

*CLARK*

Journal of  
**Group Psychotherapy  
Psychodrama &  
Sociometry**

VOLUME 48, NO. 3  
FALL 1995

Published in Cooperation With the American Society of  
Group Psychotherapy and Psychodrama

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# Journal of Group Psychotherapy Psychodrama & Sociometry

Volume 48, No. 2

ISSN 0731-1273

Fall 1995

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The **Journal of Group Psychotherapy, Psychodrama and Sociometry** (ISSN 0731-1273) is published quarterly by Heldref Publications, a division of the nonprofit Helen Dwight Reid Educational Foundation, Jeane J. Kirkpatrick, president, 1319 Eighteenth Street, NW, Washington, D.C. 20036-1802 (202-296-6267; fax: 202-296-5149), in conjunction with the American Society of Group Psychotherapy and Psychodrama.

Second-class postage paid at Washington, DC, and additional post offices. POSTMASTER: Send address changes to the **Journal of Group Psychotherapy, Psychodrama and Sociometry**, Heldref Publications, 1319 Eighteenth Street, NW, Washington, DC 20036-1802.

The annual subscription rate is \$69 for institutions and \$43 for individuals. Single-copy price is \$17.25. Add \$11.00 for subscriptions outside the U.S. Allow 6 weeks for shipment of first copy. Foreign subscriptions must be paid in U.S. currency with checks drawn on U.S. banks. Payment can be charged to VISA/ MasterCard. Supply account number, expiration date, and signature. For subscription orders and customer service inquiries only, call 1-800-365-9753. Claims for missing issues made within 6 months will be serviced free of charge.

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The **Journal of Group Psychotherapy, Psychodrama and Sociometry** is indexed, scanned, or abstracted in *Applied Social Science Index & Abstracts*, *Child Development Abstracts & Bibliography*, *Family Resources Database*, *Health & Psychosocial Instruments*, *Innovation & Research*, *Linguistic & Language Behavior Abstracts*, *Mental Health Abstracts*, *Psychological Abstracts*, *Psych-INFO Database*, *Sociological Abstracts*, and *Social Planning/Policy & Development*.

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# Psychodramatists' Opinions: Should the Professional Psychodrama Community Have a Formal Code of Ethics?

PETER L. KRANZ  
NICK L. LUND

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**ABSTRACT.** To determine whether a general standard of practice needs to be established that addresses a professional code of ethics for psychodramatists, the authors sent a survey to 200 professionals in the field. Results from 55 completed surveys were analyzed and are presented. Over 94% of these respondents were in favor of a formal written code of ethics for the psychodrama profession, for inclusion of mandatory instruction on ethical standards in psychodrama training programs, and for inclusion of a section on ethical standards and issues in the credential testing of psychodrama practitioners and TEPs. Many other aspects of the survey support proactive efforts by psychodramatists to develop, implement, and enforce a code of professional ethics.

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WITHIN THE AMERICAN SOCIETY OF GROUP PSYCHOTHERAPY AND PSYCHODRAMA (ASGPP), therapists have frequently discussed whether a general standards of practice document needs to be established. At its fifth annual meeting in February 1981, the Federation of Trainers and Training Programs in Psychodrama formulated a code of ethics. Also, in 1981, the ASGPP Executive Council drafted a code of ethics that covered 14 principles for therapists practicing psychodrama. It appears that these codes may be in need of revision or should be replaced with guidelines that are more reflective of current practices. To assess psychodramatists' opinions on questions concerning how the professional psychodrama community can best address the issue of professional ethics, a small group of psychodramatists designed a survey.

### **Method**

The survey included mostly forced-choice, that is, yes and no, answers. However, there were five open-ended questions that offered respondents the opportunity to give suggestions and elaborate on answers to certain forced-choice questions. For example, if a respondent agreed that a board should be formed to handle ethical complaints against psychodramatists, a follow-up question asked how the board should be composed. The instructions included statements that advised the participants to respond according to personal level of comfort in giving an answer and to refrain from identifying themselves on the survey. We mailed the surveys to 200 psychodramatists who were randomly selected from the directory of American Board of Examiners in Psychodrama, Sociometry, and Group Psychotherapy.

