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Monitoring the Psychodrama Process

RANDALL B. MARTIN
SUSAN M. LABOTT

ABSTRACT. The authors describe a system for coding the duration of roles enacted in psychodramas. Sessions can be monitored by computer from videotape or in vivo with a minimum of training. Satisfactory interobserver reliability was demonstrated, but observers agreed less about complementary roles of an interaction than they did about protagonist roles. The construct validity of the system was shown by within-session trends of interaction durations involving the director and of durations involving role reversals. The authors also offer data relevant to the disinhibition hypothesis.

THERAPISTS NEED THE ABILITY to measure the process of psychodrama and to assess these processes using a procedure that is objective, has interobserver reliability, and has relevance to psychodramatic theory. The article reports on one such procedure. As a first step, we report on a system for describing roles enacted in psychodrama sessions. Very simply, it has two dimensions: (a) the role enacted by the protagonist, and (b) the role that the protagonist is interacting with, against, etc. The latter will be referred to as the *complementary role*. What is happening at any given moment in the action phase of a psychodrama is clear: the protagonist is being himself or herself and is interacting with someone playing a part or role that has some significance in the protagonist's life, for example, a parent, child, or lover. The duration or percentage of the session that a protagonist spends in or interacts with a specific role would be an important variable, but we could not find any procedure to assess it in the literature.

In the past, some attempts at objective assessment of psychotherapeutic processes were made, but current publications reflect a widening and growing interest (e.g., Butler, 1990) and a number of systems are reported by Greenberg and Pinsoff (1986). A classic procedure for the study of interactions in groups that was developed by Bales (Bales, 1950; Bales & Cohen, 1979) is called the System for the Multiple Level Observation of Groups (SYMLOG). The user of SYMLOG can describe a wide

range of events (e.g., interpersonal acts, values) and varying levels (e.g., verbal–nonverbal, content) along three independent dimensions: dominance–submission, friendliness–unfriendliness, and instrumental–expressive. The system is in wide use and has stimulated a great deal of research (e.g., Polley, Hare, & Stone, 1988).

The study of psychodrama process has resulted in much published material. The typical approach is to record or otherwise summarize some part of a session and present excerpts from the transcript (Corsini, 1966; Kipper, 1986; Moreno, 1964; Starr, 1977). Moreno (1931, cited in Haas, 1948) advocated and reported on the transcription of psychodramas prior to the much-cited work of Rogers, which demonstrated that recording of therapeutic interviews not only preserved the integrity of the process but also made it available for public and scientific investigation (Hall & Lindzey, 1978).

Moreno reported various process analyses (Moreno, 1947, 1964) and published examples of quantitative approaches (1934, pp. 185–193). Haas (1948) developed an early system, in which a transcript of a 15-minute session was presented and analyzed in terms of various dimensions: roles, duration of scenes, reaction time, duration and number of pauses, attitudes, and the total number of words used by each participant. Haas concluded that the expression of attitude varied as a function of the role of the protagonist.

Hare (1976) reported a procedure for dramaturgical analysis of psychodramas; a transcript of an excerpt from a session was presented with appropriate codings, the unit of analysis was the productions of an actor following and preceding the productions of another actor. Each of the 52 events in the published excerpt was evaluated on six dimensions: two involved the actor's role—one, the specific role itself (protagonist, director, auxiliary, audience)—the other, the degree of involvement in that role (scale = 1–5). The other four dimensions referred to the social-emotional behavior of the actor: dominant–submissive, positive–negative, serious–expressive, and conforming–nonconforming. Ratings on each of these dimensions ranged from 1 to 7; by averaging the ratings over the 52 events in the excerpt, the analyst developed summaries for each actor and obtained an overall picture of these aspects of the process. This system was also applied to a transcript of a brief interchange between a demonstrator and a police officer (Hare, 1980).

Boria (1986) reported on an analysis of psychodrama sessions for six protagonists over 3 years during which the protagonists enacted dramas from 13 to 19 times and interacted with 28 to 36 significant others. Parents were by far the most frequent other interactant. Protagonist statements were evaluated on dimensions representing level of definition

of the emotion (negative, positive, diverse). The data were interpreted as showing that specificity of the parental image tended to increase over sessions and that emotions tended to become more diverse and that positive emotions and the development of specificity were associated.

Although the above examples show the need for and the usefulness of systems that evaluate psychodramatic data on meaningful dimensions, none deals with even the most elementary requirement for such measurement, namely, reliability. As desirable as it may be to present data that show the dimensions to have potential meaning and validity, without demonstration of reliability, such presentations are premature. The only system for reporting reliability was described by Clayton (1976), who used it in developing a scale for rating role warm-up in psychodramas. Using a videotape of excerpts from a single session, she found that agreement could be attained with fairly experienced raters. On the basis of the ability of observers to discriminate role states, Clayton identified 12 of 34 items that constituted the final scale.

The challenge in developing procedures that satisfy psychometric criteria is to avoid the assessment of events that are irrelevant. For example, one could assess trivial variables during a psychodrama and attain objectivity and reliability. If the variable measured were body temperature changes during a drama, for example, little might be expected in terms of validity. The construct validity, significance, or meaningfulness of a measure can be determined in various ways, one of which is to assess whether, as theory predicts, it enters into relationships with other variables.

Role is a major construct in psychodrama theory: the hypothesis is that the repertoire available to an individual affects and reflects adjustment, and that a reduction in role availabillity, such as may occur in aging, will produce severe maladjustment (Altman, 1983). A restricted range of available roles limits how an individual can cope with life stresses: sex roles qualify for such restricting effects (male—inhibition of emotion, experience and expression; female—exaggeration of helplessness). Broadening the role-repertoire would be one effect of a successful psychodrama; role training is a specific technique to accomplish this (Hale, 1975).

With the advent of inexpensive video recording, the ability to capture the process of psychotherapeutic sessions becomes readily available. At the same time, however, the information obtained by such procedures can quickly become overwhelming and nearly unmanageable. Another technical development that has made monitoring and coding of events in psychodrama more feasible is the computer, which presents great potential for facilitating tracking processes.

Hill (1986) presented a system for describing verbal responses in psychotherapy. Evidence for validity included data that demonstrated changes in therapists' interventions within sessions: decreases in "minimal encouragement" and increases in "interpretation." In order to assess validity and to demonstrate how specific hypotheses can be tested by the current system, Hill examined change in interaction durations over segments of psychodramas. Durations of interactions between the protagonist and the director and durations in role reversals would be expected to change as the drama progressed. Establishment of contracts (Sachnoff, 1985), setting of scenes, and warming up in the initial stages suggested the possibility of more direction and longer interactions with the director earlier in the sessions rather than later, when spontaneity increases. The opposite should occur for role reversals; that is, durations should increase in later parts as a result of development and elaboration of the drama. (Also, changes would be likely if only due to the ipsative nature of the measurement. In this case, because of the decrease in interactions involving the director, the opportunity for role reversals would increase.) To examine whether the duration of interactions with the director and the role reversals did, indeed, increase, the two factors were examined as a function of the phase of the psychodramas.

Finally, several authors have noted the apparent tendency for some experiences to be more readily attained in certain roles than others (Haas, 1948; Hare, 1976). Kipper (1986) hypothesized that under certain conditions *role reversals* are disinhibiting and permit the experience and expression of acts and emotions that would not otherwise occur. He obtained data relevant to this hypothesis: is a specific emotional act, namely, overt crying, associated with one type of role more than another? The disinhibition hypothesis suggests that the protagonist may manifest more crying in roles other than in the protagonist role.

The purpose of the present research thus is to develop a reliable and practical procedure to assess processes within psychodramas, to assess the construct validity of process measures, and to obtain data that bear on the disinhibition notion. It is hypothesized that: (1) duration of protagonist-director interactions will decrease and durations of role reversals will increase as the psychodrama session progresses; and (2) more frequent and intense crying will occur when the protagonist is in a nonprotagonist role.

Method

Materials and Subjects

Our data was drawn from videotapes of seven psychodrama sessions

involving four female and two male protagonists. Five of the dramas were directed by a highly experienced director, one by a moderately experienced director, and one by an advanced student. All participants in the dramas were mental health professionals. Five of the tapes were from a week-long workshop involving approximately 15 participants who had had a wide range of experience in psychodrama (from a few previous workshops to advanced students enrolled in psychodrama programs). One commercial tape was from a different week-long workshop of approximately 15 substance-abuse counselors (Nolte, 1979). The final videotape was from a self-study group of 6 students who ranged in experience from advanced to naive. In the six dramas from the workshops, professional crews operated the recording equipment and were observable to the group. In the student group, the recording was made by a video camera fixed in an unobtrusive location. All participants in the dramas signed informed consents.

