior Trainer in Sociodrama) and Valerie Monti Holland (Trainer in Sociodrama), both MPV/SAM graduates.

WORKING OVERSEAS

British psychodramatists in general, including sociodramatists, have always “punched above their weight,” having more of an impact than their numbers perhaps warranted in terms of work they have done abroad. Wiener and Batten in the past ran diploma and certificate courses in Russia; Wiener and Adderley in China, Romania, and Greece. English sociodramatists have run workshops in India, Macao, America, Australia, Canada, and across most of the European countries (e.g., see Andrews, 2011). Wiener and Stefanescu have completed separate certificate courses in Switzerland and Wiener and Adderley in Berlin.

Adderley and Monti Holland are part of a European-wide project, coordinated by the Hungarian Psychodrama Association, to develop basic standardized qualitative and quantitative criteria for sociodrama training across Federation of European Psychodrama Training Organisations (FEPTO), as well as to take sociodrama out of the clinic and into wider social care institutions—for example, to work with marginalized youth in detention centers in Hungary. A sociodrama book is in development as part of this project.

In addition to the three community drama groups I run in the UK, I have helped establish a community theatre group in Warwick, New York (Richmond & Wiener, 2017).

SCAN members have also been prominent attendees and workshop presenters at nearly all of the six international sociodrama conferences. The seventh was in June 2020 in Portugal. I was a member of the scientific committee that provided background support to all of the conferences.

Finally, the book edited by Wiener, Adderley, and Kirk, *Sociodrama in a Changing World* (2011), has served as a course textbook on many trainings. It is currently being translated into Turkish and should be available in 2021.

CONCLUSIONS

While sociodrama is now part of any formal psychodrama training in the UK, it does not at the moment have a significant active presence within the BPA or in the wider British community. This is in part because there is only a small core of sociodramatists and, without any formal training program, there is no next generation. There is a positive movement, however, in that, as mentioned, FEPTO is attempting to create European-wide minimum standards for sociodrama trainings, though these are likely to be heavily influenced by looking at sociodrama from a psychodrama perspective.

What is important is that sociodrama should be playing a significant role in bringing awareness of and solutions for global warming and the corona virus (COVID-19), the defining issues of our time. It is therefore positive that workshops on these topics are happening in many European countries including the UK. One effect of the corona virus will be the need for sociodramatists to learn how to run digital workshops using Zoom or similar sites as face-to-face meetings are being prohibited for public safety.

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Section 2: Practitioner's Corner

Culture-Related Psychodramatic Techniques:

Experiences with Asian Cultures

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In this article I address the application of Living Culture Drama (LCD), a psychodramatic approach/technique developed in and informed by Asian (primarily Taiwanese, Chinese, and Korean) cultural experiences. An account of one specific, though modified and augmented, enactment is provided, around a particular cultural theme and used to provide concrete examples of implementation. Theoretical and practical considerations are presented and discussed for both Asian culture and general application. I convey the richness of the experience, with the intent to provoke reflection on the Eurocentric basis of theory and application, and consideration of the impact of adapting theory and techniques to be more culturally sensitive.

KEYWORDS: Technique development; cultural influence; portrayal; theory; application; psychodrama; psychodrama techniques; Taiwan; China; adaption; chaos theory; cultural auxiliaries; sociodrama.

At the annual American Society of Group Psychotherapy and Psychodrama meeting, one of the newly appointed editors of the journal mentioned the focus of the next issue would be on international issues. She suggested I might have something worth contributing. She said it could be an “exploration of a session or a training or theoretical issue.” The result is this article.

While I authored this article, the development of the approach described is the product of any number of creative minds—a tribute to the application of and trust in the psychodrama process, the Canon of Creativity. In particular, my life partner and co-creator in many things, Dr. Pam Remer, and our colleague, perpetual collaborator, guide, protector, connector, and MOST OF ALL FRIEND, Dr. Lai Nien Hwa, were and are major contributors.

I chose the session option as my primary focus. No way can I do justice to the topic without touching on the other areas, however. Although I will start with a session description to introduce a specific culture-related technique, it raises a

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number of significant issues that I believe need to be mentioned, if not fully addressed, far beyond the technique itself, and for that matter, far beyond cultural considerations themselves or psychodrama per se. To be clear, I suspect, and hope, this article will provoke more reactions than it can possibly encompass in its limited format.

BACKGROUND

September 2003 started my in-depth Asian experience. (Actually, I had first contact with Asian students in the Counseling Psychology masters' program my daughter attended at Indiana University, but that didn't register at the time.) I was on sabbatical leave from the University of Kentucky on a 10-month Fulbright Fellowship teaching Counseling Psychology in Taipei, Taiwan at National Taiwan Normal University (NTNU). As part of the assignment, I offered a psychodrama course. In addition, Dr. Wu Jing-Jyi, the director of the Taiwan Fulbright program, had noted I was a trained psychodramatist and asked if I would be willing to do some trainings in the schools and communities. Little did I know. . . .

Frankly, I thought psychodrama was going to be the least of my time commitment. Maybe a 1-hr talk or 3-hr workshop now and again. I thought, given the difficulties in interesting students in the United States, that I would be an infrequent curiosity. After all, Asians (very stereotypically) were inscrutable and not demonstrative. And then language presented challenges. In fact, I could have been busy offering workshops—all over the island, in Mainland China, and other countries—every weekend (and, to my surprise, being paid to do so).

For the Fulbright, my commitment to myself was to be open to the fullness of the cultural experience. I worked to experience (e.g., I ate everything offered, with the request not to tell me what I was eating until afterward), but also to step back and be aware of the discomforts, challenges, and biases . . . as honestly as I could. I blogged weekly to friends and acquaintances interested (before blogs even existed) sharing and reflecting on my experiences (copies of which you can access on my website, if you like).

Fourteen years later (despite one of my NTNU colleagues suggesting I would probably never be back to Taiwan after the Fulbright year), I continue to return to Taiwan and China, accumulating much more experience and many more memories. To say I owe much of what I have accomplished and who I am today to these opportunities in so many ways, is a vast understatement. Here I met Nien Hwa for the first time and started our challenging—in more ways than one—journey. I cannot possibly convey the life richness derived, in part because it keeps on coming and surprising me in ways I cannot and could never have anticipated.

In essence, the intervention I will share and the impacts it has manifested reflect my experiences and attempt to allow others to have a similar one, with both the benefits and the challenges attendant.

The Living Culture Drama: A Psychodrama of the Pervasiveness of Culture

Like all psychodramas, the Living Culture Drama (LCD) was born in the co-creation of the moment, influenced and incorporating years of experiencing collaborative process. It owes its effectiveness (and lack thereof) to other preceding conserves. Like all psychodramas, it relies on the spontaneity of all involved—the individuals' and the group's. Thus, to emphasize again the essence, the LCD was a collaborative co-creation with input from multiple sources and people. Drs. Lai Nien Hwa and Pam Remer were central collaborators in the evolution of the LCD as Asian psychodrama training workshops were co-planned, co-directed, and analyzed. Additionally, Dr. Lai provided crucial impetus for the creation of several Asian training workshops focused on "Explorations of Cultural Contexts" led by my wife and me.

The Session

Due to privacy/confidentiality I cannot present a detailed account of an actual LCD session. Although the session portrayed here is based on the recall of one particular protagonist's drama, it represents a number of cultural themes recurring in both Taiwan and China, incorporating and encompassing other protagonists' dramas. More importantly, it conveys the essence of the approach. I believe the account presented will both protect and respect the protagonists and all the others who took part.

The theme is the conflict females experience between demands to excel as students and professionals and the cultural pressures to be mothers, wives, and familial caregivers. Like all themes, this one is manifest somewhat differently for each individual, even females in the same extended (or even nuclear) families. Other themes, such as domestic violence or the impact of the one-child policy, were possibilities, but the psychodrama described here was the most comprehensive enactment.

As fairly typical, the protagonist was chosen by the group to represent the group's theme choice. However, before the actual choosing via warm-up, sharing, and group choice using a living sociogram method, the group agreed that the cultural messages would be explicitly represented and actively included in the drama. Since the drama was part of a 3-day, intensive training focused on cultural impact, the group was aware of and somewhat familiar with the types of experiences involved (an explicit contract in advance), making directorial/protagonist choices.

Following the Hollander Curve (Hollander, 1969), the drama progressed through the initial scene-setting (at a holiday celebration including mother, father, older brother, and older sister in the parents' home), including choosing auxiliaries and a double to facilitate role-reversals (in the Satten/Lai [see reference to Dorothy and Mort Satten later in this article] adaptation to Asian cultural restrictions about encountering). The enactment progressed to the conflict point (covert and direct messages from various family members to pressure the protagonist to conform to the cultural expectations to put family

before career) that directly contradicted previous ones (tacit and overt messages about the family being expectant and proud of the protagonist exceling in school and her job). The messages were presented via the statement and actions of the auxiliaries and the internal messages as voiced by the double(s). (Note: To understand the need to emphasize “doubles” as opposed to “double,” familiarity with the Satten adaptation is necessary, since it relies on the auxiliary to become the double and the double to move into the position of protagonist during role-reversals.)

At this juncture the key introduction of the explicit, external cultural messages was made. With the help of the doubles, auxiliaries representing those cultural messages as heard by the protagonist were selected and shown by the protagonist, role-reversing to show their concretizations, including their positioning relative to the others in the enactment and each other (e.g., which cultural messages are connected to or impacting which auxiliaries, alone or in combination). In addition, the concretizations were done dynamically to allow the portrayal of fluidity and interaction of messages. The messages are voiced and enacted as forceful demands on the protagonist and others (e.g., the “you must honor your parents/elders,” and the “you must marry and produce male children,” demanding the attention of and pressuring the protagonist, but also possibly the other auxiliaries—siblings and mother). The protagonist was invited to explore the scene from her position, those of the auxiliaries, and from a mirror/external view. As typical, adjustments were made to better align the representation with the protagonist’s “reality.” The enactment then proceeded toward the catharsis of abreaction, where the protagonist experienced the hurt, confusion, despair, and anger engendered by the sense of betrayal of being told she wasn’t worth as much as her brother and that her achievements as a professional woman, heretofore extolled, were meaningless, inconsequential, selfish, and even “evil.” Having chosen her mother as the focal antagonist, the drama moved toward their encounter. In addition, however, the focal cultural message was also chosen and made part of that encounter to clarify and concretize the powerful impact of the context. The “you must marry and have a male child” was brought in to actively and forcefully demand the attention not only of the protagonist, but her mother as well (e.g., the cultural message admonishing the mother to “Tell her! Tell her!”). Through role-reversals and mirroring, the protagonist was able to better clarify, effectively express, and more acceptably voice (the cultural “respect” message) herself to her mother, in particular, appreciating what had been done to both herself and her mother by their cultural conserves. After this catharsis, the drama moved into surplus reality.

Unlike other auxiliaries, cultural messages do not or cannot “easily” morph to meet the needs/wants of the surplus reality experience. While her mother was able to express her love of her daughter and her sadness and guilt for loss of their relationship closeness, the recognition of and dealing with the influences of the still present cultural message was needed. This end was addressed in two ways. First, mother and daughter together encountered the cultural message to express a kind of joint catharsis. Then, with the input and

help of the whole group, suggesting and trying out various modifications, the cultural message was changed to “if you marry and have children, they should be valued for who they are.” The surplus reality scene was then replayed with this message in place. Finally, other rewritten cultural messages were introduced so that a different, created culture could be experienced by the protagonist as recipient and the group as cultural agents.

Sharing consisted of three kinds—sharing from role, personal sharing, and sharing about experiencing culture differently. The last type engendered conveying surprise, relief and pleasure, frustration and skepticism, confusion, resistance and discomfort (being disconcerted), despair, and hope.

Analysis led to exploring reactions about discomfort and, at the same time, relief or pleasure with, different messages. People were surprised at how hard accepting the shifts were—that is, the innate resistance they experienced. As a result, some also noted good aspects of their culture (and cultural conserves in general) that they wanted to retain, and if possible, meld with new and different cultural messages to produce an integrated, synergistic system. From a dynamical systems or chaos perspective, both the possible significant impact of some changes and the aggregate impact of slow change over time was discussed (Remer, 2005, 2006), even in the face of the strong resistance or inertia to change large systems, such as cultures, present.

The importance of having others share their similar reactions and offer mutual support for commitment to change, is essential to a positive outcome.

For audience members, the tableau is a complex dynamic representation—chaos incarnate—with aspects of a Greek chorus and audience double; for the enactors, a firsthand experience of that chaos; for the director, a challenge to be open to both perspectives and their combination.

Subtle, and not so subtle, shifts in perspective between individual change to system-level change are involved. The individual level is used as entry to higher levels—family, society, culture (see Figure 1). The tendency is to either slip back into individual and/or lose the higher perspective, at least in part, because of discomfort with lack of “specificity” and difficulty in seeing or experiencing immediate impact (need to feel some kind of control or lack trust in the process), but also due to expectations generated by previous psychodrama exposure, both experiential and theoretical.

An urgent caution. Because the culture-oriented drama, like a sociodrama, aims to go beyond “simply” the protagonist focus to the common theme or shared personal experience, sufficient time for sharing is particularly essential when cultural injunctions and attendant pressures are concretized (they are always present, even if unconsciously), especially if intending to deal with them directly. As P. Remer (personal communication, 2018) often notes, fish are not aware of the water in which they live. Higher system level influences—cultural, societal, and familial—are like the pressure under which we exist from the miles of earth’s atmosphere. Concretizing them is analogous to diving under water, being immersed in and under them. Their impacts can be realized and experienced as heavier weight, with higher system levels exerting not only their own burdens, but also exacerbating those of their subsystems. Like scuba diving,

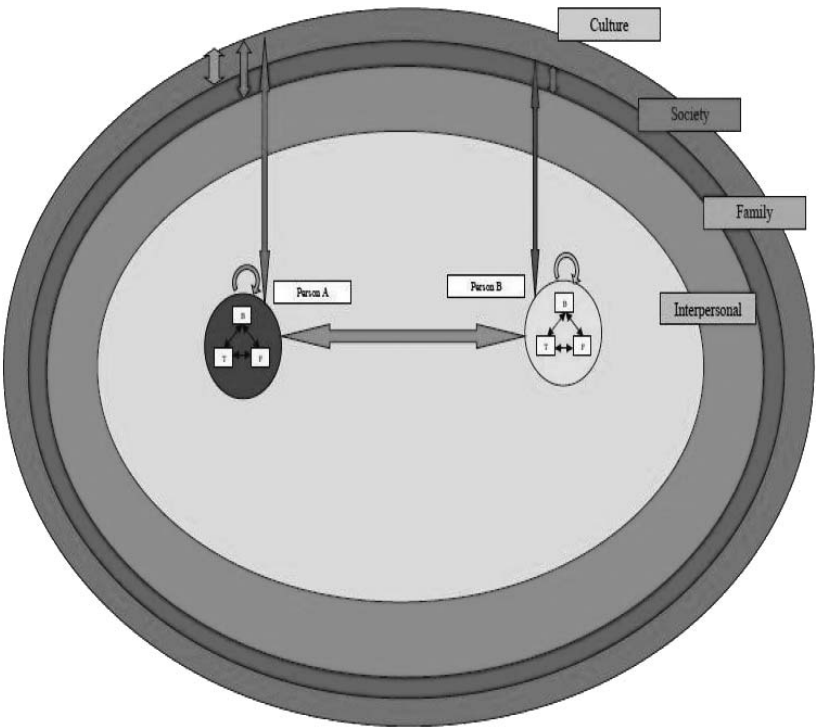


Figure 1. Embedded human dynamical systems showing reciprocal and reflexive influencing (a modification of Brofenbrenner's [1979] conceptualization).

the experience can fluctuate unpredictably and uncontrollably between exhilaration and freedom or oppression and claustrophobia. The experience feels daunting and overwhelming. More than one participant has expressed feelings of hopelessness and helplessness in coping with and impacting cultural patterns (what's the use?). Every participant needs to feel the support of the group for her (or his) woundings, and to feel the empowerment of supporting others through sharing both the expression of their attendant emotions and their stories of success, regardless of how “seemingly” insignificant. Key is instilling the belief that even small changes can have significant long-term ramifications (a ripple or butterfly effect), and that at desperate moments reliable connections exist (others on whom to lean).