### **Results**

Fifty-six psychodramatists returned the surveys. One returned survey was incomplete and was discarded. Of the 55 completed surveys, 41 reported certification as a psychodrama practitioner, 13 as a TEP, and 1 claimed no certification status. The number of years in practice as a psychodramatist was reported by 54 respondents and ranged from "less than one" to 30 years, with the average being 12.2 years. The respondents listed their primary professional identifications, and they included 17 psychologists, 13 social workers, 2 psychotherapists, 2 mental health professionals or counselors, and 2 marriage/family counselors. Ten were in other professional areas, and 9 gave no answer. The other professional categories included clinical supervisor, school counselor, music therapist, medical doctor, trainer/consultant, family therapist, drama therapist, generic therapist, and spiritual counselor.

Thirty-seven of the 55 respondents were women. Age distribution ranged from 31 years to over 70 and included 6 in the 31 to 40 bracket, 26 between 41 and 50, 14 between 51 and 60, 8 between 61 and 70, and 1 who was over 70. Fifty-three respondents were Caucasian, one was African American, and one was Asian/Pacific Island American.

### **Discussion**

Over 94% of the respondents to this survey favored a formal written code of ethics for the psychodrama profession, mandatory instruction on ethical standards in psychodrama training programs, and ethical standards and issues in the credential testing of psychodrama practitioners and TEPs. Sixty-nine percent of the respondents felt that a board should be established to handle ethical complaints against psychodrama practitioners or trainers. If a board

were constituted, 70% of the respondents felt that it should have authority to recommend training or therapy for psychodramatists who violate the ethical code, to censure members, and to revoke certification.

Over 55% of the respondents answered negatively to the question about whether existing professional codes of ethics are adequate for use by the psychodrama community. From this distribution of responses, we concluded that those responding desire an ethical code compiled specifically for the psychodrama profession. Answers to this question, when linked with the individual's primary professional identification, indicated that most respondents obtained their original professional training in other areas, such as psychology and social work, and later obtained professional training in psychodrama. Thus, those who returned surveys were familiar with codes of ethics for other disciplines and, given that perspective and their additional training in psychodrama, favored a code of ethics designed specifically for psychodramatists.

There was notable agreement about the specific standards to be included in a code of ethics for psychodramatists. Over 75% of the respondents indicated that an ethical code should include definitions of a psychodramatist, boundaries of competence, standards of confidentiality, parameters of the therapeutic relationship, behavior that constitutes sexual exploitation and/or harassment, a process for reporting misconduct, standards for supervision of trainees, and termination of the professional relationship. In addition, 52% to 67% of the respondents indicated that it was important to include ethical standards for an appreciation of human differences, consultation and referral, keeping of records, fees and financial arrangements, informed consent to therapy, and standardization of education and training programs. When asked to list other standards considered to be important for a code of ethics, seven respondents suggested the following topics for possible inclusion: advertising, dual relationships, conflict of interest, credential reporting, power issues, and nondiscriminatory practices.

### **Conclusion**

Most respondents were clearly in favor of a code of ethics specifically designed for psychodrama professionals. A noteworthy number of respondents were in agreement about many standards for possible inclusion in a code of ethics. In addition, there was clear support for the establishment of an ethical standards board with authority to handle complaints and apply sanctions for violations. We concluded that the results of this survey support the proactive efforts by some psychodramatists to develop, implement, and enforce a code of professional ethics.