The videotapes were coded by two clinical psychologists familiar with psychodrama principles and practices, three doctoral clinical psychology students, and one advanced undergraduate. Except for the first author (Martin), none of the coders was present during any of the actual sessions.

Design and Procedure

Coders monitored the videotapes, using a laptop computer and entering information that described the specific roles involved in an interaction. At the beginning of a session, for example, the observer described the interaction that was occurring: usually it was between the protagonist and the director. In the case we describe, we simply used the first letter of the person's name or codes like *P* for protagonist, *D* for director. In this interaction, the letters *PD* were typed. The first code entered referred to the role being enacted by the protagonist, the second code to the complementary role. The observer entered new role codes only when the roles changed: if the next interaction involved the protagonist and an auxiliary father, letters such as *PF* would be entered; a role reversal would yield *FP*. The coders entered comments and behavioral observations concurrently. A program stored the information and the time of each entry so that, when the session was finished, a moment-to-moment record of the roles that were enacted and of any other recorded information during the drama was available. Following the session, coders edited the protocols and corrected errors. Programs applied to these corrected protocols summarized the data in various ways, including the total duration, percentage duration, and frequency of a specific event during a session.

The director-protagonist interactions are a special class and some issues are unique to it. Thus, directors prompt frequently: "louder," "reverse roles." These events have been considered interactions only if the protagonist responds to the director's prompting: for example, "I can't." When the protagonist simply carries out the prompt, the director's action does not change the structure of the specific interaction. (Of course, the coder may and does enter these prompts for later analysis.) In practice, this distinction has been quite straightforward.

To obtain interobserver reliability, at least two observers rated six of the seven tapes (the workshop sessions). After being given about an hour of explanation and training, the observers practiced on two sessions with feedback, then independently coded at least two tapes each.

Results

The data in Table 1 are a summary of a complete session. Data reflect total duration in minutes of specific events. Rows refer to each role enacted by the protagonist; columns refer to each complementary role; individual cells refer to the specific combinations of protagonist and complementary roles. The last row of the table contains the total duration that a specific complementary role was involved in the interactions; data in the last column show the total duration of a given protagonist role.

In the drama summarized in Table 1, the action centered on a protagonist who was separating from her son. Significant issues involved

TABLE 1
Durations of Interactions in Minutes: Psychodrama 1

Protagonist role	Complementary role										
	P	D	S	W	C	G	T_1	T_2	0	2	Total
P	—	34.0	11.1	5.8	1.3	0.1	2.1	1.5	6.3	2.1	64.3
S	1.8	7.9	—	—	—	—	—	0.1	—	4.3	14.1
W	0.7	—	—	—	—	—	—	—	—	4.2	4.9
T_1	0.7	0.4	—	—	—	—	—	—	—	—	1.1
T_2	—	2.3	0.7	—	—	—	—	—	—	—	3.0
2	3.7	6.4	2.6	—	—	—	—	—	—	—	12.7
Total	6.9	51.0	14.4	5.8	1.3	0.1	2.1	1.6	6.3	10.6	100.1

Note: P = protagonist; D = director; S = son; W = wife; C = children; G = group; T_1 = therapist 1; T_2 = therapist 2; 0 = soliloquy; 2 = double.

were guilt, anger, and fear, and the drama was 100.1 minutes long. (By this coincidence, the absolute figures are essentially percentages.) The last figure in the first row indicates that 64.3 minutes of the session involved the protagonist as herself; each of the remaining entries in row 1 represents the duration of interactions involving the specific protagonist-complementary role combination. Of the 64.3 minutes the protagonist was herself, 34 minutes consituted interactions between herself and the director; 11.1 minutes involved interactions with her son. As seen in column 1, the protagonist reversed into a total of five different roles; the last column shows the total duration in each of these roles, in this case ranging from approximately 1 minute as a therapist to 14.1 minutes as her son.

We determined intercorrelations between pairs of observers for total duration of each protagonist-complement interaction, percentage of the total session, and frequency of occurrence (see Table 2). All of the coefficients are significant ($p < .001$); most (42 of 50) are in the .90s. Observers also generally agreed in absolute terms: no difference between them for any measure even approached significance.

Although the data of Table 2 show that agreement was high in terms of total duration of the events, they do not show the extent of agreement at any one time. Observers may differ in their determination of the start and conclusion of an event, even though they may agree in their assessment of duration. To what extent did observers agree that a specific event (e.g., a specific role combination) in a psychodrama session was occurring at a given instant? To answer this question, the sessions were divided into seconds, and we determined the agreement of the observers at each second of the drama. We used seconds rather than other intervals because this unit is the most likely to assign equal weight to disagreements and agreements. Although, theoretically, errors should balance out, other units—for example, 5-second intervals—permit more opportunity for biased weighting of a disagreement or agreement, depending on where in the interval it occurred. The second-by-second unit minimizes this problem.

Four of the tapes involving two different combinations of three observers (two clinical psychologists and an advanced clinical psychology graduate student) were assessed second-by-second to determine kappas, a measure corrected for chance agreement (Cohen, 1960; Fleiss & Cohen, 1973). As the data in Table 3 show, all were statistically significant. For specific protagonist-complementary role combinations, kappas ranged from .71 to .79 ($M = .74$). For protagonist roles, with complementary roles ignored, kappas ranged from .75 to .96 ($M = .85$), and for complementary roles, with protagonist roles ignored, the kappas ranged

TABLE 2
Correlations Between Psychodrama Observers

I	II	III	Observers	Tape
	.99	.99	A × B	1
.97	.98	.98	A × B	2
.84	.82	.80	A × C	2
.91	.89	.89	A × E	2
.92	.92	.92	A × F	2
.91	.91	.89	B × C	2
.95	.95	.95	B × E	2
.95	.97	.97	B × F	2
.97	.98	.97	C × E	2
.94	.93	.93	C × F	2
.95	.93	.94	E × F	2
.85	.98	.98	C × D	3
.96	.99	.99	C × E	3
.77	.99	.99	D × E	3
.98	.93	.93	A × D	4
.98	.98	1.00	A × D	5
.99	.99	.99	A × D	6

Measure

I = frequency of interaction
II = duration of interaction
III = percentage of time

Observers

A, B = clinical psychologists
C, D, F = graduate students
E = undergraduate student

Note: All correlations are significant, *ps* < .001.

from .47 to .64 (M = .56). Observers, thus, tended to agree more on the occurrences of the protagonist role than on the complementary aspect of the interaction. Except for the complementary roles, kappas were comparable to those reported by Hill (1986) for coding written transcripts of psychotherapy sessions.

The data in Tables 4 and 5 are summaries of two successive dramas with the same protagonist. The first session lasted 45 minutes, the second approximately 89. For the sake of comparison, the data of Tables 4 and 5 are in percentages; the interested reader can convert to absolute dura-

tions by multiplying each entry by the total time. The first session involved the relationship between the protagonist and his mother, the father having just recently died. The second focused on the loss and grief and in saying good-bye to the father.

In the first of these two dramas (Table 4), the protagonist's roles, combined across all complementary roles, were himself for 64% of the session and his mother 36% of the time. As himself, he interacted with four different complementary roles—brief interactions with the audience (A) and an empty chair (E) 1% of the time, interactions with the director 38% of the time, and with his mother 24% of the time.

In the second drama (Table 5), the protagonist again enacted only one other role beside himself; 72% of the time he was himself, 28% of the time he acted as his deceased father. By examining the last row in Table 5, we can see that the complementary role occupying the greatest percentage of the drama across all protagonist roles involved the father (41%), although total interactions with the director constituted a large amount of the drama (31%).

The last column of each table shows the percentage of total time the protagonist was in each role. It shows that, in all three dramas, protagonists spent over 60% of the drama as themselves. The sessions differed in other characteristics, however: more numerous complementary roles and reversals were involved in the first drama.