The LCD, as described and noted previously, evidences many of the characteristics and guidelines of a psychodrama. It also violates some of those traditional structures and theoretical underpinnings and rationales (see Table 1). Besides the basic grounding in Morenian enactment theory as explicated by the Hollander Curve (Hollander, 1969), it owes direction and structure to Augusto

Table 1. Comparison of living culture drama (LCD) with other drama types.

Drama Type	Primary Focus	Production Responsibility
Traditional psychodrama	Protagonist focused	Director responsible/ guided
Sociodrama	Issue focused	Director responsible/ guided
LCD	Issue/protagonist/group focused Group (auxiliary)	Responsible/guided

Note: Boundaries between types can be, and often are, blurred.

Boal (Theater of the Oppressed, Forum Theater—everyone can direct/explore ideas), Zerka Moreno (interrupting action for discussion, explanation, and active group collaboration), Dorothy and Mort Satten and Lai Nien Hwa (adapting techniques to the cultural demands of the situation) and chaos drama (breaking the main flow for many “mini” enactments, turning the group members loose allowing and trusting their individual responses/pieces to intuitively produce a coherent, meaningful whole at both the individual and group levels through their interaction; Remer & Guerrero, 2007).

DISCUSSION

To make discussion easier, I’ve laid out some gross comparisons in Table 1. The distinctions offered are a bit artificial. For example, although a traditional psychodrama enactment is protagonist-oriented, the protagonist is sociometrically chosen to represent the group’s theme. So saying that the drama is not issue focused is a bit disingenuous. Still, these differentiations direct attention to some of the challenges in implementing a hybrid process, similar to the kinds of practical and theoretical considerations attendant on doing a dual protagonist drama (e.g., who is whose auxiliary when?).

Because this article was invited to convey experiencing psychodrama in Asia, I will deal with LCD in that context primarily. As a non-Asian director and participant, some of these observations are obvious. I am neither fluent in Chinese (nor any other Asian language) nor culturally inured. Those facts have driven the development and application of LCD, and require priority attention. Once I have come from that direction, I will, however, explore the more general implications of the variation.

Language and Culture

Language and culture are inextricably intertwined. Especially with psychodrama, directing in a language in which you are not facile not only presents obvious challenges, but also many hidden ones. Some things from a language or culture cannot even be conceptualized, let alone adequately expressed, in translation.

Language dictates culture dictates language. . . . For example, German culture can be characterized by a penchant toward orderliness, precision, and control; the same can be said of the German language—from word construction to sentence structure. German, and other Western languages, share enough commonality that some sense of familiarity provides comfort. Asian/Eastern languages (among other groups), relying on inflection for example, produce and rely on almost entirely different signal structures, and consequently, different thinking structures. Hence, a psychodrama embedded in Asian culture and dealing with that culture at various levels (e.g., Biddle, 1979) requires awareness of and sensitivity to those differences, many of which can only be addressed through experience with both/all cultures involved, most likely through the process of co-creation.

I have previously written about doing psychodrama with an interpreter (Remer & Chen, 2008). To a great degree, the interpreter is a cultural co-director. Having an interpreter with psychodrama-directing experience may actually render the “director” more of a consultant (safety net). LCD expands this dynamic further, relying not only on the interpreter, but also on the group members and auxiliaries to negotiate, co-create, and implement the process. Especially where cultural assumptions conflict, reliance on those who live the culture more likely ensure respect and understanding, as much as possible.

In addition, culture, *per se*, has a great influence. Such values as collectivity, lineality, and the control and influence of nature (to apply Kluckhohn [Remer, 2007] descriptions/labels) direct and limit the impact of certain techniques. For example, lineality (i.e., respect for and belief in the wisdom of elders) requires “challenging” those values in action to be done subtly (and perhaps gently and tentatively). Not only does this dynamic play out in the enactment of the protagonist and antagonist (significant other auxiliary) encounter, but also in the ability of the protagonist, the auxiliaries, and the audience to provide input to the director when a decision doesn’t fit well, especially with cultural dictates. Members of the group are loath to “interfere” with the prerogatives of the director for fear of offending. And, quite frankly, being accepting of and nondefensive about being “challenged” is difficult when you are generally treated as an esteemed, wise, experienced expert, who certainly cannot be wrong. Unfortunately, more than once I have had to address and apologize for some culturally inept decision. And doing so has usually disconcerted and polarized the group—some being appalled, some appreciating the openness.

As opposed to an individually oriented culture, lineal and collective cultures approach encounter (Hale, 1981) differently. These differences seem to impact the kind of dramas enacted. Asian psychodramas (particularly Taiwanese) tend to be more intrapsychic than interpersonal. Rather than interpersonal contact, more is done with scarfs and other more passive representations of feelings, thoughts, and actions. Often this penchant leads to dealing with more internal than external conflict. The outcome has neither to be judged as good nor bad, but rather different. And both can produce useful

insights. At times, the question arises “are they mutually exclusive?” At least when time is limited, they may be.

Persons coming from other cultures often have difficulty appreciating the depth and strength of cultural influences, even if they come from relatively similar cultural backgrounds. In other words, you have to “live it” to “get it.” In a sense, if each individual has a unique cultural background, no one can completely experience and comprehend the thoughts and feelings engendered in the action of the enactment. However, the support and acceptance of the group can go far toward working through the reactions, which is why the control and direction of the group is essential. Those most closely living a similar reality or truth may serve to guide the process and act as regulators on each other. Certainly a director with a different cultural background and language understandings should be exceptionally open to group input.

Taking the viewpoint that cultural messages were developed to serve useful purposes, they supply important collective wisdom and direction, from the perspective that they are resistant to needed change and are inflexible when dealing with historical, societal evolution, they are impediments. Both the negatives and positives—the necessary contributions—of cultural structures/messages must be considered and explored.

Chaos

With input of the protagonist, the director, the double(s), the “standard” auxiliaries, the cultural auxiliaries, and the active audience in the mix, an experience of confusion is inevitable. Here, the basic approach of chaos psychodrama (Remer & Guerrero, 2007)—not only trusting in the process, but surrendering control to it—is essential. Interestingly enough, the Asian cultural and language distinction between kinds of chaos is guiding and reassuring. In Chinese two different words/symbols for chaos exist. One is the kind colloquially and generally thought of when the word “chaos” is used—confusing, disrupting, aimless; the other is incipient order—seemingly disconnected pieces waiting to come together in a meaningful, though unpredictable way (the sort alluded to in the beginning of the Muslim-Judeo-Christian Bible).

Observations and Considerations

Most theories underpinning clinical interventions, having been developed in Western cultures, are Eurocentric. Morenian theory is no exception. So questions arise about how appropriate applying such theories and concomitant techniques/interventions is.

Adapting techniques seems necessary and respectful. For example, allowing a role reversal with a double so the protagonist “doubles” and the double confronts a parent seems a creative solution. However, that alteration violates the rules for doubling (Hollander, 1979; Z. T. Moreno, 1948; the double is an internal voice, thus “heard” only by the protagonist, who must give voice to the thoughts and feelings if so desired) based on the theoretical view that all auxiliaries are extensions or projections of the protagonist. This conceptuali-

zation is consistent with the drama being protagonist-centered. Even though the protagonist is sociometrically selected by the group to represent the group theme, the theory is more individually than collectively oriented. In Asian cultures this theoretical principle/injunction may not serve the group well.

How many adaptations and what kinds are permissible before the original theory is compromised? How much of a concern should that be? Should just modifying, inventing, and applying techniques as the situation seems to demand be allowed? Certainly the degree, if any, is moot—a bone of contention between purist and pragmatist stances. Personally, I believe a sound theoretical base to guide intervention is essential.

LCD is rife with such “adjustments.” Although they may be the direct consequence of applying Morenian theory (e.g., J. L. Moreno, 1953/1993) in Asian culture, the implications are farther reaching. I want to examine the major ones for their rationales and their implications. I hope doing so will both inform others doing cross-cultural work generally and those working with Chinese participants specifically. I also hope it will lead to discussion about what these adjustments might mean to the continued applicability and vitality of the Morenian legacy, although such discussion is not directly in the purview of this article.

Concretization of Culture as an External, Shared, and Relatively Implacable Force. Despite acknowledging the importance of culture (e.g., cultural conserves) Morenian Theory (J. L. Moreno, 1953/1993) does not deal with it in an explicit, systemic sense. Cultural messages, when present, are introduced implicitly mostly through the auxiliary roles. Social/sociometric roles (e.g., a mother, a physician) embed cultural/societal stereotypes, and influence actions accordingly. LCD can make their presences experienced to varying degrees, but they are always concretely depicted. They may be represented by different color scarves worn by the protagonist and/or auxiliaries, or on stage as statue-type looming presences, or heard in the background like a Greek chorus, or strongly involved as active forces to be addressed. In the most extreme form of LCD, using the ultimate alternative, cultural messages are representations of the most pervasive, meta-system level, influencing and encompassing all subsystems (see Figure 1).

Explicit representation clarifies cultural impact—that all enactments take place within multiple, complex contexts. Choices and actions can be examined and explored more completely, allowing protagonist, director, auxiliaries, and audience multiple perspectives on the interpersonal and intrapsychic dynamics of the situation. However, some (if not a great deal) of control of the depiction is wrested from the protagonist and director, once set in motion, taking on a life of its own. The enactment becomes more than a projection or representation of the protagonist’s reality. In a synergistic manner, the “reality” may expand beyond the boundaries not only of the individual group members, but the group experience as a whole. Dealing with so potent and imposing a presence may seem overwhelming. In surplus reality, a successful catharsis of integration (balancing past impediments and future encouragements) may prove challenging (how can cultural inertia be faced, let alone overcome?). From the Canon of

Creativity (J. L. Moreno 1953/1993), how are we to view process—the dynamical interaction—between spontaneity and the cultural conserve creating a new, more functional conserve, when the cultural conserves seem all but impervious?

In surplus reality, providing for some impact at least of the awareness of cultural is required (e.g., mother admitting she wished she could have had a career *and* a child, even though she felt compelled to confront her daughter with a family first commitment). Allowing the experience of another or altered culture, can prove salutary, supportive, and encouraging (e.g., husbands stay home to parent and care for elders, so that wives can pursue their careers more fully). Does the application of dynamical systems theory (chaos theory; Remer, 1996, 1998, 2001a), particularly reciprocal influencing (i.e., meta-systems influence sub-system interactions and are also influenced by them) and the butterfly effect (small differences can have great ramifications), violate Morenian theory (Hollander, 1969; J. L. Moreno, 1953/1993), or only modify or update it acceptably?

Shift from Strictly Protagonist Focus to a More Specifically Shared Theme. According to the Hollander Curve (Hollander, 1969), the protagonist emerges as the sociometric star by the criterion “who is chosen to represent the group theme.” As the star, the protagonist is the focus of the group, by enacting his or her drama. LCD, however, is more like sociodrama, in that the cultural presences are not so much protagonist-driven as they are group manifestations (in a sense, mini-sociodramas). In a hybrid sense, the protagonist enacts “our” drama of cultural conflict. Although the protagonist contributes the specifics of the scene(s) in which cultural impact is at issue, the representation of the cultural messages is more collective, and also less malleable.

As in a traditional psychodrama, the protagonist receives the group support, but stands out from the group and must be reintegrated into the sociometry of the group during sharing. However, other auxiliaries, particularly those representing the cultural messages, may feel rejected and so must be reintegrated. De-roling is important, but unlike in traditional psychodramas where de-roling allows the protagonist to divorce the auxiliary from the role, the group also needs to separate the two. Sharing—both personal and from role—also must include reactions related to the cultural messages. Without a general recognition of the influence and impact cultural messages have on everyone, the challenge of dealing with them can be overwhelming. So, not only must the protagonist be reincluded as an aim, but group cohesion and commitment must be fostered. The sharing should not be short-changed. This requirement often demands more time commitment, but the sense of individual and group empowerment is usually worth the investment.

Use of Sociodramatic Techniques in a Designated Psychodrama Context. As mentioned already, LCD is a mix of psychodrama and sociodrama, with techniques of the latter embedded in primary psychodrama enactment process. On the one hand, the sociodrama techniques—in a way, mini side enactments around the identified cultural themes—give more voice, influence, and power to the multiple perspectives of the group members; on the other hand, the flow of the drama is somewhat disrupted. Certainly, time must be taken for them, but

also the understanding that a full exploration will not be enacted, but rather a type of brief, “film clip” will be presented to be integrated back into the main enactment. These can become part of the sharing, perhaps leading to short dramas in themselves (such as empty chair work), sociodramas in their own right, or other future psychodramas—either traditional or culturally focused. The disruption is less than might be feared. Zerka Moreno often took time out from an enactment to instruct or process without adverse consequences. Augusto Boal (1979, 1995) employed a kind of mutually shared/multiple drama approach in his work. The concerns involved are more practical matters. The theoretical implications have already been addressed previously. On the whole, the input from those more culturally familiar and astute seems a safety net, not to mention the enhanced sense of co-creation and collectively oriented collaboration, although the culturally valued collectivity may conflict with the valued lineality.

Explicitly Shared Directing Responsibility. The director, as noted by Carl Hollander (personal communication, 1985), is the most exposed, vulnerable position in the psychodrama process. Although the many roles the director must juggle may be enumerated—group leader, sociometrist, supporter, coordinator, timekeeper, group member/participant, “scripter”—they do not fully convey the demands on the director. Each director has his or her style reflecting training and personal preferences, strengths, and weaknesses. Most, however, struggle with the degree of responsibility accepted for the successful production of a session. Some directors have strong needs for control, both personally and due to the dictates of specific circumstances (e.g., trauma work); group members, similarly, struggle with depending on the director as an “authority figure” while at the same time suffering act hunger for having involvement in the enactment actively or passively. These tensions can be exacerbated by cultural dictates.

LCD explicitly shares the scripter role more generally. However, the other functions tend to remain with the director. Letting go of control in some areas while retaining it in others may be confusing and uncomfortable for members and director alike, at least initially, since expectations are disrupted. From a theoretical perspective, the question is whether aristo-tele can be adequately maintained, allowing the director to effectively coordinate and influence the group and its process through the star (protagonist) and straightforward management. Again the lineal and collateral cultural messages would seem to conflict more (or at least differently) in Asian cultures than in Eurocentric ones. Also, although the idea of a controlling leader seems universal, what functions are expected (i.e., how the role is enacted) may be culturally dependent. “Aristo-tele” seems a Eurocentric label, perhaps implying a Western perspective and consequent theoretical expectations. More direct influence by the Asian group members may alter theoretical and applied dynamics, resulting in a different—not necessarily better or worse—enactment. Something is gained from applying each perspective, as well as what results from their melding.

Stricter Commitment to Eventuation of Process through Trust in Group/Member Interaction. Control of the process is a theoretical and practical issue. It is also both a cognitive and affective dilemma. Although the Canon of Creativity

(J. L. Moreno, 1953/1993) lays out the dynamics of the creation process, which applies to the production of psychodramas, and life “dramas” in general, no specifics are supplied regarding implementation. In fact, the impression is given that supplying the appropriate conditions then getting out of the way of the process will eventuate in an apt creative product (adjusted conserve) through the interaction of the initial conserve and spontaneity via adequate warm-up.