To investigate the hypothesis that durations of protagonist-director interactions vary as a function of phase of the session, we divided each of the seven dramas into fourths and determined the percentage of time during each segment that interactions between the protagonist and director occurred. Figure 1 presents the median percentage at each point and

TABLE 3
Kappa Coefficients of Agreement Based on Second-by-Second Analyses

Observer	Tape	Event		
		RC	PR	CR
A × B	1	.79	.88	.64
A × C	2	.76	.96	.53
A × C	3	.72	.75	.58
A × C	4	.71	.82	.47

Note: RC = specific protagonist-complementary role combination; PR = protagonist role, ignoring complementary role; CR = complementary role, ignoring protagonist role. All kappas above are significant, *ps* < .001.

TABLE 4
Percentage of Total Time: Psychodrama 2

Protagonist role	Complementary role					Total
	P	D	M	A	E	
P	—	38	24	01	01	64
M	14	22	—	—	—	36
Total	14	60	24	01	01	100

Note: P = protagonist; D = director; M = mother; A = audience; E = empty chair.

TABLE 5
Percentage of Total Time: Psychodrama 3

Protagonist role	Complementary role							Total
	P	D	F	2	G	M	0	
P	—	24	41	05	01	—	01	72
F	19	07	—	01		01	—	28
Total	19	31	41	06	01	01	01	100

Note: P = protagonist; D = director; F = father; 2 = double; G = friend; M = Mother; 0 = Soliloquy.

shows that, as predicted, the percentage of time decreased over segments. A repeated measurement analysis of variance was conducted on these data and, confirming this interpretation, yielded a highly significant trend, $F(3, 18) = 11.03$, $p = .0002$.

In the same way, we determined the percentage of durations in role reversal over segments for the seven dramas. As the drama unfolded, the duration of role reversals was expected to increase as a function of the development of the story as well as of increasing involvement and spontaneity (see Figure 2). Although the trend increased through the first three segments, it changed in direction from the third to the fourth segment. An analysis of variance of these data yielded a significant effect for segments, $F(3, 18) = 3.16$, $p = .05$. That this trend was curvilinear was indicated by a significant quadratic component, $F(1, 6) = 10.33$, $p = .02$.

Disinhibition

Crying occurred frequently in the sessions, and observation of the role in which it occurred would be relevant to the notion of disinhibition.

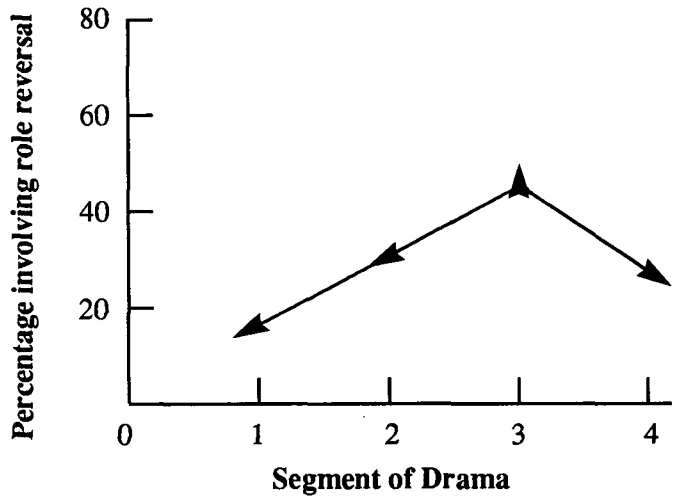

FIGURE 1. Median percentage of duration of interactions involving director in successive psychodrama segments.

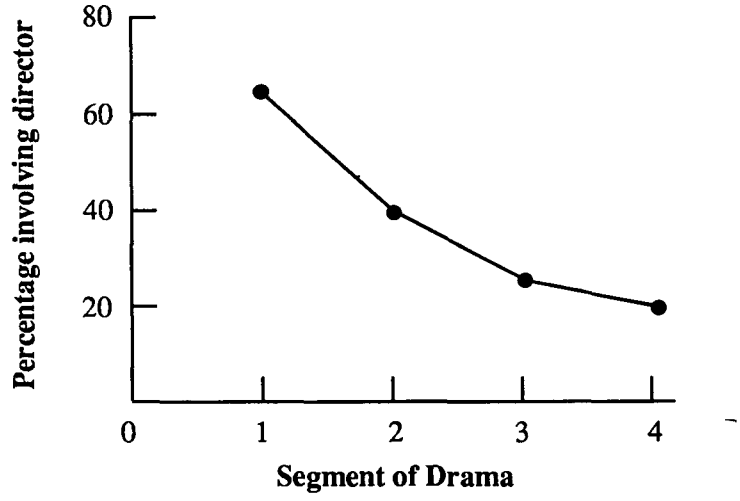

FIGURE 2. Median percentage of duration of role reversals in successive psychodrama segments.

Two apprroaches were taken. In each of the six tapes in which crying occurred, we determined the number of crying episodes and the role being enacted by the protagonist while crying. In two of the tapes, crying episodes occurred *only* in the protagonist role; in the other four, crying occurred both in protagonist and in reversed roles. A ratio of crying episodes to role duration was determined for each type of role by the following formulae:

$$P = (PC/TC)/(PD/TD)$$
$$R = (RC/TC)/(RD/TD)$$

where P = index of relative crying in the protagonist role, PC = number of crying episodes in the protagonist role, TC = total number of crying episodes, PD = total duration of interactions in the protagonist role, TD = total duration of the session, R = index of relative crying in reversed role, RC = number of crying episodes in the reversed role, RD = total duration in reversed roles. Values above 1 indicate more episodes than would be expected, based on opportunity, those of less than 1 indicate fewer episodes than expected (see Table 6). In one session (number 2), the data are in the direction predicted by the disinhibition hypothesis; in two, there is little difference (sessions 1 and 4), and in one (session 3) there is considerably more crying in the protagonist role.

The second approach to this question involved analyses of the roles in which the most *intense* crying episodes occurred. In the dramas presented in Tables 1, 4, and 5, protagonists cried frequently, but episodes varied in intensity. These protocols were inspected and we noted both the intensity of the crying and of the protagonist's role. The scale used involved three intensities: mild tearing-sniffling, tears running down the face, and sobbing. This measure of overt crying has been shown to have satisfactory interjudge reliability (Labott, Martin, & Eason, 1989; Stone & Martin, 1987). In the first drama (Table 1), no relationship between intensity and role existed; in the second and third dramas (Tables 4 and 5), however, a greater number of the more intense crying episodes (tears down face and sobbing) occurred when the protagonist was role reversed than when he was in his own role (7 vs. 5; 3 vs. 2). The sessions in Tables 4 and 5 correspond to sessions 1 and 2 in Table 6; thus, the quantitative cry indices are inconsistent with the above analysis in one case—session 1—but consistent in session 2.

Discussion

All of the sessions that were monitored involved actual dramas. Becaue all of the participants were students and mental health profes-

TABLE 6
Ratios of Crying Episodes in Protagonist and Reversed Roles

Session	Protagonist role	Reversed role
1	1.02	0.97
2	0.62	1.73
3	1.46	0.21
4	1.08	0.85

sionals, however, other populations should be observed. Although it could be argued that limiting effects arise from the videotaping, it seems unlikely that they would be greater than other monitoring procedures. In any case, the reliable coding of ongoing interactions in psychodramas clearly is feasible and does not require highly trained observers. General agreement among both sophisticated and naive observers was high, particularly with respect to the protagonist role. This was probably because this event is quite distinct. For the complementary roles, agreement was considerably less; the basis for this differential obviously requires further study.

With respect to validity, the data indicated that duration of interactions between the protagonist and the director, as well as duration of role reversals, vary as a function of the phase of the drama. The nature of these trends seems consistent with theory, but they clearly require replication. As Boria (1986) indicated, changes in the frequency of occurrence of interactants across dramas is related to other changes. It seems quite likely that durations of enactments, both absolute and relative, represent a more refined measure of these processes.

The data relevant to the disinhibition notion were ambiguous. Using the quantitative index, there was support for the hypothesis in only one session; an analysis of intensity of crying in two protocols, however, yielded results somewhat closer to expectations, that is, a greater frequency of intense crying in reversed roles. It is clear that these data need to be intepreted cautiously. As a first step, it seems necessary to demonstrate that an act or experience was actually in a state of inhibition; observing its disinhibition would then be relevant to the hypothesis. It is noteworthy that in all of the analyses where the data supported the hypothesis, the protagonist was a male: that crying is inhibited in males is suggested from other research (Labott & Martin, 1987).