To be fair, this characterization really isn’t entirely true, since reams have been discussed, debated, and written about both the interpretation of Moreno’s theoretical explications and how to apply them—not the least of which are devoted to the definition and specification of the terms, concepts, and constructs. For example, based on the Morenian definition of spontaneity, Hollander (personal communication, 1985) generated a list of criteria for engendering and judging a spontaneous action (as represented by Remer’s [2005] mnemonic acronym PANIC = Parametric, Adequate, Novel, Immediate, Creative). Still, after all is said and done, the director, if not each and every group member, is responsible for acting spontaneously to produce a spontaneous outcome. Except perhaps for the “Immediate” criterion, all the others are subjective judgments and/or dependent on the situational demands. Especially demanding is keeping actions Parametric (i.e., within the parameters of the situation) so that they are not impulsive, inadequate, or inappropriate. If anything, directors tend to be cautious, erring on the side of restricting rather than allowing over-expansiveness (e.g., Hudgins, 2002; I realize I’m projecting my own inclinations here, by the way), which seems a functional approach to the cognitive versus affective (head vs. gut) tension. However, the injunction “better safe than sorry” flies in the face of Moreno’s charge to “trust in the process.”

LCD tends to err in the other direction, getting out of the way of spontaneous interaction of all the components of the enactment (protagonist, auxiliaries, scene, concretizations of impinging influences). The Canon is wed with chaos, in the belief that a functional, although predictably unpredictable, coherent pattern will result. While this approach is opposite of those that are strongly parametric (e.g., the Therapeutic Spiral Model; Hudgins, 2002), it isn’t entirely so, since the presence of the directorial functions (Biddle, 1979) are also in the mix. Given the limitations of any personal perspective, and the very possible limitations of language and culture of a director from another culture, trusting the spontaneous, balancing interactions of more culturally adept participants seems both informed and better than projecting or imposing assumptions and interpretations from a questionably applicable perspective. In my own experience, the time-lag inherent in directing with an interpreter has forced this approach on me. By the time I have an understanding of what is going on in the enactment, the process has moved on and taken care of a seeming obstacle, or if not, I have time to intercede in a more informed manner. Trusting that “things will come together” is not easy, particularly for someone who is invested in “getting it right.” It does recognize two of the primary systems theoretical characteristics—equipotentiality and equifinality. Learning

that the process can produce a viable outcome, even without directorial influence/management (interference?), can be disconcerting and humbling.

More Flexible Interpretation of Theory and Application of Techniques. Harking back to my previous observation regarding the morphing of theory, when do the changes add up to a different theory? Moreno's conceptualization was not only seminal but was also based on many brilliant observations, reflections, and formulations. However, many of these are embedded in and reflective of Western culture. The spectrum of opinion in the psychodrama community runs from the strict constructionists who defend Moreno's original theory and application formulations (sometimes despite the fact that Moreno changed his ideas, and even produced contradictions, or the fact that the teachings and modellings of respected others, such as Zerka Moreno, diverge to some degree [Remer, 2001b]) to those who, while honoring the very basics, modify the applications to be what may be seen as more functional within the demands of the situation—in many instances, without regard to theory at all. The Sattens' brilliant adaptation of "classic" doubling (Hollander, 1979; Z. T. Moreno, 1948) is a prime example that allows encounter (Hale, 1981) in a way that not only respects Asian cultural messages, but also provides for smoother more comprehensible transitions. (I do not know whether the theoretical underpinnings were ever addressed.)

LCD falls more toward the accommodating end of the spectrum, perhaps per force when applied in Asian settings. I trust the preceding discussions have evidenced attention to the theoretical considerations and their "evolution." If asked whether the differing applications drive theory development, or whether theory change produces new variations of application, I answer "yes." LCD itself is a product of this nonlinear process, both informing and being informed by experiences of difference in enactments, specifically in Asia, but more generally in many situations. Is this response a rationale or a rationalization or just evasive? All I can say is that I see the process as consistent with both the theory and spirit behind the Canon of Creativity, and the Morenian approach generally.

FINAL THOUGHTS

My Asian experiences have been exceedingly rich and productive, both personally and professionally. To say they have affected my thinking and my actions (not to mention my feelings about many things, such as the benefits of being embarrassed) would not adequately capture their impact. The in-the-flesh embodiment of this gift is the continuing interaction among five who represent and contribute fully and equally from shared but individually primary perspectives: Pam, the feminist; Nien Hwa, the cultural muse and guide; Pei-Yi (Dr. Lin Pei-Yi), the cross-cultural experience expert; Wei-Hui (Ms. Chen Wei-Hui), our interpreter/co-director and perpetual "student" encourager; and your "humble" chaotician. Even in writing this article, I have had to reflect and rethink, if only to try to more effectively impart my experiences and their meanings more "accurately." In this piece, and the others I have written over the last 14 years, I hope that some of that benefit has been communicated and transferred to others. Let the process continue.

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Breaking the Silence:

Using Sociodrama to Strengthen the Mother–Child Relationship Affected by Domestic Violence in Taiwan

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Several Chinese cultural beliefs prohibit domestic violence survivors from acknowledging and verbalizing their experiences. This culturally constructed silence undermines the mother–child relationship. In an attempt to break the silence and to rebuild the vulnerable mother–child relationship, a three-stage, seven-step working model known as the Mother and Child Sociodramatic Workshop featuring sociodrama was developed in a “joint workshop” format based on our understanding of the Taiwanese context. Sociodramatic elements and techniques (i.e., theme orientation, group focus, role play, role reversal, and mirror) were implemented to facilitate the mother–child communication and enhance their mutual understanding through addressing the clinical issues arising from the Chinese cultural themes, namely, face-saving, harmony preservation, family integrity, filial piety, and hierarchy. The model and process are delineated in details and the rationales behind our intervention and designs are elucidated. Two overarching principles that governed the therapeutic maneuvers are highlighted—that is, “adherence to indirect and face-saving communication and interpersonal patterns,” and “capitalization of Chinese cultural assets.” Implications and limitations are discussed.

KEYWORDS: Chinese; domestic violence; mother–child relationship; sociodrama; Taiwan.

In Taiwan, domestic violence (DV) has become increasingly prevalent among heterosexual couples and families. According to the Ministry of Health and Welfare (2016) in Taiwan, more than 140,000 DV cases were reported between 2016 and 2017, among which 71.3% survivors were females, 49% cases were conducted in intimate relationships, and 10.5% cases involved at least one witnessed child. Research worldwide has shown that abuse causes traumatic psychological distress that undermines women’s capacity for providing adequate

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parenting and maintaining emotional availability to their children (Chuang, 2002; Humphreys, Mullender, Thaira, & Skamballis, 2006). Poor maternal functions subsequently lead to child neglect and insecure mother–child attachment (Levendosky & Graham-Bermann, 2000, 2001). In some severe circumstances, role reversal in parenting and child maltreatment may occur (Chuang, 2002; C.-T. Shen, 2005). Unsurprisingly, children who suffer from violence and lack of care are found more likely to develop posttraumatic syndromes (Margolin & Vickerman, 2011), clinical depression (Russell, Springer, & Greenfield, 2010), and other emotional and behavioral difficulties, which make them very demanding to look after (Wolfe, Crookes, Lee, McIntyre-Smith, & Jaffe, 2003; Yoo & Huang, 2012). In short, DV not only affects the well-being of abused mothers and their children, respectively, but also undermines their relationships.

The “Conspiracy of Silence” Constructed in Chinese Culture

One intriguing phenomenon frequently seen in the abused mother–witness-child dyads is what Humphreys and colleagues called the “conspiracy of silence,” which refers to the attempt adopted by both parties to avoid discussing the abuses in front of each other (Humphreys et al., 2006; Mullender et al., 2002). In the Western cases, the abused mothers covered the secret to prevent their children from being harmed by the painful truth; the witness children, in return, feigned ignorance at home and in school to spare their mothers further troubles. In the Chinese/Taiwanese contexts, this silence-keeping circle becomes even further complicated due to overarching Chinese ideologies and social conventions.

Confucian teachings prioritize maintaining family unity and preserving interpersonal harmony over the needs and interests of individual family members (Jia, 2011). As many other familial discords, DV is considered *face-losing*. Revealing it often brings dishonor to the individuals and their families (N.-H. Lai, 2011; Tonsing, 2016). Instead, a loyal family member should “keep the family matter behind the closed door” (L.-L. Huang & Bih, 2002; Kung, Hung, & Chan, 2004). Meanwhile, the Chinese patriarchy grants men a higher status in the household, usually as the head who has the right to “discipline” the subordinates (N. Tang & Tang, 2001; T.-K. Wang, 2004). Women, unlike men, are restricted to domestic roles (i.e., mother, wife) and held primarily liable for unsuccessful marriages and broken families (Chen, 1998; C. S.-K. Tang & Cheung, 2002). Accordingly, abused Chinese women often hesitate to seek justice and external assistance (A. C. Shen, 2011; C. S.-K. Tang & Cheung, 2002), as doing so may elicit greater self-blaming and guilt (L. L. Huang, 2001; Lin, 2007; C. Tang & Yu, 2005) and cast themselves into even more vulnerable, marginalized situations (Brown, 2014; Lin, 2007; C. S.-K. Tang & Cheung, 2002). According to the 2016 annual report by the Ministry of Health and Welfare (2016) in Taiwan, more than 90% of the abused mothers were still staying with the perpetrators. These women believed that maintaining a false impression of harmony can protect the entire families from social derision and thereby ensure their children a better future (N.-H. Lai, 2011; Xie, Eyre, &

Barker, 2017). Out of a similar goodwill, a filial Chinese witness child often feels obliged to remain silent due to the cultural expectation that “children have no mouth but ears.” As such, the conspiracy of silence becomes even harder to break for Chinese survivors than that for their Western counterparts.

Mother–Child Relationships Undermined by the Conspiracy of Silence

Unfortunately, the conspiracy of silence may have many detrimental effects on both abused mothers and their children, as well as on their already vulnerable relationship. First, afflicted women who bear untreated traumas and unutterable pains are likely to demonstrate great ambivalence toward the perpetrators, which leaves their children in great confusion. For instance, a mother may curse her abusing partner in the face of her children (e.g., “your father is an asshole; he should go down to hell”) and then switch to preaching at them (e.g., “you should behave well and always listen to your father” or “don’t irritate your father; otherwise he will beat you”) and then find excuses for the perpetrator (e.g., “your father worked very hard for us”). Or, a mother may tell her child “everything is OK” while crying privately.

Furthermore, in a culture where indirect communication and emotional restraints are upheld as norms (Camras, Kolmodin, & Chen, 2008; Kuo, Hsu, & Lai, 2011), silence may aggravate misunderstanding and even reinforce self-projected sacrifices on both parties (Humphreys et al., 2006; N.-H. Lai, 2011). One typical phenomenon is that the abused mothers convey their love through satisfying material needs combined with moral preaching (Fivush & Wang, 2005; Y. Wang & Chang, 2008). For example, a mother who intends to compliment her child may end up saying, “you need to study harder, listen to your father, watch your words and behaviors, otherwise. . . .” In some more extreme cases, a desperate mother might even become an emotional blackmailer, expressing love in forms of threat and pressure, such as, “I have nothing but you,” “I’m willing to sacrifice everything for you because you’re my last and only hope,” or “I love you so much, so please don’t let me down” (Smith, Belton, Barnard, Fisher, & Taylor, 2015; Y. Wang & Chang, 2008). Feeling the maternal distress rather than the love beneath, the witness children often mask their vulnerabilities, suppress their needs (Humphreys et al., 2006; C.-T. Shen, 2005), and become parentified in order to take care of their mothers (Chuang, 2002; Humphreys et al., 2006; N.-H. Lai, 2011; Smith et al., 2015).

A Need for Interventions in Mother–Child Relationships

Despite such challenges, numerous studies have recognized that the mother–child relationship undergoing DV is resilient and can serve as the most powerful resource for recovery (Katz, 2015; Mullender et al., 2002). Some scholars (Kuczynski, 2003; Kuczynski, Pitman, Ta-Young, & Harach, 2016) even proposed a “bilateral model” in DV literature that views causality in parent–child relationships as “bi-directional,” contending that parents and children have equal amounts of agency and may influence each other in both positive and

negative ways. This argument is especially true for Chinese survivors in that the Chinese culture places family relations and role obligations above the needs and interests of individual persons, which enhances the bi-directionality between abused women and their children (N.-H. Lai, 2011; Tonsing, 2016). Nevertheless, current services for abused mothers and witness children worldwide, including Taiwan, are mainly developed separately and patchily, involving individual or group work exclusively with either party (Humphreys & Kelly, 2000). To date, only a small amount of Western literature has highlighted the importance of relationship rebuilding and communication strengthening between the abused mothers and their children (Humphreys et al., 2006; Mullender et al., 2002; Smith et al., 2015). In this regard, an intervention/service modality that focuses on enhancing the post-DV mother-child relationship in consideration of the Chinese cultural context is imperative.

Why Sociodrama and How It Works

Developed by psychiatrist Jacob Moreno, sociodrama is a “group action method” that allows participants to enact real-life situations through various techniques (e.g., role-playing, role-taking, role-reversing, role-training, etc.) so as to deepen their understanding of others’ positions and viewpoints (Blatner, 1988; Sprague, 2000; Sternberg & Garcia, 2000). A typical sociodrama session is constituted by three stages, each of which points to specific goals and functions. In the beginning stage, the facilitator conducts some warm-up exercises to familiarize group members, establish a working relationship, and generate the targeted themes to be addressed. During the second stage, one or a number of scenes that reflect the identified issues would be enacted by the group, where participants express feelings about that concern in action and practice ways to manage them. Finally, the third stage is sharing and processing, whereby group discussion and reflection enable participants to identify and integrate “take-home” messages from the sociodramatic enactments.

Unlike psychodrama, sociodrama is primarily an educational modality that is sociocultural in intent with dramas focusing on societal and cultural roles (e.g., parents and children in a household, perpetrator and victims in abuses and oppression; Bradshaw-Tauvon, 2001; Wiener, Adderley, & Kirk, 2011). The subject is the “group” and the goal is to explore probable resolutions of an agreed-upon theme in a “for instance” situation (Dayton, 2004; Kellermann, 2007; Sternberg & Garcia, 2000). Unlike psychodrama, sociodrama is primarily an educational modality that focuses on societal and cultural roles, such as parents and children in a household, or perpetrator and victims in abusive scenarios (Bradshaw-Tauvon, 2001; Leveton, 2010). Based on the above-mentioned characteristics, sociodrama is especially suitable for dealing with collective traumas, including warfare, crises, social upheaval, and social taboos such as DV (Kellermann, 2007; Lai, 2013). However, the literature on sociodrama application in the context of DV remains scarce. To address this gap, the current article proposes a psychoeducational group model that utilizes

sociodrama as the methodology to break the culturally constructed silence between Chinese abused mothers and their children.

The Context of Our Current Model

The current model, Mother–Child Sociodrama Workshop (MCSW), was a 1-day joint workshop embedded in an 8-month interventional program that aimed to facilitate recovery of DV survivors. Starting in 2010 and continuing to 2012, the program was sponsored by the Taipei Women's Rescue Foundation (TWRF), a nonprofit organization that has been providing services to women and children suffering from DV and sexual abuses in Taiwan since 1987. Annually, the program started with two 14-week psychoeducation groups where mothers and children attended parallel sessions (Phase 1), followed by a joint MCSW (Phase 2), and ended with 14 other parallel sessions for psychotherapeutic purposes (Phase 3). The psychoeducational groups were meant to equip abused mothers and children with fundamental knowledge about DV and self-protection skills. Then, the MCSW assisted and facilitated the abused mothers and children to share their experiences of living with DV with each other in a safe environment. The MCSW is essential for the entire interventional program as it served as an important bridge to transfer survivors toward the succeeding therapeutic groups where they could explore and work on core psychological traumas in their homogeneous peer groups.

RESEARCH METHODOLOGY

Recruitment Procedure and Participant Descriptions

Participants were recruited from abused mothers and witness children who were currently receiving TWRF services and under the protection of civil restraining order. All eligible candidates were required to complete the 14-week psychoeducational groups before they attended a screening interview where their psychological functions and readiness were cautiously evaluated by the TWRF staff (by criteria such as “whether the mother could keep regular contact with the contact co-therapist” and “if the children were able to make regular attendance to school”). During the interview, candidates were reminded of the potential emotional intensity of MCSW and those who exhibited mental instability or other crises/emergency situations (e.g., suicidal ideation/attempt) were ruled out. Finally, an average of five families (children aged 7–15 years) were selected each year.

The Professional Team

The team was led by a PhD psychologist (the director of sociodrama) who served the TWRF as a mental health consultant for many years. The co-therapist group included three co-therapists and two counselors, all formally trained in systemic family theories and group therapy. Throughout the entire program, the team kept close contact with the participants via phone calls and in-person

appointments, which helped them maintain a good rapport and timely updates from the participants. Prior to the commencement of the MCSW, the team met in a 2-day pregroup training workshop where they assembled to review typical symptoms among DV survivors, techniques to work with them, participants' demographic information, structures and procedures of the MCSW, as well as self-care skills. Throughout the workshop, the team met briefly during each break to discuss group process and progress, and made timely adjustments based on participants' needs.

Research Procedure and Ethics

The research was conducted through teamwork. The research team included a group of well-trained doctoral-level counseling psychologists, master-level counselors, and psychology interns who had conducted research and services with vulnerable populations including DV survivors. Prior to the workshop, informed consent was obtained from the mothers after a clear introduction of the goals, procedures, and potential aftereffect of the workshop and the research, including a postgroup interview on their perceptions and perceived effects of the workshop and their rights to refuse participating or opt out any time during the workshop. Children were verbally asked to render assent to participate and provide feedback regarding their experiences in the workshop. Data were acquired from two sources—the participants and the co-therapists, who co-led the workshop.

Before departing from the workshop at the end of the day, participants were invited to complete a brief questionnaire rating on a 5-point scale, from “*very much so*” to “*not at all*,” which explored perceptions of workshop relevance, content appropriateness, event organization, time management, and effectiveness. The child participants received a child-friendly version of the questionnaire and those under age 10 were given options to fill out the form themselves or have the interviewers record their responses. Semistructured interviews were conducted at the TWRP office within 2 weeks after the workshop. Each interview lasted 1–2 hr for the mothers and half an hour to an hour for the children. The interview protocol comprised a few open-ended questions that scrutinized the participants' perceived effects on each activities in the workshop. For example, “During the warm-up / enactment / sharing session, which parts of the group activities you did you think were helpful to you?,” “What's improved or changed according to your experiences in the group?,” “Which parts were not helpful?,” and “What do you think needs to be different in order to improve your experiences in participation?” Those who exhibited psychological discomforts during or after the workshop were referred to psychiatric assessments and individual counseling for additional supports.

PROCEDURE OF THE MODEL

In the MCSW, five co-therapists paired up with five families, each composed of a mother and her child or children. We divided the group into five small groups based on the family unit. Each family was paired with a co-therapist whose job was

to monitor the here-and-now mother–child interactions, facilitate enactments and role exchange, and provide advice and modeling on parenting when necessary. In the following sessions, we delineated the MCSW model step by step.

Stage 1: Warm-Up – Building Strength and Connection

The warm-up step normally lasted 3 hr in the morning. The goal of this step was to uncover survivors' inner strength, build up positive bonds between mothers and children, and thus empower them to face their troubled relationships.

Step 1: Pick Your Family Supporter. The warm-up session typically began with an activity named “Pick your family supporter,” where each family worked as a team to choose which co-therapist among the five they wanted to work with. This activity served as a mirror that reflected the interpersonal patterns and family dynamics among the survivors. For instance, in some families the mothers gave up maternal authority and let young children make decisions (pick the co-therapist); in other cases, children from different families fought for one particular co-therapist by means of violence while the mothers failed to correct and guide them. This activity provided a crucial timing for psychoeducational interventions on appropriate interpersonal boundaries, role responsibilities, and negotiation strategies between mothers and children as well as among peers.

Step 2: Enact Your Favorite Memories. The main activity of the warm-up stage was to enact your favorite memories. At this step, children are invited to think of “one of the happiest and most moving moments” that they had with their mothers and likewise for the mothers to think of one with their children. Then, each team enacted first the mothers' and then the children's treasured moments within their small groups simultaneously. During the enactments, we had the children watch their mothers play their roles and the co-therapists acted the mother role, and vice versa for the mothers. The purpose of this activity was to help both parties step out of their positions to experience what the other(s) may feel and cherish about their relationships. In a real case, an 8-year-old girl whose mother suffered from chronic depression and was incapable of providing quality childcare recalled a “bath scene,” during which the mother (played by the 8-year-old) wrapped the girl (played by the co-therapist) in a huge towel after helping her take a bath. She carefully dried the girl's body and tenderly put her to bed. The next morning, the little girl, feeling nurtured and grateful, came to her mother's bedside, giving her a thankful and loving kiss.

In this step, we encouraged mothers and children to express their positive feelings about each other(s) through nonverbal messages and role reversals. In doing so, mothers and children were able to express and recognize the loving aspects in their relationships even without direct verbalization that would have been embarrassing to the Chinese survivors. Meanwhile, a warm and trustworthy ambience was established since. As a mother indicated, “I didn't know my daughter needs me so much. I can't believe such a trivial thing (helping her take a bath and closely dried her body) can bring her great joy. I would love to do it more.”

Stage 2: Enactment – Explore the Impacts of DV and Develop Alternative Interactive Patterns

Once a positive tone was set, it was time for the group to enact a sociodrama on the topic, “a snapshot of family life.” This stage allowed the participants to explore the impacts of DV on them from a peripheral distance. It generally took 2 hr and was operated in three steps.

Step 1: *Improvise the Family Scenes.* To prepare for the enacted scenes, we divided members into two homogenous groups, mothers and children, respectively. Under the co-therapists’ (b, c, e) guidance, the children worked on creating a script regarding their ordinary family life using any characters and scenarios of their choice. The only criterion was that they should NOT quote anything from their own personal experiences. A critical knack here was to let children project DV as “others’ business” so that they could reveal it without risking their family loyalty and filial piety (Dayton, 2004; L.-L. Huang & Bih, 2002). In addition, the script was carefully scrutinized and modified by the co-therapists to eschew lines or acts that were too provocative and that may cause secondary traumas. Meanwhile, the mothers were taken to a separate room to process their experiences and observations in the warm-up session. The discussion focused on what words and behaviors in the warm-up activities elicited positive mother–child interactions and what did not. Mothers were encouraged to exchange ideas and give feedback to one another about what they had learned that worked for them.

Step 2: *Enacting the Family Scenes.* Once the script was completed, mothers and children gathered together for a joint session. The basic structure and guidelines for enactment were that children may play any roles except themselves and that the co-therapists shall play the child roles. However, children could switch roles among one another so everyone had a chance to try as many roles as they wanted. While the children and co-therapists were performing, the mothers sat and watched without making any judgments or interruption. An observation was reported that, in most cases, children chose adult roles, such as parents, grandparents, uncles, aunts, and neighbors, while in some occasions, they played nonhuman parts such as pets and pieces of furniture. It was also of note that the children invariably involved some conflicts, violence, and stereotyped gender roles in their scripts. Some typical scenes included a husband sitting on the couch watching TV while the wife was occupied with housework, or a mother warning her daughter, with a serious look, not to disturb her drunk, ill-tempered husband.

Our intention of such role (re)arrangements was to generate a safe space for children to bring to light what they observed at home (DV) and how they felt about it, and meanwhile to awaken the mothers to the cruel reality (i.e., their children know the occurrence of DV) in a nonconfrontational manner (Dayton, 2004; N.-H. Lai, 2011; N.-H. Lai & Tsai, 2014). For instance, one morning scene depicted how children reacted to parental fights. A young boy and a young girl (acted by the co-therapists) hid in their room pretending to be asleep while their parents were fighting fiercely outside. The director asked

the kids why they did not get ready for school. They replied, “It’s too scary outside; we better let them (parents in quarrel) think we’re asleep.” Hearing this, the mother, sitting in the audience, was shocked to realize that her silence did not imply harmony.

Often times, the enacted scenes resembled the mothers’ own experiences and thus stirred their emotions. When noticing signs such as trembling, blushing, or rolling tears in the mothers, the director would invite them to take the mother role in the enactment so that they had the chance to express what they really wanted to say or do to their child(ren), usually a hug or kiss or an apology. For example, the underlying reason for inappropriate maternal disciplines may be related to an intense fear that children might trigger the perpetrators and get hurt. To protect the children, mothers may become very harsh. In this case, the director would ask the child who played the mother-role, “Mrs. A, what do you think your girl needs at this point?” As soon as she replied, the director commanded a role reversal, thereby the real Mrs. A, now realizing what’s expected by her daughter, could practice the more desirable parent–child interactions with her daughter on site.

For safety reasons, all enactments that involved violence or conflicts were conducted using sculpturing or props in order to preclude the participants from direct exposures to aggression and hostility. In addition, the director would immediately stop any inappropriate action/sentence when potential dangers were discerned. For example, in a scene where a boy was playing in a furious husband role, seeing the father (played by the boy) roaring at his wife and children, the director challenged, “Mr. A, why are you taking it out on your wife and child? You need to learn how to regulate your emotion and deal with your anger.” After this, the director reemphasized to the entire group that violence in any form for any reason should never be permitted.

Finally, in some highly emotional moments when members became hyperaroused by their emotions, the team implemented trauma-specific psychodramatic techniques such as body double and containing double, in order to stabilize members through bodily sensations and personal strengths (Hudgins, 1998). However, these safeguard strategies should not be exclusive to the enactment stage.

Step 3: Reenactment. The final step of the enactment stage was reenactment. Toward the end of the enactment, the director would check in with the children, with questions like “How do you like to be a kid in such a family?” or “How do you want your mom/dad/family to be different?,” and then let the children spontaneously reenact a new script that could reflect their desirable family life. The children’s desired scenes often revealed the mothers’ blind spots and pointed to changes that needed to be made for a healthier mother–child relationship. For instance, in a parentified girl scene, the melancholic mother (played by the second grader) locked herself in the room, lying in bed numb with tears covering her face. The second grader (played by the co-therapist) tried to please her mother by bringing her food and telling her jokes she heard at school. To mobilize the depressed mother, the director asked

the crowd in a slightly provocative tone, “What do you all think is going on with this mother? She seems not to know what to do except cry.” Hearing this, the mother (played by the girl) jumped off her bed straightaway, dried her face, and said, “I don’t want to be like this anymore. I need to pull myself together and get help. I need to do something for my daughter.” The real mother, who witnessed the entire process, often burst into tears and nodded her head quickly in agreement. Time permitting, the director would invite the real mother and daughter to enact this desired scenes in their own roles.

This final step was essential for mothers and children to reconnect. For mothers, it’s a crucial time for them to learn what their children really want. For children, it’s time for them to freely present their wishes without repression and distortions. Furthermore, the children’s desired scenes often reminded the mothers of their inner strengths and motivated them to recover and fulfill their maternal roles. As one mother revealed her insights obtained from the sociodrama, “I didn’t know my depression had such big impact on my daughter. It wasn’t until this workshop that I realized my hopelessness did affect my child,” and she decided to make changes for the her child’s sake: “I learned from the reenacted scenes that my child wanted me to recover because that will also help her recovery. Knowing this is really encouraging.”

Stage 3: Sharing and Dialogue

The sharing and dialogue stage was conducted in two steps in sequence.

Step 1: Sharing with Your Family. Each family and their family co-therapist formed a small group to share their experiences in the roles they played and how they related to the scenarios and the roles in the sociodrama. Normally, both mothers and children at this point were more willing and open to verbalize their personal experiences regarding DV thanks to the sense of universality they obtained from the family sociodrama. In addition to facilitating dialogues between mothers and children, the co-therapists also expressed their own feelings when playing in the child role. For example, “When I was acting the child, I felt that there is nothing I can do, I feel myself worthless,” or “Sometimes I got upset and couldn’t understand why she did not leave,” shared the co-therapists. “I am afraid my children will get hurt by my husband. I had to stay. I can’t leave them alone,” or “I was so frustrated by my children’s indifferent attitude toward me. I was disappointed and hurt. Sometimes I shouted at them even though I didn’t mean to do it,” said the children (who played the mother role). “Our family isn’t much different from the sociodrama. It’s not surprising to me that you (the kids) know about the problem between me and your dad,” and “It’s such a heart-breaking lesson,” said the mothers. These personal revelations promoted mutual understanding, forgiveness, and gratitude between mothers and their children.

Step 2: Sharing in Large Group. As the small group finished, we had all members and co-therapists gather in a large group to share what they learned. This step aimed to reassure the survivors that they’re not alone in

their problems and sufferings. In one case, a child initiated, “The dad in the play is exactly the same as my dad. He beats my mom when he gets drunk.” This immediately triggered another child, “Yes! My dad is the same. I don’t like him to be like this, Such a jerk.” Shortly, the third child added, “I want to grow up as soon as I can so that I can be stronger and protect my mom!” The children’s blunt utterance shocked yet deeply touched the mothers. We usually heard mothers admit, “I was shocked when hearing this. . . . I used to believe I shall maintain an intact family for my kids. I don’t want them to be looked down upon in our society. I want them to lift their heads up” or “Now that I understand swallowing my pain down makes things even worse, making my children’s life a misery, I will not hide it from them anymore.” Finally, as the dialogues proceeded and expanded, all participants were guided by the therapists to understand the sociocultural factors that had contributed to DV and imposed silence on them, namely, the prescribed gender roles, sexual inequality, patriarchal hierarchy, social taboos, power imbalance, and struggles (Lin, 2007; L.-L. Huang, 2001; Jia, 2011). Therefore, they were able to consolidate the emotional and action insights they experienced in the MCSW into their belief system.

Beginning Efficacy

The workshop was highly rated by participants and social workers. Most mothers agreed that the workshops were helpful to them (an average rating of 5 on the content, 4 on the use of time, 5 on the organization and effectiveness). Similar results were found with the children. Follow-up interviews revealed that the joint workshop was a powerful catalyst for positive mother–child relationship transformation. The mothers considered the workshop helpful in facilitating their awareness of the current dysfunctional patterns between themselves and their children, learning and recognizing what their children’s needs were, and rendering a supportive environment for them to practice alternative interactive patterns. Most mothers reported their motherhood empowered, their motivation for recovery enhanced, and the therapeutic and educative enactments enabled them to situate their adversities within a broader sociocultural context. On the other hand, the children reported that the action methods in the workshop made it easy and fun for them to convey their needs to their mothers, to relate to others on shared concerns, and to gain a clear understanding of the nature of violence and its collateral detrimental effects on self and others. The social workers also felt that the service met the needs of the families well, and most had witnessed increased readiness and motivation in engaging in the succeeding psychotherapy groups and exploring their core psychological traumas. At times outside the treatment context, the social workers observed mothers’ improved capabilities in setting boundaries with the perpetrator to protect themselves and the children. With regard to what could be improved, the mothers anticipated

another joint workshop in a similar format where they could learn and practice together with their kids how to deal with their intense fear and anger toward the perpetrators in the aftermath. The social workers suggested extending the 1-day joint workshop to a multiple-day retreat or a longer course with more weekly sessions. Both participants and the social workers mentioned a larger room was needed for joint activities. However, due to financial and personnel constraints, we maintained the 1-day format during the research project.