The disinhibition process should affect other expressive acts. For example, anger and aggression, presumably more likely to be inhibited in

females, would be expected to be susceptible to disinhibition. It is also possible that a critical variable is the role in which the emotional response is initiated. Investigation of this hypothesis and its parameters is sorely needed.

Johnson (1971) and others have reported on the effects of role reversals in analogue research, but little or no research has considered actual dramas (Carlson-Sabelli, 1989). Furthermore, to the authors' knowledge, duration in role reversal, almost certainly an important factor in its effects, has not been assessed in either analogue or actual sessions.

It would be of interest to relate the duration measures obtained in the current system to other variables, including outcome. Although outcome studies are desirable, it may be premature to consider that psychodrama consists of a single method. Schramski and Feldman (1984) recognize this as they describe types and take the training of the director into account. The problem would be how to describe different types of dramas so that comparisons could be made among them. A system such as that presented in this paper offers an objective, quantitative method of describing processes within and between dramas and thus raises the potential that meaningful differences can be isolated. As a result, outcomes can be tied to processes rather than simply to global treatment packages. It would also be of significance to study the relationship of objective duration measures to various subjective reactions by the protagonist following, or even during, the drama.

This approach also opens the possibility for monitoring many other dimensions, including content, overt behavior, and involvement. In addition, it offers the possibility of analysis of sequential processes (e.g., Pinsoff, 1986; Wampold & Kim, 1989). Finally, obviating the need for videotaping, the procedure has been easily and unobtrusively applied in vivo to psychodrama sessions.

NOTES

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Requests for reprints or copies of the program should be sent to Dr. Randall Martin, Department of Psychology, Northern Illinois University, DeKalb, Illinois 60115.

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Imaginative Interviews: A Psychodramatic Warm-up for Developing Role-Playing Skills

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ABSTRACT. Elementary skills in role playing are the basis for learning how to do psychodrama. This article describes a technique for developing such skills, beginning with a more playful approach and gradually leading to dealing with more meaningful material. Working in dyads, class or workshop participants can take turns interviewing one another with one of the pair assuming an imaginary role. The interviewer uses the metaphor of being a "talk show host" as an aid to draw out what it's like to be in the partner's role.

THE SKILL OF ACTING "IN ROLE" is a prerequisite to full participation in psychodrama, sociodrama, Gestalt therapy, some techniques in family therapy, guided fantasy, and approaches that encourage imagined encounters between subpersonalities (Watkins, 1986; Hillman, 1983). Psychodramatic techniques such as doubling, role reversal, responsive auxiliary ego work, role training, or using the "empty chair" require a knack for shifting easily into a role.

Although role playing is an extension of the natural make-believe play of childhood, many people have neglected this ability in the course of growing up in a culture that primarily rewards rational types of thinking (Blatner & Blatner, 1988). Warming up group members will be more effective if the idea of assuming a role is treated as an explicit skill that can be learned through practice. We find it helpful to present role playing as a rediscovery of an innate capacity and to remind the group that the spontaneity evoked by this process is associated with a sense of fun and mental flexibility.

In presenting the challenge of learning role playing, we often speak of it as being similar to learning to throw and catch a ball, a basic skill in baseball. Once this ability is acquired, the more complex techniques can

be more readily practiced. Assuming a role, pretending, acting as if one is in a role not in fact one's own, makes use of several principles: act in the here and now; speak subjectively, using "I" messages; encounter others in the scene directly, rather than narrating it in the third person or talking about what is happening. These ideas are communicated most easily through modeling. More important, the challenge is to develop habits of cognition that include a receptivity to intuition, imagination, and inspiration. The technique we describe here serves as a fairly nonthreatening way to introduce people to the basic experience of role playing.

The key question is, "What is it like to be. . . ?" This is not meant to be answered in terms of factual information, true or false, right or wrong. Knowing the correct answer is irrelevant because the aesthetic dimension is being sensed: what feels good, bad, funny, sweet, disgusting? The student is led to draw upon personal experiences and to integrate these in creative ways. This complex task is made easier by stimulating the individual's spontaneity. The dramatic situation is most effective for this. In the flow of action in a scene, participants will find themselves more able to connect with the ideas that help to fill out the role. In other words, as people play a role, the activities of others who play along stimulate the actors and increase their expression of the material that is appropriate to the situation. Actors discover what they need to know in the process of behaving as if they knew the answers.

Teaching the Technique

A good warm-up for learning role-playing skills in groups is the "talk-show host" exercise (Blatner, 1989). Appropriate for professionals, students (mid-adolescents or older), and patients, the technique consists of having the class work in dyads, taking turns interviewing each other regarding imagined roles. In the following description, the assumption is that a class is being taught how to develop the basic skill of assuming a role.

We invite students to get out of their chairs and move around a bit, pick a partner, and sit down again in pairs. This works best in classrooms with moveable seats that are arranged in a loose circle. Picking a partner introduces the idea of sociometry, and working in pairs builds group cohesion because one then has an ally with a shared special experience (Blatner, 1988a, pp. 45–46).

The next step is to invite the group to imagine a character. We've found the most useful theme for starters is that of an occupation that is intriguing but not immediately familiar. If people have difficulty getting an idea, we suggest they close their eyes and allow an occupational role to

pop into their minds. They may also imagine a stage with the curtain down and then note what they see when the curtains open. We have people raise one hand, then put it down when they have thought of an occupation. When about three quarters of the people have indicated their readiness, we say, "Most of you have an idea, and the others will get ideas as the time passes. Now, in your imagination, become a person with that occupation. For the first six to eight minutes, half of you will interview and the other half will be interviewed. Then we'll change parts so everyone has a chance to explore what it's like to be in that occupation."

We may then invite people to announce their roles, which validates and acts as a warm-up to the others. "I'm an electrician," one might say. "I'm a tree surgeon." "I'm a construction worker." "I teach people how to be clowns." The variety is intriguing and tends to get everyone smiling in anticipation. In the interest of time, we allow 10 to 15 people to announce their roles.

"Now, being in the interviewing role can be equally challenging. Your creativity in drawing out your partner is also fun. One way to think of it is to imagine that you're a talk show host and that this person is your guest. Feel free to warm up as interviewers by talking to the imagined television camera and the television audience it symbolizes. You can ham it up a little if it helps." Television and its associated talk show phenomena have become a cultural institution that offers what Moreno called a "cultural conserve," a model for the role behavior of an interviewer. In addition, the implied presence of an audience to whom some of the talk can be aimed further loosens up the interviewer's spontaneity.

Every role has advantages and disadvantages and, in the course of living that role, events occur that evoke various feelings. These questions and their variations are particularly helpful for offering some structure:

- What are the advantages of the role?
- What are its disadvantages?
- What happens in the course of your day or week that makes you feel
  happy, energized, or satisfied?
  sad, low, depressed, or drained?
  angry, irritated, or resentful?
  frightened, worried, or anxious?

Think of these four primary emotions as analogous to the four primary tastes or the three primary colors; most other emotions may be thought of as combinations of the primary emotions. If possible, we write these questions on a blackboard or a poster.

"Now describe who of the two of you will begin," we continue. "After six or seven minutes, we'll have you change parts. Are there any

questions? Okay, go ahead." The group generally plunges into the exercise with animation. They pick up energy from the other dyads and sometimes engage in physical action. "Hosts" may ask their "guests" to act their roles. One said to a "ballerina" who was complaining about her feet, "Well, let's see your feet." Together the host and the ballerina took of the latter's shoes and waved them about, making jokes about the impact of toe dancing on anatomy.

After 5 or 6 minutes, we tell participants to wind down the interviews and prepare to change parts in the next minute or so. Then, after about 2 more minutes, we say, "If you haven't changed parts yet, do so soon so your partner can have a turn." At the end of the second 7 minutes, we terminate the exercise by raising our hands to indicate that it's time to stop talking and focus the group's attention again. As increasing numbers of group members become quiet, others are encouraged to finish also.

We then invite everyone to take 2 or 3 minutes to share with each other, no longer in role, what it was like to do the exercise. They may talk about how they picked each other, what questions they asked that particularly helped evoke spontaneous replies, and what questions tended to confuse the person being interviewed. This is an acknowledgment that "act hunger," the innate need to express oneself (and that includes the role of interviewer), must be fulfilled on several levels.

The exercise is most effective if done several times with different partners and different themes. Other interviewing categories include historical figures—both general (i.e., a centurion in the Roman army) or specific (i.e., Julius Caesar)—mythological figures; characters drawn from the comics, television, or literature; animals or plants; or even inanimate objects. This last category can be a lot of fun. "We've never had an actual black hole on this show before! What do you like to eat?" "Planets. I like planets, especially the big, gassy ones. Don't like the little rocky ones. Too dry. Don't like the little blue stars, either—they give me heartburn." Accordions, old barns, mountains, clouds, all can be personified and talked about as if they had human feelings. This is useful in helping people take on the role of inanimate objects in dreams or of parts of the body in Gestalt therapy body work.

As the group becomes more spontaneous, other questions the talk show host may suggest include: "I understand you've written a book on the subject of your (insert occupation or other category). Tell us a little about it." The guest may reply, "A lot of people don't appreciate what it's really like in the chicken-plucking business, and this book is an exposé of the whole sordid field."

Playful categories help to develop the knack of role playing (Blatner & Blatner, 1988). If the group needs more anchoring in practical, psycho-

therapeutic applications, a second category may be family roles: stepmother, great-grandfather, youngest boy with three older sisters, mother of a teen-aged daughter, for example. These may be elaborated, and imagined families can be generated in the course of the interview.

To bring the role playing closer to home and shift away from the idea of presenting to an audience, a dyadic exercise may then be used with each partner playing someone in his or her own family or close social network. The interviewer in this case behaves more like a counselor, directly drawing out the other's experience. This is also good practice for the interviewer, who develops the ability to elicit a client's experience in a more existential and phenomenological fashion.

In using this approach, we use role playing to develop empathy, which involves an imaginative process of role reversal and an ability to consider what it might be like to be in the other person's situation. When people extend their imaginations to encompass the experience of others, they develop the habit of including others' feelings in their sphere of awareness. Ultimately, this empathy strengthens what Alfred Adler considered the sine qua non of mental health—the sense of "social interest" (Ansbacher, 1979).

Another application of this technique is as part of a program for enhancing creativity and spontaneity. We do this in our method, "The Art of Play" (Blatner & Blatner, 1988). The idea is to promote imaginativeness as a recreational form in itself, with no particular utilitarian objective. Nevertheless, this approach can be used as "role relief" and as a general way to build group cohesion, raise morale, and sensitize participants to psychological processes in a wide range of treatment programs.

Finally, the talk show method can be used to acquaint beginners with the skills of basic role playing. For those familiar with psychodramatic methods, the techniques serve as an excellent vehicle for expanding their role repertoires. In addition, this playful approach generates a good deal of amusement and group members interact with each other in an extraordinary manner. Connecting with another person in the realm of imaginative play creates a special bonding between what Eric Berne (1964) might call the "child-child" ego states of the two individuals. This builds group trust and cohesion.

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Psychodrama as an Integral Part of a Therapeutic Community

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ABSTRACT. The authors describe their experiences in introducing psychodrama as an integral part of the program in a therapeutic community. The community treated drug abusers, employing the Alcoholics Anonymous technique of using recovering addicts as cotherapists. By integrating psychodrama into its program, the community was able to enhance its therapeutic effectiveness.

THE THERAPEUTIC COMMUNITY (TC) is an approach to treating drug abusers that incorporates aspects of the Alcoholics Anonymous philosophy of using recovering addicts as cotherapists in a supportive group environment. It is based on the medical-psychological assumption that addicts must understand their social-psychological problems while living in a therapeutic community for a reasonable period of time.

Most traditional institutions for changing deviants are organized on a two-tier caste system—"doctors" and "patients," "correctional officers" and "prisoners," "healers" and the "sick." This castelike division is based on the premise that if the patients follow the doctor-therapists' instructions, they will get well.

A true TC, as we define it, does not have a "we-they" case system. Its structure provides, instead, for open-ended stratification. Upward mobility is not only distinctly possible but is also encouraged and healthy status seeking is perceived as a positive factor in self-growth and becoming drug free. Such upward mobility is not possible in a traditional institution where professional therapists have a lock on their positions of power and "patients" remain in an inferior role in the organizational system.

In a TC, the resident's position in its hierarchy is a correlate of social maturity, "mental health," increased ability to work, and a clear understanding of the organization. A major assumption is that the social skills learned

in a TC will be useful within the larger society. The "we-they" problem does not exist because the administration and the "patients" are one.

The therapeutic community provides a new society for the addicted individual. Those in it receive support, understanding, and affection from people whose life experiences have been similar to their own. They find a community with which they can identify, people toward whom they can express their best human emotions, special friends who will assist them when they begin to deviate or fall short of what they have set out to do—grow personally and remain drug free. In the new society of the TC, addicts develop personal growth factors that lead to a happier, more productive, drug-free life after they leave.

Introducing Psychodrama Into a TC

The pure therapeutic community includes several basic components: (a) voluntary entrance, (b) use of various group modalities, particularly encounter techniques, (c) proper use of addicts as cotherapists, and (d) an open-ended social system that allows entering addicts to move up the social ladder of the organization as responsible therapists in the TC.

I (LM) first worked with the Italian Institute of Solidarity in 1984, when I was invited to Rome to attend a world conference for therapeutic community leaders. At that time, I met Juan Carelli, an innovative and progressive administrator, who was in charge of the overall organization of the institute's TC. Carelli subsequently invited me back to direct demonstration psychodrama workshops with addicts for mental health professionals from all over the world. Part of these workshops took place in San Carlo, the institute's TC in Castelgondolfo, Italy. When the initial workshops using psychodramatic methods appeared to result in increased cohesiveness and solidarity among staff and residents at San Carlo, the institute opted to experiment with making psychodrama a fixed part of the program. We then introduced the classical psychodrama model at the San Carlo TC in two phases.

Phase 1

All of the residents of the San Carlo TC, about 105 persons, participated in psychodrama sessions with us as part of two 1-week workshops in 1988. The workshops were divided into three groups of 35 residents. Groups convened for full-day sessions on Mondays, Tuesdays, and Wednesdays. Both staff and residents participated in the wide-open psychodrama sessions, where themes revolved mainly around family problems experienced by the residents.

In this first phase, residents and staff learned firsthand about the theory and method of psychodrama. During this phase, approximately six staff members displayed special talent for psychodrama and were subsequently asked to become directors. The researchers were looking for (a) leadership qualities, (b) psychological intuitiveness, (c) emotional awareness of self, (d) individuals willing to commit themselves to the researcher's methods and techniques, and (e) evidence of previous psychodrama training. We created a training group that met each Thursday during the 1-week workshops to discuss questions the participants had about directing psychodrama in the institutional context. On Fridays, all residents and staff met for a closing lecture and discussion of how the psychodramatic modality fit into the structure of their TC.

Phase 2

The second phase of the training, carried out during two 1-week workshops in 1989, also involved the entire population of San Carlo, but the main emphasis was on training indigenous psychodrama directors.

As in Phase 1, the week began with a Monday meeting of all residents and staff to discuss the week's schedule. The population of about 105 was again randomly divided into three groups of approximately 35 residents. Each group met on either Monday, Tuesday, or Wednesday to discuss how the day would proceed. We then divided participants into three subgroups of approximately 12 residents so that by the week's end, we were working with nine subgroups. The subgroups were sent to different rooms accompanied by a selected staff member who operated as a psychodrama director in training to work with the smaller group. Criteria for select subgroup directors were the same as those used in Phase 1.

As leaders of the workshop, we sat in on each of the morning and afternoon sessions, monitoring the performance of the directors in training. At the conclusion of each of the subgroup sessions, the entire group reconvened. First, the protagonists from each of the three groups presented a statement about the content of their session, including what they had learned and their assessment of their respective directors. Second, the directors described the session from their viewpoints, evaluating themselves. Third, because we had carefully monitored the sessions and had sometimes intervened to train, encourage, and reinforce the directors in training, we offered a critique of the directors and told them how they could improve their performances as psychodrama directors.

On Thursdays, we met with the staff psychodrama directors in training, along with the managing director of San Carlo, for further theoretical and methodological training sessions in psychodrama. On Fridays, all of the

staff and residents of San Carlo met for concluding discussion of psychodrama in the TC.