DISCUSSION

The basic structure and many of the techniques implemented in the sociodrama workshop were tailored to suit the collectivistic Chinese context and the intrinsic cultural mindset of our Taiwanese participants. For illustrative purposes, we summarize the key issues and elements of our working model in Table 1 to demonstrate the intersection among Chinese distinctive issues regarding the DV-struck mother-child relationship (e.g., silence on DV and blocked communication), the underlying cultural beliefs pertinent to these issues, and the corresponding strategic interventions that aimed to break the silence between mothers and children and to restore their relationship. As a supplement to Table 1, the culturally sensitive therapeutic maneuvers in our model were driven by two underpinning principles: “adherence to indirect and face-saving communication and interpersonal patterns” and “capitalization of Chinese cultural assets.”

First, the use of sociodrama as an intervention modality and the director’s constant, tactful employment of role reversal, role play, and mirror all speak to the indirect nature of Chinese interpersonal patterns rooted in a face-saving culture. These interventions and techniques allowed the participants to face DV and their troubled relationship from a safe distance and openly share the shameful experiences of DV. In addition, the uses of role reversal and role play safeguarded the “face” for our participants as they could talk about sensitive topics without challenging and contravening the long-abiding cultural norms (e.g., face-saving, filial piety, family honor).

Second, the director astutely attended to the Chinese cultural constraints yet transformed them into resources or incentives for recovery and relational reconciliation. For example, a positive opening is to instill hope, build strength, and safeguard the face of the participants so as to prepare them to approach their traumatized relationship. The abused women were empowered to face their marital issues and “toughen up” for their children as said in “while women are vulnerable, mother is strong.” Goodwill and expectations between mothers and children were expressed in actions to be in line with the typical “doing-oriented” communication style of Chinese people. Finally, the sociodrama enactments and observations expanded the participants’ viewpoints on social relations and DV by making them “step into another’s shoes,” including those who were not present (N.-H. Lai, 2005a, 2005b, 2011).

IMPLICATIONS AND LIMITATIONS

It has been recently documented that to strengthen and restore the affected mother–child relationship undergoing or in the aftermath of DV necessitates breaking the silence and removing blocks on mother–child communication (Humphreys et.al., 2006; Humphreys, Thaira, & Skamballis, 2011). The current model holds several implications for intervention work and future studies. First, at a practical level, the model demonstrated how Chinese cultural awareness and knowledge can be tactfully interwoven into therapeutic activities and the group process to help survivors of Chinese/Taiwanese backgrounds recover from DV. The joint workshop, not currently replicated by any other DV services in the Taiwanese/Chinese context, may provide additional benefits in terms of the mother–child relationships. The rationale behind the interventional strategies as clearly demonstrated and explained above, and the identified clinical issues and cultural themes, can all serve as heuristic and practical examples to inform mental health professionals around the world when working with ethnically and culturally Chinese individuals who have suffered from DV or related issues.

Despite such practical contributions, the sociodrama workshop is a preliminary working model and thus holds several limitations. First, it was implemented at one single agency in Northern Taipei. Collaboration of multiple service-providing agencies and trials conducted in other Chinese/Confucian societies such as China, Singapore, Hong Kong, Japan, and Korea are required to attain cross-setting, cross-region, and cross-country feasibility in diversified populations. Secondly, the sociodrama workshop is a labor-intensive and costly task that requires relatively greater resources in training and preparation. It must be conducted in teams with systemic collaboration across different professions. Also, all the professionals involved need to have formal trainings in family therapy, group therapy, and sociodrama/psychodrama. Therefore, to replicate it may require a group of well-prepared and highly committed professionals, sufficient funds, and well-established facilities. Furthermore, outcomes were mainly obtained from perceived efficacy collected through qualitative interviews with the participants. Quantitative measurements that aimed to recognize participants' variation in specific domains (e.g., level of anxiety and depression, posttraumatic stress disorder syndromes, parenting capacity, attachments quality) were not included at this stage of the research due to the brief group duration. However, they were carried out after the completion of the entire intervention project, namely, at the end of the separate group psychotherapy courses.

To improve the model and bridge the gaps between practical innovation and empirical foundation, future studies could focus on the feasibility of the current model among DV survivors in other Chinese and Asian societies with similar cultural roots and historical backgrounds. Meanwhile, to facilitate the families' recovery at a deeper level, a longer intervention period involving more sessions using sociodrama and other expressive activities are worth developing and being empirically verified. Finally, based on the findings of the current research, sociodrama in mother–child relationships is recommended in addressing other

Table 1. Summary of the interrelations of the Chinese distinctive issues, underlying cultural beliefs, clinical effects, and the interventional strategies.

Chinese Distinctive Issues	Underlying Cultural Beliefs	Adverse Clinical Effects	Interventional Strategies
Ms' self-induced silence on DV	A relation-oriented society values social harmony and family unity	• Maternal trauma untreated • Survivors' ambivalence toward perpetrator inconsistency and contradictory words and acts among Ms • C left in confusion about parents and DV	Projecting DV to a collective issue (E1) Having Ms watch C enact DV (E2) Educating Ms about the sociocultural factors in contributing to their silence (S2)
	Shame and stigma associated to familial discords Keeping DV "within the door" as a "face-saving" strategy Women being held primarily liable for broken family in the patriarchy system (male-focused)		
Ms' denial of C's maintaining awareness of DV	United and harmonious family as primary for children's well-being The importance of parental authority C's future and social status determined by family reputation		Empowering Ms in their maternal role
Maternal hopes projected onto the children C's self-induced silence on DV	Women's personal worth disproportionately based on domestic roles	• Increased psychological burdens on C • Vulnerabilities of C masked • Emotions and needs of children suppressed • C hesitant to seek supports • Parentification of C • C's knowledge of DV and collateral damages underestimate	Having C RR to adults when revealing DV (E2) Educating Ms about C's awareness of DV by placing them in mirror position (E2)
	Revealing DV as "betrayal against mother," an unfilial act that often invokes guilt and self-blame Remaining silent as a filial, considerate act to lesson maternal burdens		Empowering Ms in their maternal role (W2, E3) Projecting DV to a collective issue (E1) Having CT RP and voice for C (E3) Having C RR to adults or nonhuman roles to educate their Ms about what they know about DV (E2) Having CT RP and voice for C (E1, E3) Educating C about the sociocultural factors in contributing to their silence (S2)

Table 1. Continued.

Chinese Distinctive Issues	Underlying Cultural Beliefs	Adverse Clinical Effects	Interventional Strategies
Communication between M-C blocked by silence	Explicit emotional expression as face-losing Direct communication as frivolous The importance of maintaining parental authority Mutual sacrifices as way to express love	• Mutual understanding and trust compromised • Entangled relationship • Increased emotional tension • Limited M-C intimacy • Ms neglecting the collateral damages of DV on C neglected	Positive opening by highlighting strengths in M-C relationships (W2) Having C RR to adults to educate their Ms about what they need (E3) Having CT RP and voice for C (W2, E2, E3) Having Ms and C share their experiences in SD in small groups (S1) Emphasizing actions and doing (SD)

Note. C = children; DV = domestic violence; E = enactment; M = mother; M-C = mother-child; RP = role play; RR = role reversal; S = sharing and dialogues; SD = sociodrama; W = warm-up; 1, 2, 3 = first, second, third step.

clinical psychosocial issues with other vulnerable populations apart from DV survivors.

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Invoking Saraswati*:

Psychodrama and Indonesian Education

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This article provides an overview of the author's experiences with bringing psychodrama techniques to Indonesia, specifically for use in education and by youth workers. It begins with a history of the author's work in Bali, Indonesia, that led up to the major project described in the remainder of the article. The goal of this project was to create action-focused training modules for use with junior and senior high school students and their teachers, parents, and administrators. Prior to the 4-day workshop in which these modules were created, in collaboration with a consulting firm from Jakarta, Java, Indonesia, the author provided a 5-day training for educators in the basics of action methods, including psychodrama, sociodrama, and sociometry. This training was sponsored by the consulting firm. This article describes the core training including objectives, structure, content, practice sessions, and the development of a number of trial, action-focused modules. This article then describes the workshop for the creation of the marketable, training modules. This includes the pedagogical framework employed, research that informed the selection of topics for the modules, the structure of the workshop, and descriptions of the resulting modules.

KEYWORDS: Psychodrama; sociodrama; sociometry; education; Indonesia; training design; P21 Framework for 21st Century Learning; David Kolb's Experiential Learning Theory; Kurt Lewin's three-step model of change; Motivational Arts Unlimited; YCAB Foundation; FLIP, Strategic Learning Partner (PT Fokus Lingkar Inspirasi Persada).

HISTORY AND CONTEXT

To the best of my knowledge, before I moved to Bali, Indonesia, in 2012, the only certified psychodramatist who had introduced our methodology to Indonesians was Connie Miller, NCC, LPC, TEP, ACS. In 2008, Connie was invited to be a keynote speaker at the Indonesian Pastoral Counselors Association in Salitiga, Java. During this 3-day event, Connie introduced psychodrama and sociometry to

* Saraswati is the Hindu goddess of knowledge, music, art, wisdom, and learning.

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more than 250 attendees from many of the various and varied islands of Indonesia. She was subsequently invited to different islands to do presentations for pastoral counselors. That led to her work at the University of Indonesia, offering presentations for their graduate clinical psychology staff in Jakarta.

Connie continued with yearly trips to Indonesia to teach Souldrama® (Miller, 2004), her special application of psychodrama, to explore spiritual connection and to align the ego and soul to move past resistance. Several years ago, Connie invited me to provide a 2-day psychodrama training prior to a Souldrama retreat she was conducting in Jogjakarta, Java. It was there that I met Bobby Hartonto, the President/Director of FLIP, a consulting firm based in Jakarta, and its lead consultant, Shasha Disycitta. (Please remember these names, as they will be significant later in this article.)

My own first connection in Bali that resulted in my offering psychodrama training was with a man named Wayan Rustiasa, the founder of Karuna Bali (www.karunabali.com). This foundation created and supported Campuhan College, a post-high-school program for Balinese youth that taught English and computer science combined with leadership and values education. When I first began speaking with Balinese educators, I was told that expressing feelings is not traditionally part of the Balinese Culture. Rusti (as Wayan is commonly known) was fascinated by the idea of psychodrama, however, and arranged for an initial staff training, which captured the imaginations of the teachers and administrators at Campuhan. This was followed by a 2-day training for Campuhan staff and other youth workers from around Bali and Java. The training focused on basic skills of sociometry (including the Social/Cultural [S/C] Atom) and sociodrama and was co-sponsored by Campuhan College, The Values Institute, World Interfaith Harmony Week, and The Asia Foundation.

Unfortunately, Indonesian law does not allow non-Indonesians to work or even volunteer in Indonesia without the correct kind of visa and permit. I soon discovered that I was too old to have my work permit sponsored by another entity. My only option was to create my own business. Although it took over 3 years to accomplish, I finally created a licensed business in Indonesia: PT Motivational Arts Consultants. The name I gave to my programs is Motivational Arts Unlimited (MAU). The Indonesian word “*mau*” means “want” or “desire,” and I thought it a fitting acronym. I chose as my logo a stylized figure of Dancing Ganesh, the overcomer of obstacles.

The mission of MAU’s teacher/staff training and educational programs was helping Indonesian youth develop the needed skills for success in the 21st century while maintaining a strong connection to the cultural and ancestral values that are the foundations of the varied cultural subgroups that exist within this island nation. The adaptations I developed of many action techniques function quite naturally within the Indonesian cultural context and support this mission exceptionally well.

Over a 3-year period, I worked with a team of six Campuhan staff to integrate psychodrama, sociodrama, and sociometry into their program. We conducted weekly, 3-hr sessions for 7 consecutive weeks for the class of 2016;

monthly, 3-hr sessions during the entire program year for the class of 2017; and an intensive, 2-day workshop for the class of 2018 (Cossa, 2020).

Spectrograms, locograms, and step-in sociometry were used to warm students up to the idea of sharing feelings, which quickly became an accepted norm for participants and staff alike.

The S/C Atom (renamed *The Circle of Life* to make it more readily understandable in translation) was used to support students in recognizing the changes they were experiencing in moving from the multigenerational, collective, living experience of their youth (Balinese children do not even have their own bed, let alone own room, until after marriage) to the more independent experience of being a student in the program. Sociodrama was employed to support students in exploring how they might choose to encounter the 21st century and the increasing western influences predominant in Indonesia without losing the values of their ancestors and culture.

To this final end, I developed an adaptation of the S/C Atom called *The Circle of Values* to help students track the ways their values might be changing and support them in making more conscious choices about which values from their families, ancestors, and culture they wanted to take with them into their post-Campuhan lives. (I presented my work with *The Circle of Values* at the 2018 ASGPP Conference in Dallas and describe this work at Campuhan more fully in my chapter “Circle of Values: Action Approaches in Indonesian Education,” which appears in Adam Blatner’s editorial endeavor, *Action Explorations: Applications of Psychodramatic Methods Beyond Psychotherapy* [Cossa, 2018].)

The psychodrama sessions at Campuhan were greatly appreciated by staff and students alike. The staff became extremely facile in their use of psychodramatic and sociometric techniques. The students participated with enthusiasm and reported that psychodrama was their favorite activity within their activity-rich program. In evaluation interviews, two students from our 2017 group stated:

“(The psychodrama group helped) me to examine my values in life and move towards them.”

“... I can let go of difficulties in my past and take charge of my life better in the future.”

The founder of Karuna Bali credits the psychodrama program as a major factor that helped put all the goals of the mission of Campuhan College into a coherent whole. The program’s director wrote one of several letters of testimony that supported Motivational Arts’ receiving a license from the Indonesian Department of Education.

The work at Campuhan served as a laboratory for developing the above-mentioned (and many other) culturally appropriate, psychodramatic structures. Another approach or variation worth mentioning is the use of two empty chairs when students needed to confront negative behaviors and practices of their parents or other adults. One chair holds the respect and unquestioning love that is due

from children to adults in this Asian culture, while the second chair holds the behavior that the youth needs to challenge. This structure provided a context within which students could better distinguish between the cultural norms and messages they wanted to embrace and those they needed to leave behind.

The work at Campuhan paid off in a big way. In early 2018, MAU collaborated with FLIP, Strategic Learning Partner (PT Fokus Lingkar Inspirasi Persada, www.flip.co.id), in developing a series of training modules for use in educational settings throughout Indonesia. The process by which this was accomplished was an amazing collaborative effort.

I first met with the FLIP president and its lead consultant to brainstorm the shape that this exciting project would take. (Did you remember the names Bobby and Shasha from paragraph two of “History and Context?” This is where they come in to play a major role.) The three of us came up with a comprehensive plan not only to create a few modules, but to lay the foundation for more extensive use of action approaches in education in Indonesia.

BRINGING ACTION TECHNIQUES INTO INDONESIAN EDUCATION

Core Training in Psychodrama for Educators

We began by providing a core training experience in psychodrama, sociodrama, and sociometry during the course of 5 full days of training the first week of March 2018. As a certified trainer in the Therapeutic Spiral Model (TSM)TM (Hudgins, 2002, 2007), I incorporated many elements of TSM into the training, even though the focus was neither specifically focused on working with trauma, nor on clinical applications of action techniques.

Specifically, I included laying a foundation of what in TSM is called “prescriptive roles.” These elements of the “Internal Role Atom” support the following: the ability to observe without judging, shaming, or blaming; the ability to recognize and name personal, interpersonal, and transpersonal strengths; and the ability to appropriately contain affect. I believe that these roles describe healthy adolescent developmental goals as well as provide safety for working with survivors of trauma (Cossa, 2006).

A group of 18 Indonesian trainer/consultants (including six FLIP staff) learned the basics of utilizing action techniques in educational settings. The training included elements and activities that had been field-tested at Campuhan. The group participated enthusiastically and had many opportunities to practice the skills they were learning.

During the first 4 days of the following week, I worked with FLIP staff to design the initial training modules. We outlined over 85 hr of training, including a week-long leadership camp for youth, and a number of modules (some stand-alone and some in series) for working with parents, teachers, and school administrators.

FLIP is affiliated with the YCAB Foundation (www.ycabfoundation.org, one of the top 50 nonprofit foundations in Asia) as one of their business units. The affiliation with Yayasan Cinta Anak Basanga (which translates into “Loving

the Nation's Children Foundation") will allow the project to grow and potentially expand throughout Indonesia as more facilitators are trained.

The following is a detailed description of the training content and process and the follow-up sessions with the staff of FLIP.

Objectives. The training provided participants an opportunity to develop and practice basic skills in using action methods (psychodrama, sociodrama, and sociometry) to enhance trainer/facilitator skills. At the end of the training participants were able to:

- Describe and facilitate at least four sociometric techniques that build group cohesion.
- Facilitate warm-up activities that support group members to work collaboratively.
- Explain and facilitate activities that
 - explore relationships to other people and to the values of participants' cultural heritage;
 - celebrate personal, interpersonal, and transpersonal strengths;
 - acknowledge and appreciate what is working well within a group;
 - set individual and group goals; and
 - uncover and work with challenges and interpersonal conflict within a group.

Structure of Practice Experiences. Throughout the workshop, participants were divided into small groups of changing compositions. The five FLIP regular staff in attendance served as group leaders for the small groups, and during the course of the training, each worked with every participant in attendance at least once. This served as an opportunity to provide leadership and facilitate training to these staff members, assess potential future trainers for the modules we would later develop, and note ideas generated by the groups for possible incorporation into the modules.

FLIP also provided a Logistics Coordinator to facilitate the smooth working of the training, to take and maintain detailed notes on proceedings, and record the sessions in pictures and video. The Logistics Coordinator joined the other FLIP staff for the following week's workshop.

Theory and Concepts Included. The following is a summary of the psychodramatic theory and concepts that were included in the training:

- *Psychodrama* as a philosophical orientation, theory of personality development, and collection of techniques, including protagonist-centered psychodrama and its various elements;
- *Sociodrama* with its steps for development and implementation, including selection of appropriate roles for exploration of the topic, warming participants up to the roles, directing the enactment, and sharing;
- *Sociometry* for measuring and building connections within a group;
- *S/C Atom (aka, Circle of Your Life)* to explore an individual's connection to people, organizations, and cultural values and norms;

- Four functions of a psychodrama director (as developed by Peter Felix Kellermann [Kellermann & Hudgins, 2000]):
 - *The Analyst*: Analyzes the situation and has theories about what is happening and where the action needs to go;
 - *The Producer*: Keeps the drama in psychodrama;
 - *The Sociometrist*: Makes sure the protagonist stays connected to the auxiliaries and the group, and the group members to the action; and
 - *The Therapist*: Maintains a positive, caring relationship with the protagonist;
- Warm-ups and their importance for physical, mental, and emotional process and how to sequence appropriately;
- Effectiveness of using action for goal setting for individuals and groups;
- Three categories of strengths (as utilized in TSM):
 - Personal: Something I possess on my own;
 - Interpersonal: People living and dead who provide support; and
 - Transpersonal: That which is greater than self or group (e.g., spirituality, nature, etc.);
- Values clarification in action using the *Circle of Values*;
- Working with strengths and challenges (personal or professional) using images and *role reversal*;
- Using *sociodrama* to explore a group or social issue in action;
- Using action methods to work with conflict resolution;
- Awareness that action methods can bring up an intensity of feeling that may be absent in discussion, and facilitators must have experience in handling this or know how to cool things down; and
- Using action methods to explore a conflict with someone not present in the group or in the room or for supporting conflict resolution between two members of a group or organization.
 - The theory and concepts were introduced in brief lecture form and then explored through various action-based activities including *future projection*, *concretization* activities using objects and images, the *S/C Atom* on paper and in action and its offshoot *The Circle of Values*, basics of *role reversal*, various sociometric activities (*spectrograms*, *locograms*, *step-in circle*, and *hand-on-shoulder*), *sociodrama*, *double-bond role reversal* for resolution of interpersonal conflict (Hale, 1985), and *timeline* activities. Handouts were provided that gave instruction in various techniques as well as definitions of terms.

Practice Sessions. The amount and scope of material covered was I believe, comprehensive. To make sure that participants were not simply overwhelmed, practice sessions as described in “Structure of Practice Experiences” (above) were a crucial part of each training day.

Subgroups designed and presented sociometric activities for specific populations (roleplayed by the other participants) and with specific intentions as a way to put their own experience into action from the point of view of the facilitator. Each day after the first, subgroups created and facilitated warm-up

activities for our group that included physical, mental, and emotional warm-up. Feedback was given to each group of presenters, which was followed by discussion on sequencing of warm-up activities.

When we worked with the *S/C Atom* and *Circle of Values*, participants worked in pairs to practice giving instructions for and subsequently guiding the exploration of each other's work. The day after we introduced sociodrama, which happened to be the day we were to work with conflict resolution, one of the groups in charge of the morning warm-up devised a creative and fun warm-up.

After dividing the participants into small groups, each group was tasked with coming up with an issue that can often cause difficulty or conflict in work situations. They were then asked to create a superhero with a power to help resolve the conflict and to then create a vignette showing the power in action. The resulting vignettes were both humorous and insightful. One worth mentioning was a scene in which the superhero, *Mood Changer*, came in to help when people were in a bad mood and on the first try made the situation even worse. All in all, it was a great warm-up to our theme for the day.

Each time a new skill or technique was introduced, participants had the chance to practice utilizing it with a specific population and in a specific situation. The most significant of the practice sessions, however, occurred on the final day of the training. The evening before, the groups were each assigned a specific population: school youth, teachers, administrators, parents, or teachers and students together. They had a little time to prepare that evening, and a larger block of preparation time given the following morning. The task was to design the outline for a full-day training for their target group. Each group presented their outline, giving a brief description of each activity and the time allotted. Then they had 20 min to facilitate the main activity of their workshop design, the focus being on clear facilitation rather than in the full enactment of the activity.

Each of the five groups rose to the challenge and created excellent training module outlines, displaying their integration of the many techniques and theories with which we had been working during the week. Giving and receiving feedback made the experience even richer for all participants. Many of their ideas would be incorporated into our work during the following week. The modules created were:

- *Communicating Better with Millennials*: A training for parents who have children 12–15 years old and attending the International School in Jakarta;
- *A Student/Teacher Forum*: A training for teachers and students from a single grade level in one school;
- *Working with Conflict between Student Leaders*: A training for members of a high school student council;
- *Developing More Effective Time-Management Skills*: A training for teachers; and
- *Managing Change*: A training for principals dealing with teachers resistant to new methodologies.

The team creating the Time Management module even created yet another variation on the *S/C Atom*, called the *Circle of Activities* to help participants catalog the various personal and professional activities they had to manage, and combined it with a values matrix with four quadrants: Urgent/Important, Urgent/Not Important, Not Urgent/Important, and Not Urgent/Not Important. This is but one example of the type of creativity that was on display on the final day of the training.

Summary of Participants' Evaluations. The evaluation forms completed by participants included the standard questions concerning increase in knowledge of psychodrama, trainers' effectiveness in communicating knowledge and responding to questions, and attentiveness to confidentiality. These were followed by questions about the degree to which the learning would influence the participants' work, and how well the objectives (provided earlier in this article) were met. All questions received an average of between 4 and 5 on a 5-point scale.

Some of the positives noted by participants were building of relationships between the group members, techniques learned, many opportunities to practice and receive feedback, design and sequencing of the training, skill and passion of the trainer, creation of a safe space, diverse and supportive participants, result-oriented focus, and practicality of techniques taught.

Suggested improvements included making the training longer (7 days), more work on conflict resolution, create an intermediate class, provide a class that focuses on therapeutic applications, include participants who are not educators, give more time for designing and evaluating the modules that were developed, provide evaluation forms for participant-facilitated activities, spend more time on the root and foundation of the techniques, and make time for more play.

Follow-Up Workshop to Create Marketable Modules

Pedagogical Framework. Before embarking on the creation of actual modules, we took a full morning to review the learning theories and structures from which both FLIP and psychodrama trainings operate. We also clarified terms that might have been misunderstood (or seen in too limiting a view) from the previous week's training. We discovered that the psychodramatic sequence of warm-up, action, and sharing was parallel to the way in which FLIP staff create their trainings.

We explored the way in which Kurt Lewin's three-step model of change (Lewin, 1938), employed in the FLIP training designs, were enhanced by action. Lewin's stages are unfreezing (breaking old behaviors and assumptions, which we describe as "constructs"), moving (exploring new possibilities, greatly supported by spontaneity and creativity), and refreezing (practicing with reinforcement or "role training"). It made me wonder if Lewin was familiar with the Canon of Creativity.

FLIP also uses David Kolb's Experiential Learning Theory (Kolb, 1984), which, coincidentally, has been recognized by the American Board of Examiners

as a guide to be employed by psychodrama trainers when developing and implementing distance learning with trainees.

Original and Clarified Goals. Our original goal for this 4-day workshop was to create four modules for use in educational trainings. We set as our target groups parents, teachers, school staff (administrators and teachers together), and high school students. We also set some tentative schedules for how they would be deployed after being created. First, each of the modules would be field tested and then refined and reworked. After that, select participants from the previous week's workshop would be trained to join the FLIP team to deliver the modules.

Review of Research. Prior to the first training, the staff had done extensive research to identify needs for junior and senior high school students, parents, teachers, and administrators. An online survey and interviews were conducted. The team also utilized the P21 Framework for 21st Century Learning (Alismail & McGuire, 2015), which was developed by the U.S. Department of Education in collaboration with several foundations, corporations, and individuals. It provides a theoretical frame for student outcomes and support systems and includes Life and Career Skills, Learning and Innovation Skills (critical thinking, communication, collaboration, and creativity), Key Subjects (the 3Rs along with 21st century themes), and Information, Media, and Technology Skills. The exceptional work done by the FLIP staff on this research informed every step of our work.

Structure of the Workshop. After the preliminary work described above, we divided the six FLIP staff into two teams, each assigned with the task of creating an outline for a training for one of the target populations. I served as a floater between teams, to make suggestions and clarify elements of the action techniques that were being considered for utilization. The teams then came together to present their outlines to each other and receive feedback. Once the outlines for the first two target groups were complete and refined, we reassigned staff into new teams and addressed the remaining two groups, using the same basic work structure.

Outcome. Although we were aiming for only four modules, we ended up with many more, as teams often created a training sequence of workshops that could be utilized as stand-alone offerings or presented in a sequence. In total we created approximately 85 training hours.

Module Descriptions.

- For Parents: The team focused on needs identified in the parent and student surveys and created four individual 3-hr sessions to be offered one per week for 3 weeks with a follow-up session a few weeks later. The focus of the modules was in supporting parents to communicate more effectively with their children. The activities included a time-travel activity in which parents could revisit their own youth, and role-reversal with their children to become more aware of both similarities and difference in the issues and attitudes for contemporary children compared with those of the parents' generation. Sociodrama and role training activities were also included to help unfreeze

old and outdated belief systems, and to practice techniques for better communication across the generations.

- For Teachers: The team focused on pedagogical, social, technical, and interpersonal competencies that were recently defined by the Indonesian Ministry of Education as essential to effective teaching. They designed six 3–4-hr modules that could be offered as stand-alone trainings or as a series. These focused on such topics as communicating with contemporary youth, getting the most from technology, and effective time management skills. Interestingly, although created by different teams, many of the action activities were similar to those developed for use with parents.
- For Staff (administrators and teachers) from a Single School: The team focused both on Ministry of Education guidelines and school administrator surveys. The design created was for a 16-hr workshop offered for one evening, the following full day, and the following morning. The goal was to create a more efficient, effective, and contented team. Main elements of this training included a sociodrama of all stakeholders within the educational community, and an exploration of the various role relationships within the school-staff community. This last was done by exploring each individual's place in their family of origin and looking at parallels to their placement within the school "family."
- For Students: Using aspects of the P21 Framework, the team developed an outline for a 5-day youth leadership camp for high school students. Goals included defining issues that impact residents of the 21st century; defining personal, interpersonal and work-related goals; exploring the values essential for good and productive living; helping students assess their adversity quotient; and creating an action plan for building resilience, managing time more effectively, and communicating more effectively. Activities included a wide range of action strategies including role reversal, *The Circle of Values*, *The Circle of Activities* and *Time Management Matrix*, *Future Projection*, and *Sociodrama*.

Next Steps. As this article was being readied for submission, the staff at FLIP were beginning to pilot the modules that were created. Unfortunately, loss of staff and adjustments to work priorities for FLIP have put this project on hold for the moment.

Summary. Psychodrama, sociodrama, and sociometry are powerful tools in educational settings. Even for educators and youth workers with no previous experience in these modalities, a well-designed and structured training can provide skills and awareness that can increase interest in and effectiveness of a wide variety of learning experiences. Participants in the training described in this article found the key elements of effective training to be an adequate amount of time; ample opportunities for practicing new skills; feedback from the trainer and from group members; and opportunities, in rotating small groups and in the full group, to brainstorm and design the ways to apply the new techniques to targeted groups, and for specific goals.

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Section 3: Book Reviews

Book Review

***The Psychodrama Companion. Volumes 1 and 2.* By W. H. Wysong. Self-published, 2017. (ISBN: 978-1-365-88902-8; only available at www.squareup.com/store/psychodrama)**

Catherine D. Nugent, LCPC, TEP

William (Bill) Humber Wysong's (2017) self-published, two-volume set, *The Psychodrama Companion, Volumes 1 and 2*, is an indispensable resource for anyone interested in the classical method of psychodrama, sociometry, and group psychotherapy. In the foreword, Wysong notes he lamented early in his psychodrama training that, "[t]here ought to be a book that teaches how to do Psychodrama in a step-by-step manner with suggestions that consider the need to be flexible and creative and also give[s] you theoretical concepts..." (p. 2).

Nearly 40 years later, Wysong has written the practical, step-by-step manual he wished for those many years ago. Providing an impressive and comprehensive array of information, the 550-page set reflects the accumulated knowledge, expertise, and wisdom Bill Wysong has gained during his years of experience as a psychotherapist and psychodramatist.

The Psychodrama Companion is organized into two separate volumes, covering nearly any topic one can think of related to the triadic method of psychodrama, sociometry, and group psychotherapy. The contents are drawn from primary sources and fugitive literature, such as workshop handouts, interviews with other trainers, and Wysong's own observations and lessons learned. Volume 1 introduces Moreno as the creator of psychodrama, and presents basic concepts, techniques, and interventions in psychodrama. Volume 2 presents an explanation of sociometry and group psychotherapy, provides a thorough background and history of the triadic methods, and offers ideas for processing and training.

Wysong credits his psychodrama primary trainer, Carl Hollander, along with Hollander's then-spouse Sharon Hollander (now Beekman), for laying the rich foundation for his training and practice. Wysong also pays homage to Alton Barbour, his secondary trainer (pp. 4–5), who became a mentor and friend. Wysong (personal communication, August 21, 2018) notes that his earliest trainers—Hollander and Barbour—were both trained directly by J. L. Moreno, and his work clearly evidences a strong allegiance to the classical triadic method.

This two-volume work is well-organized, with chapters clearly marked and a helpful index for locating topics quickly. Although the nearly 550-page set may

initially appear overwhelming, Wysong has included innovative recurring sections to help orient and focus the reader: “Before Words” sections orient the reader to the content in the section that follows, whereas “Interregnums” “present important information that if integrated in previous chapters could cause information overload or be overlooked” (p. 53). Question and Answer sections provide yet another way information is presented.