The overall process involved several components. The first consisted of acquainting the entire population of the institution with the theory and method of psychodrama. The next step involved identifying talented, indigenous psychodrama leaders and giving them specialized training in the context of their organization. In the project's final phase, the psychodrama trainers observed the indigenous directors in action in the context of their regular organizational program.

Conclusion

The authors have noted several significant ways in which integrating psychodrama into a TC can enhance the community's therapeutic power.

1. Psychodrama, in becoming part of the overall therapeutic process of a TC, often releases significant psychodynamic data that can later be discussed in individual therapy or in other groups.

2. Psychodrama opens up formerly provincial and socially and psychologically encapsulated people to issues that exist in the larger society. Narrow views of male-female relationships, for example, are sometimes enlarged.

3. New arrivals at a TC who have the opportunity to be protagonists of a psychodrama session are able to reveal their personalities and the issues surrounding their problems much faster than they could using any other therapeutic medium. As Moreno (1947) asserted, psychodrama has a "cosmetic quality" that reveals a protagonist's inner life in a positive fashion, producing more positive and effective relationships for the protagonist in the community.

4. Psychodrama is a valuable medium for the productive release of residents' anger and for improved understanding of family relationships and other causes of anger and self-destructive behavior. Through a psychodrama, protagonists can often ascertain the level and intensity of their anger. In psychodramatic release during a session, an individual's anxiety can be diminished so that the patient can become a more positive force in the TC and, later, in various life situations.

5. Organizational and staff problems, which are normal in a TC, can be positively modified through staff psychodrama sessions, thus building a more positive and cohesive organization.

6. Through psychodrama, residents can often clearly define the clinical issues they need to work on in order to modify their lives, changing from self-destructive behavior to a more positive existence. Drug addicts, we have noted in our sessions, face several basic issues: (a) family conflicts;

(b) guilt about past negative behavior; and (c) occupational problems.

7. Future projection psychodrama sessions held shortly before the client leaves the TC are valuable in resolving issues of reentry that are vital to a resident's successful return to the larger society.

We found that indigenous leaders can be trained to run therapeutically useful psychodrama groups on a regular basis as part of the overall therapy of the therapeutic community. The introduction of psychodrama into a TC program, as it was accomplished at San Carlo, builds on the excellent therapeutic system already in place and adds a significant force that is useful to the overall therapeutic goals of the community.

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Analysis of Group Leader and Member Feedback Messages

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ABSTRACT. Two hundred fifty-two items of corrective feedback from seven counselor training groups were rated on personal versus task, behavioral versus emotional, and unqualified versus qualified dimensions. The prediction was that leader-generated feedback messages would be more personally focused, behavioral, and unqualified than member messages during Session 4 of the groups and that these differences would disappear by Session 9. This hypothesis was supported for unqualified versus qualified ratings. Leaders delivered corrective feedback that was more direct and less qualified than that delivered by members at Session 4 of the groups. At Session 9, leader corrective feedback messages had become relatively more qualified and member messages relatively less qualified so that significant differences were no longer present. The authors explain their findings in relation to theories of group development and discuss implications for group leaders.

INTERPERSONAL FEEDBACK has been the focus of much research in the group field during the past 2 decades. Perhaps the most consistent finding of these studies has been the strong tendency of group members to be more accepting of positive feedback than of corrective (or negative) feedback (Jacobs, 1974; Morran, Robison, & Stockton, 1985; Robison, Morran, & Stockton, 1986). This tendency presents a challenge to both researchers and practitioners because the exchange of corrective feedback is theoretically important in unfreezing recipients from their rigid patterns of behavior and in providing motivation for changing unproductive behaviors (Miles, 1958; Stoller, 1968).

Some progress has been made in identifying factors that render corrective feedback more acceptable and useful to recipients. Research has shown, for example, that corrective feedback is more readily accepted when it follows, rather than precedes, the exchange of positive feedback (Jacobs, Jacobs, Gatz, & Schaible, 1973; Schaible & Jacobs, 1975; Stock-

ton & Morran, 1981). Other findings, though less consistently replicated, have suggested that corrective feedback may be more readily accepted when it is focused on observable behaviors (Jacobs, Jacobs, Cavior, & Burke, 1974) and when it is delivered after the early stages of group development (Stockton & Morran, 1981).

Although some progress has been made in terms of better understanding the factors influencing the exchange and reception of corrective feedback, significant gaps appear in the existing research. Very few studies, for example, have focused exclusively on corrective feedback exchange, and little effort has been made to examine the content of feedback messages generated and exchanged among group leaders and members. This study was designed to address these gaps by analyzing the content of corrective feedback messages generated and delivered by both leaders and members during the fourth and ninth sessions of the groups we studied.

In reviewing the research literature, we identified only two previous studies that have sought to analyze the content of feedback messages. In a study of four sensitivity training groups, Lundgren and Schaeffer (1976) found that, during early group sessions, leader-delivered feedback messages were more here-and-now focused, more negatively valenced, more interpretive, and more confrontive than those delivered by members. These differences diminished over time, so that leader- and member-generated feedback messages, by later sessions, were very similar in content. These findings suggest that, through imitation, member-generated feedback messages may have become more like those delivered by the group leaders. It is not possible, however, to generalize these findings specifically to corrective feedback messages because no attempt was made to separately analyze messages that were judged to be positively valenced separately from those that were negatively valenced.

Morran et al. (1985) analyzed the content of both positive and corrective feedback messages exchanged in nine personal growth groups. They found that corrective feedback given by leaders during the second session was less qualified and more observable (behavioral) than that given by members, but that these differences tended to diminish by Sessions 4 and 6, as member-feedback messages became less qualified and more focused on observable behaviors. Morran et al. concluded that member-generated corrective feedback messages more closely matched theoretical definitions of effective feedback as the groups progressed toward later stages of development.

In our study, we examined the content of corrective feedback messages generated and exchanged in counselor training groups that focused on the goals of trainee skill development and personal growth. Dependent measures included ratings of the extent to which messages were personal

versus task focused, behavioral versus emotional, and unqualified versus qualified. The personal-versus-task scale was developed to reflect the nature and purpose of the training groups studied, and the latter two scales were derived from previous research studies. The hypothesis was that leader feedback would be rated as more personal, behavioral, and unqualified than member-generated feedback during Session 4 but that no leader-versus-member differences would be present by Session 9.

Method

Subjects

Forty-one beginning master's degree students in counseling and counselor education at Indiana University participated in the seven groups used for this study. These students were enrolled in pre-practicum laboratory classes, and all volunteered to participate in a group experience that was compatible with the broad class goals of trainee skill development and personal growth. Students were informed in advance that the group experience would include participation in interpersonal feedback exchange exercises.

Thirty-six group members were present for both feedback exchange exercises. Their responses made up the member-to-member feedback messages analyzed for the study. The 30 women and 6 men ranged in age from 21 to 49 years (M = 31.0 years).

Group Leaders

Seven advanced doctoral students (5 women and 2 men) served as leaders for the seven groups in the study. All leaders had completed a group counseling course and had led or co-led at least one group during their advanced practica. The mean age of the group leaders was 35.6 years.

Materials

We provided an introduction sheet that explained the feedback exercise, defined interpersonal feedback, and listed helpful hints for making feedback messages meaningful. Two separate feedback forms were also provided, one for positive feedback exchange and one for corrective feedback exchange.

The corrective feedback form provided spaces for recording the first names of the feedback giver and receiver, instructions to the feedback giver, examples of corrective feedback, and the sentence stem, "Your in-

terpersonal effectiveness and attractiveness in the group seemed to be *hindered* by the following behavior." This sentence stem was followed by blank lines for group members to write in the item of feedback they wished to deliver. The positive-feedback form was identical, except that examples of positive feedback were provided and the sentence stem read "Your interpersonal effectiveness and attractiveness in the group seemed to be *enhanced* by the following behavior." It should be noted that positive feedback messages were not a focus of the present study and, therefore, were not included in the data analysis. However, both positive and corrective feedback exercises were conducted in order to provide members with the most natural and facilitative feedback exchange experience possible.

Procedure

We sought group members from pre-practicum counseling laboratory classes at the beginning of the semester, and leaders were selected from the doctoral students with group leadership experience within the counseling psychology program. All volunteers signed consent forms.

We assigned group leaders and members randomly to seven groups that met for approximately 3 hours each week throughout the semester. The groups were designed to focus on the development of interpersonal helping skills and on the personal and professional growth of the counselor-trainee group members. The personal growth portions of the groups were designed to provide members with the opportunity to get to know each other and themselves better, to discover and work on blind areas that could hinder counseling effectiveness, and to learn about and experience the group process.

One week before the first feedback-exchange exercise, we trained group leaders, using simulation to conduct the feedback exercises for the study. The first feedback-exchange exercise was conducted during the last hour of the fourth meeting for each group, with positive feedback exchanged first, followed by the exchange of corrective feedback. The exercise itself required approximately 30 minutes, and we provided an additional 30 minutes for further processing of the feedback-exchange experience.

During the feedback exercise, members individually received both positive and corrective feedback items from all other members in their group and from the group leader. Members were first given the introduction sheet that defined feedback and suggested ways to make the feedback valuable. Each member then received enough positive feedback forms to write one item of feedback for every other member, and leaders received

enough forms to write two items of feedback for every group member (leaders were asked to deliver two items of feedback in order to generate sufficient leader-to-member messages for the analysis). After completing these forms, the leader and the members each took a turn at orally communicating each item of feedback they had written to the appropriate recipient. Members were instructed not to elaborate on what they had written but simply to read the feedback message to the recipient. Immediately after the exchange of positive feedback, participants repeated the same set of procedures for the exchange of corrective-feedback messages. During the last hour of the ninth session for each group, the entire feedback exercise was conducted again. Positive feedback was exchanged first, followed by corrective feedback. This sequence of exchange was selected on the basis of previous research findings that indicated that a positive-corrective order of delivery is preferable to a corrective-positive order (e.g., Schaible & Jacobs, 1975; Stockton & Morran, 1981).

Raters

Group members first wrote their items of feedback on the forms provided, then orally delivered these feedback messages to recipients. The feedback forms were collected and subsequent ratings were based upon the written items of corrective feedback. Three doctoral-level counseling professionals were trained to rate corrective feedback messages on the following 7-point message-content scales: personal versus task; behavioral versus emotional; unqualified versus qualified. The anchors for these scales are described in Table 1.

Raters were trained in four 2-hour sessions at which the rating scales were reviewed and practice ratings were conducted on feedback messages collected from groups not involved in the present study. After their training, the three raters independently scored each corrective feedback message on each of the three rating scales. Zero-order product-moment correlations between the raters ranged from .73 to .83 for the personal-task scale, .75 to .84 for the behavioral-emotional scale, and .90 to .92 for the unqualified-qualified scale. The three judges' average ratings on each scale made up the dependent measure scores for the study.

Results

Group leaders and members generated 619 items of corrective feedback. These included 159 leader-to-member messages, 380 member-to-member messages, and 80 member-to-leader messages, although we analyzed only the leader-to-member and member-to-member messages for the study.

TABLE 1
Description of Message-Content Rating Scales

Personal versus task
- 1—Describes behaviors, feelings, or events that refer specifically to personal attributes of the receiver
- 7—Describes behaviors, feelings, or events that refer to the training component of the group

Behavioral versus emotional
- 1—Makes observations and documents how the recipient is behaving
- 7—Consists of an emotional reaction that took place in the deliverer or an inferred emotional reaction of the recipient

Unqualified versus qualified
- 1—Contains no qualifying words to minimize the impact of the feedback
- 7—All portions of the statement are qualified by words that minimize the impact of the feedback

Note. The midpoint for each scale was defined as an equal balance between the defined anchors.

The smallest design cell—Status × Time (leader versus member deliverer × Session 4 versus Session 9)—was 63 feedback messages. To provide for equal cell sizes, we also randomly selected 63 feedback messages for analysis within each of the other three design cells and provided for a total of 252 feedback items in the analysis. These individual feedback items were used as the unit of analysis for the 2 × 2 (Status × Time) factorial analysis of variance.

Means and standard deviations for the three message-content scales across all design cells are shown in Table 2. Intercorrelations among the three dependent measures were all .31 or lower, indicating that the three scales were relatively independent of each other. Thus, we conducted a separate analysis of variance for each measure.

Analysis of variance results revealed no significant effects for the personal versus task and behavioral versus emotional scales. For the unqualified versus qualified scale, we found no main effects. A significant Status × Time effect was found, however—$F(1, 248) = 4.45, p < .05$. A follow-up simple main-effects analysis indicated that a significant leader versus member difference was present in the Session 4 feedback-exchange condition, $F(1, 248) = 7.28, p < .01$, and that this difference was no longer present by Session 9. An examination of mean ratings revealed that group leaders ($M = 3.11$) delivered feedback messages that were significantly less qualified than those delivered by group members ($M = 4.16$) during Session 4 feedback exchange. By Session 9, leader feedback had become more qualified ($M = 3.84$) and member feedback

had become less qualified (M = 3.73), so that the earlier leader-versus-member significant difference had disappeared.

Discussion

The hypothesis that group leader feedback messages would be relatively more personal, behavioral, and unqualified than member-generated feedback items for feedback exchanged in Session 4, with these differences disappearing by Session 9 was supported for ratings of unqualified versus qualified but not for the other two dependent measures.

During Session 4 of the groups in this study, leaders generated and delivered corrective feedback items that were more direct and less qualified than those delivered by members. This finding is consistent with the reports of Morran et al. (1985) and suggests that group members may tend to veil their corrective messages in a cloak of minimizations and qualifications during the early stages of group development. Early group stages are generally characterized as a period of relative uncertainty and defensiveness (Bennis & Shepard, 1956; Tuckman, 1965). Group members may thus have been less willing to risk themselves by giving open and honest feedback. Group leaders, on the other hand, may have been more willing to risk themselves because of such factors as the expectations placed on them within the leadership role, their greater knowledge of group dynamics, and their previous experience with groups.

During Session 9 of the groups, leader feedback became more qualified and member feedback became less qualified, so that no difference was present. Members, in fact, delivered feedback in Session 9 that was less qualified than that delivered by leaders, although the difference was not statistically significant. It seems likely that members became increas-

TABLE 2
Means and Standard Deviations for Message-Content Ratings

Deliverer status	Time	Message content: Personal M	Personal SD	Behavioral M	Behavioral SD	Unqualified M	Unqualified SD
Member	1	3.48	2.21	4.28	1.82	4.16	2.14
Member	2	3.62	2.22	3.87	1.90	3.73	2.24
Leader	1	3.78	2.56	4.02	2.35	3.11	2.14
Leader	2	3.44	2.40	4.44	2.12	3.84	2.18

Note. The rating scales are all labeled by their left-hand anchor. Time 1 = Session 4; Time 2 = Session 9.

ingly willing to deliver more direct and honest feedback as the groups progressed toward later stages of development, which were characterized by increasing levels of trust, cohesion, and psychological safety. Theories of group stage development would predict such a shift over time (Bennis & Shepard, 1956; Mills, 1964; Tuckman, 1965). It is also likely that modeling effects influenced members to generate feedback items that were more in line with those previously delivered by the leaders.

That leader corrective feedback tended to become more qualified over time is interesting, but this was only a tendency and not a statistically significant difference. It may be that, as members took on more and more responsibility for the therapeutic work of the group, leaders were less inclined to view themselves as the sole therapeutic force. As a result, they may have felt it less necessary to deliver feedback of a more direct and confrontive nature.

The lack of significant differences in relation to the personal-task and behavioral-emotional rating scales is somewhat surprising, in light of previous research. Both leader and member feedback ratings tended toward the midpoint for both of these scales, and the dual purposes of personal growth and counselor skill development may have contributed to the lack of significant differences on these scales. The personal growth goals of the groups would tend to call for feedback that was more personal and emotional in nature, whereas the training goals would tend to call for more task and behaviorally oriented feedback. The feedback exercise was structured to encourage feedback related to the personal growth aspects of the group experience, but leaders and members may have felt obligated to direct their feedback toward both objectives. Such a balance in the focus of the feedback would explain the tendency toward the midpoint of these two scales.