Overall, *The Companion* is written in an accessible style and filled with interesting and educational photos, graphics, tables, cartoons, and diagrams. As examples, Wysong has included a graphic showing the position of the double in relation to the protagonist (p. 81), a table illustrating the difference between a classical versus a situational psychodrama (p. 173), and accompanying his written explanation and clinical example of role reversal, Wysong provides a helpful table that shows role reversal depicted in a step-by-step manner (p. 19). Of special note for trainees and trainers, the chapter, “The Beginning Director,” provides a pocket card, “Outline of a Short Psychodrama.” This is an homage to Alton Barbour’s (1978) *Psychodrama: Director’s Card*, and Wysong’s can be copied, cut, folded, and laminated for use as a cue card when directing a brief psychodrama (p. 155).

Another innovation in organization and formatting is the generous margin on every page. Sometimes the margins contain inspiring quotations (e.g., “We are a storytelling animal” – Salman Rushdie, p. 29; “There is no reality except the one contained within us.” – Herman Hesse, p. 7). Other times, the margins contain notes that emphasize the significance of the content. For example, on page 240, Wysong notes in the margin, in relation to a warning against role-training the protagonist for suicide, “The importance of this cannot be stressed enough” with an arrow pointing to the warning. The margins also provide a space to write one’s study notes. In fact, Wysong encourages the reader to use the margins to “add notes that agree, disagree, improve, or add to what has been written” (p. 3).

A particularly noteworthy feature of *The Psychodrama Companion* is the transcript of a full psychodrama enactment in Chapter 3, “The Enactment Expanded” (pp. 29–49). Here Wysong presents and deconstructs a classical psychodrama, analyzing it according to his model. The model identifies two “major periods” in the enactment, with 10 “Psychodrama Companion Enactment Stages” occurring in the two periods. Wysong’s Psychodrama Enactment Stages are then diagrammed on the Hollander Psychodrama Curve, which his model elaborates and expands upon (p. 53). This chapter is so complete it even includes views of the stage set for the major scenes (pp. 32, 42). As a tool for processing a classical psychodrama, this chapter and the diagram on page 53 are excellent teaching tools.

The Psychodrama Companion provides clear explanations of basic and advanced concepts, techniques, and interventions. For example, sociometry is introduced in Volume 1 in Chapter 9. Although basic sociometric terms are introduced, the thrust of this section is on practical applications of sociometry, rather than paper-and-pencil or other more complex sociometric explorations. Accordingly, the action sociogram is presented along with 37 possible criteria, including examples of criteria tailored to a specific population (e.g., veterans of

combat, people experiencing legal and related problems, and people dealing with serious mental illness; p. 205).

Chapter 9 of Volume 1 goes on to discuss the action sociogram as a chart that directors can analyze according to specific sociometric configurations Wysong presents and explains. He also offers helpful ideas and interventions to increase connections. The information and interventions related to sociometry presented in Volume 1 are probably enough for a beginning or intermediate student to absorb and apply. More advanced students (as well as practitioners and trainers who may not have been thoroughly trained in sociometry or may have forgotten some of the subtleties of individual and group-level sociometric explorations) will benefit from the material in Volume 2, Chapter 13.

Here Wysong explicates more complex sociometric concepts, such as the sociogenetic law, the law of social gravitation, the sociodynamic law, and the sociodynamic effect (pp. 318–319). Following the theory discussion, the reader finds information and instructions for constructing an individual's target sociogram with two-way tele lines for positive, negative, and indifferent choices. Moreover, Chapter 13 provides detailed instructions for conducting a group sociometric exploration, including information on how to chart the choices on a sociomatrix and construct the sociogram of the group (pp. 324–342), including blank forms for the sociometrist to use.

As another example of the way material seems to be presented in stages to match learners' levels of experience, Volume 2 expands on the simple role reversal process presented in the first volume. In Volume 2, Chapter 11, Wysong explains and depicts the steps in a three-way role reversal, one of the situations that can easily throw students and even seasoned practitioners, leading to confusion among those on stage and in the audience (p. 275).

The Psychodrama Companion is also notable for the nuanced and practical discussion of other core psychodrama techniques. After presenting the theory and basic instructions for the double, Wysong provides a pair of responses to the question often asked, "Where does the double go during a role reversal?" Two different options are presented with a theoretical rationale for each (p. 78). Wysong goes on to offer his own opinion, which he clearly indicates as such (p. 79). Later in this chapter, Bill Wysong discusses doubling by the director (he is against it), citing the potential for role confusion and conflict as the rationale (pp. 86–87).

Wysong shows sensitivity in his discussion of directing psychodrama with vulnerable protagonists and groups, offering helpful tips for sensitive situations. For example, the reader finds information on directing sexual issues (p. 235), a death (p. 236), psychodramatic shock (pp. 236–237), post-traumatic stress disorder (p. 238), physical abuse (p. 239), and suicidal ideation (pp. 239–240). There is even a brief suggested outline for handling situations involving sexual or other trauma (pp. 240–241).

Unlike many psychodrama texts and manuals, Wysong does not give short shrift to the third leg of the stool in the triadic method—group psychotherapy. As just one example, whereas many texts describe the familiar Tuckman and Jensen (1965) stages of forming, norming, storming, performing, and

adjourning (p. 349), Wysong also gives us Moreno's four stages (p. 348), as well as Yalom's and Corey's (p. 349). Helpful "initial considerations" for planning groups, such as balancing individual and group needs; establishing guidelines and goals, group strategies, and overall group planning (pp. 349–352); and group leader styles and functions (pp. 355–356). Of special note in this section is the exploration of leading challenges, along with a list of leader behaviors considered helpful/desirable and unhelpful/undesirable in a group leader. Wysong explains that the list reflects comments given by group members in response to his trainees' leadership skills in classes and workshops (pp. 358–360). Other helpful contributions in this chapter include the discussions of "major concerns of leading," including issues such as resistance and trust, and the tables showing the healing elements of group psychotherapy, including relationships with others, relationships with self, and a third "miscellaneous" category (p. 361).

Near the end of *The Psychodrama Companion*, Wysong explains the process for psychodrama certification (p. 488), discusses ethics and legal requirements (pp. 488–490), and offers a strategy for preparing for the written certification examination (pp. 490–491). To help readers assess their recall and recognition of key concepts in the text, *The Companion* offers an 80-item list (pp. 491–496).

For all that this nearly exhaustive text does include, one notable absence is a section on research on psychodrama. Empirical research on psychodrama has proven challenging for a number of reasons. Giacomucci (2019) cites psychodrama's reliance on spontaneity-creativity theory as its underpinning as one issue. The spontaneity inherent in psychodrama makes it difficult to manualize and measure. Moreover, within a single psychodrama session, multiple "clinical interventions," such as role-playing, doubling, mirroring, role reversal, and future projection, are implemented, and at the discretion of the director (p. 77).

However, in summarizing the currently available literature related to psychodrama's efficacy as a treatment modality, Giacomucci (2019) reports improvements in emotional/psychological stability, interpersonal relationships, and conflict resolution skills; decreased anxiety and depression; and increased self-esteem, empathy, and self-awareness (p. 77). Giacomucci also cites the Smokowsky and Bacallao (2019) study that found a significant effect difference between action-based interventions and unstructured support groups for decreasing anxiety, depression, and interpersonal conflict within Latino families (as cited in Giacomucci, 2019, p. 77). A next edition of this ambitious and successful text could benefit from a section on psychodrama research, if for no other reason than to encourage readers to action.

Overall, this is an impressive, innovative, and informative two-volume set. *The Psychodrama Companion* presents a comprehensive array of information, presented in a clear, accessible style. The addition of text boxes with discussion questions or important points, questions to consider, clinical examples, tables, graphs, and other depictions brings the material to life in a way that may appeal to students and practitioners with differing learning styles and preferences. Students will find here an excellent reference during their training and a helpful resource for

preparing for the certification exam. Established practitioners and trainers will discover thought-provoking discussions, interesting examples, and a wealth of stimulating content to refine their knowledge and skill.

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Book Review

***Moreno's Personality Theory and Its Relationship to Psychodrama; A Philosophical, Developmental and Therapeutic Perspective.* By R. Telias. New York, NY: Routledge, 2019.**

Paul Lesnik, LCSW, TEP

Moreno's Personality Theory and Its Relationship to Psychodrama promises in its opening statement to explore J. L. Moreno's work from six interrelated perspectives: theory and Moreno's biography, the philosophical-theological aspect, the developmental approach and role theory, and psychodrama and sociometry. Telias moves the reader through this monumental task with an underlying respect and reverence for both the brilliance and fragility of the man who was J. L. Moreno.

Beginning with Moreno's background, Telias takes us on a well-researched and comprehensive journey through his life experiences that led, in her estimation, to the separation over time of Moreno's philosophies and theories from the methods of psychodrama and sociometry. Her thesis reintegrates theory and philosophy with method, the result placing Moreno firmly within the key contributors of existential-humanistic psychology.

Telias returns to the keystones of God and Creativity throughout her work, interweaving these as absolutes in the power and generosity of Morenian thought in all realms of her assessments, circling back to the idea that personality is formed in co-creation with others and with the I-God within. It is the call to action of the creative act that unites us all and pulls us to the divine within and in each other. Moreno's interconnected view of the cosmos did not limit humans to psychological, biological, or social constructs. Moreno refused to place limits while ingenerating an inherent responsibility for each other that starts with a social atom with infinite potential. The key motives in his thinking—divinity, spontaneity, creativity, and man as a role player—complemented one another and were assimilated in his behavior, way of life, and the therapeutic methods he invented (p. 27).

Systematically moving through Moreno's key concepts, Telias weaves the story of a man who became the methods he expounded through his drive to examine connection to others that led to the theories of tele, spontaneity, creativity, warm-up, here and now, and role playing as essential to personality development. Unlike many other texts on Moreno's theories, Telias reviews the

necessary move through the matrix of identity, taking the concept back before birth, and then expands the developmental spectrum to include the sociometric and cosmic matrices, all essential to growth and development and healthy connection.

An examination of the psychodramatic method through the lens of the theoretical model examines her original premise that we have separated these two realms. Looking at the formulation and construction of the components of psychodrama provides a thorough reattachment of theory and method while providing a framework for personality repair and adjustment. Keeping theory consistent with method allows for the structure of psychodramatic enactment to come forward as buoyed by its theoretical core. Telias includes an integrative, critical analysis of Moreno's personality theories and psychodrama, completing her journey with a general assessment of Moreno's thinking and influence.

This book is an engaging and scholarly read. I found as a researcher I was intermittently tagging passages and digging deeper for more by reading other thoughts on subjects Telias provoked, energized by new ways of thinking about concepts I beforehand thought familiar to me. Although this is not the first book I might recommend for someone new to the world of psychodrama, I found myself captivated by her near reverence for Moreno's theory of personality. Any psychodramatists or clinicians interested in personality development who are anchored in Moreno's core concepts would gain a new clarity through the many insights and new territory the volume yields.

Book Review

***Learned Hopefulness: The Power of Positivity to Overcome Depression.* By Dan Tomasulo. New Harbinger Publications, 2020.**

Antonina Garcia, LCSW, EdD, TEP, RDT/BCT

Many psychodramatists have wondered for decades how to make psychodrama both known and accessible to everyone, thus coming closer to Moreno's dictum that "the only true therapeutic goal is all of [hu]mankind." Well, Dan Tomasulo has succeeded in doing exactly that. Dan is a gifted writer, psychodramatist and positive psychologist who has written a self-help book that brings psychodrama to the general public in a safe, kind, gentle, and candid way.

Many writers are opaque within their writing. Thankfully, that is not the case with Dan. His natural compassion, brilliance, warmth, enthusiasm, and sense of humor shine forth in every page. One feels spoken to directly by someone who truly cares and knows how to help us help ourselves. By the same token, although *Learned Hopefulness* is focused on self-help, Dan uses lots of research as well as many astute and well-placed clinical anecdotes to both encourage and validate his suggestions for the reader.

In the Introduction, Dan sets the groundwork by noting that hope is not simply a state of mind, but is, instead, "a habit" to be cultivated in our minds and hearts. What a wonderful reframe, because it places the power for change firmly within.

In the first chapter, Dan explores how positive psychology is a science of hopefulness. He begins with a sweet and moving story of hope that challenges bias and helps us to see that hope is available in unanticipated places when we open ourselves to it. He continues with explorations of myths about hope/hopelessness and offers research to back his points. He also provides a graphic of decisions that limit hope and high-hope decisions, so that the reader can begin to internalize the differences. By the end of the first chapter, the reader is off to a start through an exploration of gratitude designed to get hope activated by shifting the inner state.

Throughout the rest of the book, Dan provides concrete tasks to galvanize and exercise hopefulness. He provides example after heartwarming and inspiring example of how these exercises have helped his clients and the research to back up his claims. Dan's focus on attention, intention, and action offers many opportunities for readers to proceed with developing and fastening on hopefulness in many arenas of life. One of the additional points from positive psychology that

Dan mentions often is the importance of setting and following through on micro-goals rather than offering ourselves an enormous goal whose enormity we shy away from.

The many exercises that Dan suggests include journaling, artwork, dispositional mindfulness, and the sacred pause. He also provides a superb graphic of character strengths and the results of their underuse and overuse. Now, about psychodrama and how that appears in the book: Dan has included empty chair exercises to develop self-compassion and gratitude as well as learning from our future selves. He also suggests an action exercise that helps us to learn from our past positive steps as a way of reinforcing our ability to move forward with spontaneity, creativity, and resilience.

It is also to be said that this book could not have become available at a time when we needed it more. With the isolation, fears, and traumatic triggers fostered by the Pandemic, hopefulness is more important than ever. This author has recommended this excellent book to friends and family and just about every psychodramatist and sociodramatist she knows. Even those of us who are not plagued by depression can use a solid dose of hope during these trying times. *Learned Hopefulness: The Power of Positivity to Overcome Depression* helps us all to look forward to a joyful life while manifesting it day by day.

Book Review

***Action Explorations: Using Psychodramatic Method in Non-Therapeutic Settings.* Edited by Adam Blatner. Seattle, WA: Parallax Productions, 2019.**

Dan Tomasulo, PhD, TEP, MFA, MAPP

Action Explorations: Using Psychodramatic Method in Non-Therapeutic Settings is a treasure trove of theory and practice in the use of action techniques. It is a unique and significant addition to the applied uses of psychodrama. Every practitioner should have this on their bookshelf as it allows the novice and the seasoned professional alike to easily grasp the concepts and uses for these powerful techniques.

The book edited by Adam Blatner, MD, TEP, is divided into six sections that offer a broad range of applications of action explorations in business and organizations, education, social and community contexts, personal growth, spirituality, and expanded therapeutic environments.

Each of these sections includes three to six chapters authored by experts highlighting a topic or perspective related to the section. Some are broad in scope, such as the “Using Action Methods in Coaching” chapter by Marilyn Feinstein, the “Action Methods in Education” chapter by Linda Ciotola, and the “Sociodrama in Action” chapter by Ron Wiener. Others present a particularized use, such as Chantal Nève Hanquet and Agathe Crespel’s chapter on “Using Action Methods to Facilitate Collective Intelligence,” Merav Berger’s work on “Spontaneity Training with Children: Action-Based Learning,” and Connie Miller’s work on “Souldrama®.” Yet, whether the chapter was broad or specific, each of these thoughtful and informative pieces offers something wise and wonderful for the reader to absorb.

I have had the opportunity to work in each of these areas throughout my career and have applied psychodramatic techniques in modified ways. I was imagining these to be a confirmation of the wide range of uses rather than reflecting the enormous potentiality. It was intriguing and engaging to read the many fresh ideas, creative and inspired uses, and strong rationale for continued expansion. The collection offers many new insights and understandings—with rich examples and nuanced insights. Rather than a simple verification of how psychodramatic methods could be used, this book is a dynamic affirmation of the value, need, and promise of these practices. If you are new to the field, these will

broaden your perspective on what is doable. If you are seasoned, this will inspire your outlook.

The business and organization section is hallmarked by areas of coaching, teamwork, collective intelligence, and resilience, while the areas in education speak to communication, spontaneity training, and the shift inspired from information technology. The action explorations in this section take well-known methods such as the empty chair and role reversal and gives applied examples in corporate and other work environments. In particular, the sections on coaching help to examine the use of these typically deep action methods as ways that shift or soften a perspective in non-therapeutic ways.

Within the social and community context, you will find chapters highlighting theater as a restorative practice, psychodrama's use in men's groups, values, and the application of sociodrama in action.

In the personal growth section, there is an excellent description of a particular program for the elderly, and another instructive segment written on the art of play. For the clinically minded, this section also offers extending the techniques beyond psychotherapy, and their specific use in relationship enhancement. In the domain of spirituality, the reader learns of Bibliodrama, Souldrana®, and creative realization techniques.

My personal favorite is the expansion section because it explores the intersection of positive psychology and psychodrama, the healing shame, and tailoring methods for the neurodiverse. By emphasizing what is possible, each of these chapters offers a fresh perspective to mental health's typical goal of only alleviating suffering.

Because this is a compendium of applied uses, the citation of evidence-based studies is sparse. Yet, to be able to profit deeply from the experienced authors, direct use of these methods and perspectives makes this usual lament a non-issue. This is a book that will allow you to learn from the masters within their domains directly. In most chapters, I had the experience of feeling privately mentored.

What the book delivers is a surprisingly fresh and dynamic exploration into the wide range of users for psychodrama methods. Adam Blatner has curated a modern-day classic. I found the chapters rich in detail when explaining the perspective or technique, and engaging due to the obvious passion and commitment of the authors to their topic. The book offers a rich tapestry of theory, methods, and applications that will enrich the reader. I hope a second volume is in the planning that can add to their stellar collection.

Book Review

***Facilitating Collective Intelligence: A Handbook for Trainers, Coaches, Consultants and Leaders.* By Chantal Nève-Hanquet and Agathe Crespel. Routledge, 2020.**

Karen Carnabucci, LCSW, TEP

Facilitating Collective Intelligence: A Handbook for Trainers, Coaches, Consultants and Leaders is a book that you definitely will want to include on your 21st century shelf of books about action methods, groups, and work with organizations.

The book, by Chantal Nève-Hanquet and Agathe Crespel, is filled with practical ideas for facilitators in organizational settings who want to encourage and support creativity, imagination, and collaboration in groups.

It is not a “psychodrama book,” although it beautifully melds the contributions of psychodrama, Jungian philosophy and practice, and systemic analysis to create a manual that is both instructive and inspiring.

Collective intelligence is an increasingly popular term that is defined as the greater intelligence that emerges when a group, organization, community, or society addresses its issues, challenges, and opportunities to find workable solutions.

The book is divided in to four sections, each of which identifies important skill-building tools for people who work with groups as teachers, supervisors, organizational and business consultants, coaches, and others, including mental health practitioners.

The first section identifies inner attitudes that facilitate and deepen communication. Here, inviting participants to enter a particular state of mind as well as noticing connections, recognizing capacities that are already present, developing the art of questioning, and embracing what the authors call mon-expectancy support attuning to the situation.

The second section identifies key questions that activate collective intelligence, all of which nourish the living forces within a group. Here, the facilitator focuses on staying present in the here and now, creating elements of safety, stimulating cohesion, strengthening participants’ personal competency, determining what is unspoken, and looking at the situation from various angles, among other practices.

The third section identifies key action techniques for broadening the field of possibilities, which include not only the authors’ take on classical psychodramatic

techniques such as doubling and the empty chair, but also additional techniques that are likely their own inventions, such as the Empathy Circle, Revealing Chairs, and Analogical Detours, the last dealing with metaphors, shapes and colors, symbolic objects, and similar-sounding words. I especially liked the Revealing Chairs, because the structures remind me not only of psychodramatic doubling but also of Bert Hellinger's work of Family and Systemic Constellations, identifying spaces and places that represent potential points of wisdom within a system that need to be identified and attuned with for additional information.

Finally, a fourth section offers 33 reference "sheets" that give specific directions for good group facilitation. Each of the segments offers precise steps for a useful action structure that facilitators may replicate in their settings, as well as suggestions on how the facilitator may language particular questions and explanations.

The triadic pattern of classical psychodrama—the warm up, action, and sharing—is expanded into six stages of engagement, which the authors call the "ARC" process. ARC refers to the tools of Action, Representations, and Change, which may be used flexibly, according to targets, context, and technique. The six stages that Nève-Hanquet and Crespel identify are safety frame, followed by start up, question, action, sharing, and strategy.

The book is made additionally appealing by its layout, with call-out boxes, bullet points, and engaging diagrams and illustrations, all of which help the reader to easily access and learn key points of information.

I was pleasantly surprised to learn that my book, *Integrating Psychodrama with Systemic Constellation Work* co-authored with Ronald Anderson, was cited in this book. It is clear that the authors are familiar with the concepts of Bert Hellinger's innovations, although they do not dwell so much on the Constellations process itself but rather on its practical applications.

The authors are based in Brussels, Belgium, and are members of the Brussels-based Centre for Psychosociological Training and Intervention; they have extended their practices to Italy, France, Bulgaria, Greece, Switzerland, Sweden, Turkey, and the United States through numerous congresses and workshops.

The book's foreword is written by Daniela Simmons, current president of the American Society of Group Psychotherapy and Psychodrama, who has numerous international connections. It is translated from French to English by Kathleen Llanwarne.

About the Executive Editors



Co-Editor-in-Chief, Elaine Camerota, EdD, TEP, was director of psychodrama training at the Cincinnati Veterans Administration Medical Center for 10 years. She led a 6-month on-going training group for mental health professionals in Korea. She contributed a chapter to *Psychodrama in the 21st Century* (Jacob Gershoni, Ed.). Elaine was a Director of the American Board of Examiners for 15 years and served as president, vice-president, treasurer, and as chair of the admissions committee. Additionally she was the first ABE director to conduct on-sites in mainland China. Elaine is a Fellow of the ASGPP and is the 2017 recipient of the J. L. Moreno Award.



Co-Editor-in-Chief, Antonina Garcia, LCSW, EdD, TEP, RDT/BCT, trains psychodramatists nationally and internationally and is in private practice. She is co-author of *Sociodrama: Who's in Your Shoes?* (2nd ed.) with Patricia Sternberg, published by Praeger Press. Formerly, she was Coordinator of the Creative Arts in Therapeutic Settings Option at Brookdale Community College and currently teaches at NYU. She is past Executive Editor of the *Journal of Group Psychotherapy and Psychodrama* and past Chair of the American Board of Examiners.

Nina is a Fellow of the American Society of Group Psychotherapy and Psychodrama. She is also a recipient of ASGPP's J. L. Moreno Award, Scholar's Award, and Collaborator's Award. She is also the recipient of the Gertrud Schattner Award from the North American Drama Therapy Association.



Martica Bacallao, PhD, LCSWA, TEP, is the Director of the Victim Empowerment and Education Program (VEEP) for the North Carolina Youth Violence Prevention Center where she manages therapeutic services for victims of violence across 4 rural counties. She has co-developed and facilitates an online sociodrama group called SEE-IT Theatre for youth who have experienced violence. Martica co-developed a community engaged research project, *Entre Dos Mundos/ Between Two Worlds*, a bicultural skills training program for immigrant Latinx families. This was the first federally funded psychodrama program that acquired evidence for effectiveness. Martica has co-authored a book

entitled, *Becoming Bicultural* and has over 40 publications in peer-reviewed journals in the area of acculturation, bicultural skills development, parenting adolescents, and positive youth development. Her training and research expanded the use and application of the Diamond of Opposites, an action structure, into a measurement tool for acculturation.



Karen Carnabucci, MSS, LCSW, TEP, is a contributing editor for *The Journal of Psychodrama, Sociometry, and Group Psychotherapy* and has been awarded the Hannah Weiner Award and the David A. Kipper Scholar's Award from the American Society of Group Psychotherapy and Psychodrama. She is the author of *Show and Tell Psychodrama: Skills for Therapists, Coaches, Teachers, Leaders* and co-author of *Integrating Psychodrama and Systemic Constellations: New Directions with Action Methods, Mind-Body Therapies and Energy Healing* with Ronald Anderson and *Healing Eating Disorders with Psychodrama and Other Action Methods: Beyond the Silence and the Fury* with Linda Ciotola. She is founder of the Lancaster School of Psychodrama and Experimental Psychotherapies and is based in Lancaster, PA.



René F. Marineau, PhD, PEF, is a professor of Clinical Psychology at the Université du Québec. In addition to publishing two biographies on Moreno, he has authored more than 75 articles on history, epistemology, and action-oriented methods. He has trained psychodramatists in more than 40 countries. He is currently working on two major publications, one on supervision and the other on foundations of psychotherapy.



G. Sue McMunn, LCSW, TEP, iPast Secretary and President of ASGPP, recipient of the Fellow, Hannah B. Weiner, and President's Awards. Retired Child Study Team member of North Brunswick Twp. Bd. of Ed.



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Daniela Simmons, PhD, TEP, is the President of the American Society of Group Psychotherapy and Psychodrama (ASGPP). Her professional experience, both in Europe and the United States, is in education, research, and consultancy work in the social sciences, applied gerontology, and mental health. Her background includes serving as the president of the Bulgarian National Association for Mental Health and founding and serving as the editor-in-chief at a professional journal for mental health. She has experience with psychoanalytic conferences on group relations at the Tavistock Institute of Human Relations in London. She has been utilizing action methods since 1995 in Europe and since 2005 in the United States. Dr. Simmons is the founder and director of the Expressive Therapies Training Institute (ETTi), offering workshops on action methods in North Texas, other states, and internationally. She is also the creator of Tele'Drama as a method for utilizing various action methods online, and the founder of the International Tele'Drama Institute (ITI), with thousands of trainees from 58+ countries around the world. Dr. Daniela Simmons has conducted and published various research on action methods and social sciences.



Cecilia (Cece) Yocum, PhD, PAT, is a psychologist and psychodramatist in Tampa, FL. She is an editor for *The Journal of Psychodrama, Sociometry, and Group Psychotherapy* and a fellow with ASGPP. Currently she is in private practice where she uses both Cognitive Behavior Therapy and Psychodrama. She is also serving on the Council of Representatives of the American Psychological Association representing Division 48, the Peace Psychology Division. She has also used sociodrama as part of the Alternatives to Violence Project in a Florida Federal Prison. As a volunteer with Friends Peace Teams, she collaborated with partner groups in Latin America to develop a trauma resiliency community-based program that incorporates psychodramatic methods. More recently, she wrote a manual *Help for Moral Injury: Strategies and Interventions* for therapists.

About the Consulting Editors



Veronica O. Bowlan, MSW, LSW, PAT, is a faculty member in the Department of Psychiatry, Drexel University College of Medicine Behavior Healthcare Education. She has developed a Trauma Certificate Program and has provided training to Psychiatric residents. She has also taught Psychodrama in several graduate programs, and practiced in a variety of clinical settings.



Uneeda Brewer, MSW, CEG, CP, is an executive and life coach with more than 20 years' experience in corporate Human Resources management working with global and US-based executives to enhance their leadership capabilities. After being employed for 17 years at Johnson and Johnson Global Talent Management, she retired in 2008.

Uneeda currently maintains a private coaching practice in Lakewood Ranch, FL. Uneeda is a graduate of Coach U's accredited Core Essentials coach training program. She is a

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Uneeda graduated from Goucher College in Towson, MD, with a BA in American Studies and holds an MSW from Clark-Atlanta University School of Social Work in Atlanta, GA.

One of Uneeda's passions is ballroom dancing. She is a student at the Lakewood Ranch Fred Astaire Dance Studio in Lakewood Ranch, FL. Her favorite dances are the rumba, salsa, swing and American tango.



Jacqueline Fowler, MA, CP-PAT, is an adult educator and certified practitioner in Psychodrama, Sociometry and Group Psychotherapy. For 20 years Jackie was on the faculty of Marylhurst University, designing and teaching courses in the Human Studies and Prior Learning Assessment programs. Jackie has served on the ASGPP's Executive Council, and was a co-chair for the 72nd Annual Conference. Since 2002, she has presented at regional and national conferences on a wide range of topics including reflective writing, action-

based learning assessment for educators, and an engaging curriculum for teaching role theory in action. Jackie is currently focusing on issues of aging and life-span development, such as the dramatic changes experienced in social/cultural roles and perception of self and others.



Scott Giacomucci, DSW, LCSW, BCD, FAAETS, CP/PAT, is the Director/Founder of the Phoenix Center for Experiential Trauma Therapy in Pennsylvania; Director of Trauma Services at Mirmont Treatment Center; and Adjunct Professor and Research Associate at Bryn Mawr College's Graduate School of Social Work teaching a course on trauma-focused psychodrama. He is a Board-Certified Diplomate and Doctor of Clinical Social Work as well as a Fellow of the American Academy of Experts in Traumatic Stress. Scott serves on the Executive

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Shelley Korshak Firestone, MD, CGP, FAGPA, is a psychotherapist and psychiatrist in private practice in Chicago, an adjunct faculty member in the Department of Psychiatry at the University of Chicago, and a student at the Mid-South Center for Psychodrama and Sociometry. She is an active contributor to the American Group Psychotherapy Association (AGPA), the Chicago Center for the Study of Groups and Organizations (CCSGO), the A. K. Rice Institute for the Study of Groups and Organizations (AKRI), and the American Society for

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Valerie Simon, LCSW, TEP, CET III, is a psychotherapist and a trainer, educator, and practitioner of psychodrama who has worked in the mental health field for 25 years. Valerie is the creator of The Inner Stage, an innovative group practice and experiential therapy training facility in NYC that incorporates cutting-edge creative arts therapies including psychodrama and Internal Family Systems. She supervises LMSW clinicians and trains professionals in experiential therapy methods.

Valerie graduated with honors from NYU Tisch School of the Arts with a BFA in Film/Television production and has worked in various aspects of the entertainment industry. After receiving an MSW at NYU School of Social Work, Valerie worked in a variety of psychological settings, including hospitals, addiction facilities, public schools, and mental health clinics. Valerie also conducts experiential retreats, workshops, and trainings in the United States and internationally.



Judy Swallow, MA, TEP, CRS, LCAT, is a co-director of the Hudson Valley Psychodrama Institute (HVPI) in Highland, NY. Trainings and workshops are held at Boughton Place, a residential center and home of the historic Moreno Stage, which was brought from the Moreno Institute in Beacon, NY. When at Beacon, Judy trained with Zerka Moreno, Ann Hale, John Nolte, and Alton Barbour. She was a senior psychodramatist at Four Winds psychiatric hospital for 21 years. She is a Fellow of the American Society of Group

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He has presented nationally on many topics, most recently on Exploring Gender Identity as an Aspect of Spirituality, Scene Setting in Psychodrama, and Exploring Identity Development through the Arts. He can be reached at paul.lesnik@gmail.com, 619-780-7670, digdeepertherapy.com.



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Sharecare honors Dr. Tomasulo as one of the top 10 online influencers on the issue of depression. His award-winning memoir, *American Snake Pit* (2018) tells of the first experimental group home releasing inmates from America's most notorious asylum, Willowbrook. His most recent book, *Learned Hopefulness, The Power of Positivity To Overcome Depression*, is hailed as: "...the perfect recipe for fulfillment, joy, peace, and expansion of awareness" by Deepak Chopra, MD, author of *Metahuman: Unleashing Your Infinite Potential*. Martin Seligman, PhD, author of *Flourish*, adds "This is the best go-to book on how to use hope to relieve your depression." DanTomasulo.com.



Ron Wiener, PhD, is a senior sociodrama trainer and community theatre director who, in the times of pandemic, now runs creative drama workshops and sociodrama sessions on zoom. He is semi-retired and enjoys being a grandparent.