Our findings should be considered in light of certain limitations. The dual purposes of personal growth and building counselor skills are unique to the groups of this study. These findings, therefore, may not automatically generalize to groups that are conducted for different purposes. A structured feedback exercise was also used in order to obtain the sample of feedback messages. Further research will be required to determine whether or not these findings are applicable to more naturally occurring feedback exchange messages. Finally, it should be noted that the group leaders for the study had previous leadership experience, although they could not be accurately characterized as highly experienced leaders. Thus, the nature and magnitude of leader-versus-member differences may be altered for groups with more experienced leaders.

Although certain recognized limitations exist in the present study, the findings suggest that group leader and member feedback messages be-

come more similar over time. Following the early stages of group development, members may be able to deliver feedback that is as direct and effective as that delivered by leaders. This suggests that, if leaders can recognize the point at which member feedback becomes more effective, they may be able to use the therapeutic potential of the group more effectively. Appropriately direct and confrontive feedback is particularly useful in unfreezing recipients from ineffective thought and behavioral patterns (Stoller, 1968). When such feedback by the leader can be validated by equally effective feedback from other members, the potential for recipient change is greatly increased.

It may be useful for future studies to examine the message content of naturally occurring corrective feedback in groups and to relate qualitative message dimensions to members' acceptance and use of the feedback received. Sociometric analysis techniques may also prove useful in future studies of corrective feedback exchange. The exchange of such messages represents an intense personal interaction that is probably influenced to a great degree by the existing set of interrelationships among members of a given group. Future studies might productively use sociometric techniques to examine how member roles or positions within the informal group structure influence the nature of corrective feedback messages and the eventual acceptance and application of such messages.

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Book Review

Sternberg, Patricia, and Antonina Garcia. 1989. *Sociodrama: Who's in Your Shoes?* New York: Praeger. 1989.

My own introduction to psychodrama and group psychotherapy was not in a mental health setting but through roleplaying done in the classes of Elwood Murray at the University of Denver in the early 1960s. Murray, who was a friend and colleague of J. L. Moreno, thought that roleplaying or sociodrama was a potent way to have people learn about interpersonal communication on the affective and skills levels, and in Murray's words, "to get it inside their skins." He was concerned that most university education was data based cognitive training of the intellect and that it was quickly forgotten. It was quickly forgotten because students often could not see how what they were supposed to learn had any application in their own lives, and it was forgotten because the learners were not actively involved in the learning. Murray's thoughts on this are in one of citations in the bibliography of the Sternberg and Garcia book. Even though Murray's lectures were considered obscure, his classes were memorable because all of the many communication variables were *experienced* through roleplaying. His was a successful use of sociodrama as an educational method, which was what Moreno intended it should be.

In the foreword to this book, Zerka Moreno describes Moreno's rationale for sociodrama as an educational method and the enormity of Moreno's vision of how the method might be applied to world affairs. The book is divided into two parts. The first details how to conduct a sociodrama session from warm up to action, to conclusion. In this section are the requisite historical and theoretical foundations of the method. Chapters lead the reader through sociodramatic components, goals, scene setting, interviewing, techniques, resistance, directing, and sharing. Any important question that a beginning sociodrama director might have about how to proceed is addressed in this section. This section, especially, demonstrates the expertise and experience of the authors. It shows that they "have been there more than a few times" and know the issues and know in a highly practical way what the answers are.

Part two deals with how sociodrama can be used in a variety of contexts such as the workplace, language classes, adult education, and community relations. One chapter focuses on the use of sociodrama as "therapy for normals," that is, how it can aid the personal growth and ac-

tualization of individuals who have no special need for therapy. Another chapter is devoted to a collection of insights about sociodrama from experienced directors around the world. An appendix offers warm ups and activities as "starter sets" for the new director who may need a few ideas about what might be done with a group in action. The bibliography is selective, for some sources seem deliberately to have been omitted. Still, there are more than enough entries identified for an interested individual to investigate and go beyond the material in the book.

This is an important and practical book. It fills an obvious need for a couple of groups. The first of those groups is what I would term the "psychodrama movement," which has been without a comprehensive book on sociodrama since R. B. Haas' anthology of essays, *Psychodrama and Sociodrama in American Education*, published back in 1949, which is generally unavailable and badly outdated. The second, much larger group is that of the teachers and educators of the English-speaking world who might like to use sociodrama as a teaching-learning method in their classrooms but who have no current resource that tells them how they might go about it. This book should be useful to the psychodramatist whose group does not want a full-blown classical drama or a heavy therapy session but does want group-oriented action. It should also be useful to innovative teachers who want to involve their students in an activity that gets them out of their chairs and immerses them in an action-exploration about which they do not already know the outcome.

There is yet another, less-obvious group that could benefit from this book. Most of the postgraduate education in the United States goes on not in colleges and universities, but in the training sessions in business and industry, and involves entire corporations from top management to rank and file workers. In the corporate world, companies are pragmatic about hiring and training for the skills they must have to compete effectively, make a profit, and experience reasonable growth. Organizations seem to understand much better than universities that workers learn better when they are expected to participate in, not just hear about, what is to be learned. Subsequently, they frequently involve their employees in training sessions that make use of simulations. Simulations are a marvelous example of the fact that sometimes the newest, hottest idea is merely an old idea with a change of clothes and a new name. Simulations are merely structured roleplays. Seen in that light, this book could expand the possibilities for what constitutes simulation, making it richer, deeper, and more varied, and could add another effective tool to the resources of the corporate trainer.

Because these three groups can be served by this book, I think that it should be a resource in the library of every psychodramatist. I think it

should be available in every school of education in the country and placed on reserve for every educational methods class. I further believe that human resource departments in every major industry in the United States should discover the book, make it a regular part of their training programs, and periodically hire experienced directors to lead roleplaying sessions that address the corporate needs. This book could remove the fear of the unknown, which often is associated with an educational method that is also a compelling therapy.

ALTON BARBOUR
University of Denver

To My Psychodrama Colleagues:

Due to the constraints of time and schedule at the 1991 national meetings in Los Angeles, I did not have the opportunity to properly respond with my heartfelt gratitude to all of you for the wonderful and awesome award you presented to me through our Society's current President David Kipper.

First, and most important for me, is the fact that the award bears the name of the creator of psychodrama, J. L. Morenon. J. L. played several significant roles in my personal and professional life. He was my intellectual and spiritual father, my mentor, and later, in our beautiful and perfect 25-year relationship, a trusted and valued friend. Every moment I was fortunate enough to spend in his presence during this time span was a peak intellectual and personal experience.

His most important gift to me, and I would venture to say to all of us, was the gift of psychodrama to our lives. Of course, psychodrama is a significant therapeutic system for helping people; however, a central theme of J. L.'s message to us as practitioners is psychodrama's value in our own lives. For me, this method-process-system has been a valuable and exciting passport into an existential state of being that very few people experience. As we all know from our experiences in psychodrama, people open their lives to each other in a unique and loving way that is rare in other social contexts, and certainly a good director-catalyst is part of this exploration into our humanity. For this life-enhancing psychodramatic experience, I feel grateful to J. L. every time I am afforded the opportunity to direct or participate in a session.

Receiving this important award solidifies for me my gratitude to J. L. for his powerful contribution to humankind and, in particular, his positive impact on the lives of all of us who have been fortunate enough to receive the gift of psychodrama he created in his lifetime.

This brief note of acceptance for this wonderful award also affords me the opportunity to thank Zerka and Jonathan Moreno for graciously including me in the early psychodramatic family in (the appropriately named) Beacon that was the center for J. L.' enormous contribution of psychodrama to the contemporary world stage. I will always treasure this award you have been kind enough to bestow on me in the name of our esteemed founder.

LEWIS YABLONSKY

Call for Papers for a Special Issue on Aging

Readers are invited to submit manuscripts to be considered for a special issue on aging and the application of theories and techniques in geriatric settings. The editor's intent is to focus on prevention and treatment of conditions common in the elderly population. Of particular interest are manuscripts that deal with special populations, such as minorities, women, and multi-cultural groups.

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Help Wanted

The ZERKA T. MORENO Theatre at Holwell Centre in Devonshire, England, is threatened with closure because of a lack of funds. This theatre, the only one in Europe in a residential training centre devoted to psychodrama, was built by Marcia Karp and Ken Sprague to honor Zerka's work. Hard times in England and north Europe have made it difficult to maintain the theatre and curtailed Hollwell's income to the point where maintaining the theatre depends on getting contributions from colleagues and friends. If you wish to help, please send contributions to:

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