**APPENDIX**  
**Distribution of Responses to Questionnaire Items**

| Question                                                                                                                                           | Yes     | No          | No answer |
|----------------------------------------------------------------------------------------------------------------------------------------------------|---------|-------------|-----------|
| 1. Should the psychodrama community have a set of professional standards articulated in a formal, written Code of Ethics?                          | 52      | 2           | 1         |
| 2. Should psychodrama training programs include mandatory instruction on ethical standards?                                                        | 53      | 0           | 2         |
| 3. Should credential testing (for psychodrama practitioner and TEP) include a section on ethical standards and issues?                             | 54      | 0           | 0         |
| 4. Should a board be established that is charged with handling ethical complaints against psychodrama practitioners or trainers?                   | 38      | 13          | 4         |
| 5. If a board should be established, what responsibilities and authority should the board have—for example, should it have the authority           |         |             |           |
| a. to recommend training or therapy for psychodramatists who violate the ethical code?                                                             | 41      | 0           | 14        |
| b. to censure members?                                                                                                                             | 40      | 0           | 15        |
| c. to remove certification?                                                                                                                        | 39      | 1           | 15        |
| 6. Are there existing professional Codes of Ethics that you believe are adequate for use by the psychodrama community or that we could learn from? | 21      | 31          | 3         |
|                                                                                                                                                    | Checked | Not checked |           |
| 7. What standards should be included in a Code for psychodramatists? (Check all that you think are important.)                                     |         |             |           |
| a. A definition of who calls her/himself a psychodramatist                                                                                         | 52      |             | 3         |
| b. Boundaries of competence                                                                                                                        | 46      |             | 9         |
| c. Standards of confidentiality                                                                                                                    | 53      |             | 2         |
| d. Definition and parameters of the therapeutic relationship                                                                                       | 50      |             | 5         |
| e. Behavior that constitutes sexual exploitation and/or harassment                                                                                 | 51      |             | 4         |
| f. Process for reporting misconduct                                                                                                                | 50      |             | 5         |

*Appendix continued*


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| Question                                              | Checked | Not checked |
|-------------------------------------------------------|---------|-------------|
| g. Appreciation of human differences                  | 34      | 21          |
| h. Consultation and referral                          | 35      | 20          |
| i. Keeping of records                                 | 29      | 26          |
| j. Fees and financial arrangements                    | 32      | 23          |
| k. Standards of supervision of trainees               | 42      | 13          |
| l. Standards of informed consent to therapy           | 36      | 19          |
| m. Termination of the professional relationship       | 42      | 13          |
| n. Standardization of education and training programs | 37      | 18          |

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Date of submission:  
April 25, 1995

Date of final acceptance:  
July 28, 1995

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# Elements of Relinquishment in Psychodrama: Choice-Relinquishing Junctions in the Psychodramatic Process of the Protagonist

ELIYAHU AVRAHAMI

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**ABSTRACT.** In this article, the author uses the metaphor of a journey to describe the psychodramatic process. A journey along the psychodramatic road includes junctions at which the protagonist must decide which way to turn. The author concludes that an exclusive choice exists only with the relinquishment of all other alternatives. The existential concepts of encounter and responsibility are presented as essential factors in psychodrama, along with the requirement that the protagonist allow defense mechanisms, as great as control, to be placed in the director's and group's hands. The choice-relinquishing junction model constructed here aims to show the advantages of a person being here-and-now at the junction, and having a spontaneous passage at the junction. Furthermore, to make a suitable choice, the protagonist needs to evaluate the alternatives both rationally and emotionally because letting go cannot take place without emotional relinquishment and support from the group.

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**RELINQUISHMENT IS DEFINED AS** the sense of letting go; that is, to allow oneself (Me-Me) to give something up, as opposed to conceding something, in which the person allows the other (Me-Other) to have or to win something. Therefore, relinquishment here does not deal with an interaction between two persons so that there are no winners or losers. Letting go is an inner process in which one is accepting of a change, a choice, or an action, even if one is not initially happy with the decision. Thus, by letting go, one can accept another idea, opinion, or concept without losing one's self-essential nature. In this article, the question of relinquishment is a fundamental, inherent element in the psychodramatic process. The article resulted from a workshop that I developed to maximize personal potential. While construct-

ing the workshop, I found myself using the journey metaphor to describe the course of my life and people's lives. On the journey through life, one encounters numerous junctions and is presented with the possibility of emerging in various alternatives, which one may choose to follow. This concept of the psychodramatic process as a "journey of the soul," a "journey," or "walking along the road" can be found in the literature (Jefferies, 1991, p. 196; Kellerman, 1988, pp. 22, 24; Naharin, 1985, pp. 34, 36).

Lines of similarity exist between the psychodramatic concept and existential thought. An existentialist concept explains death and loss as significant factors and ultimate concerns that affect the place of man in the world (May & Yalom, 1989). Consequently, it is no surprise that in many psychodramas we encounter handling loss, unfinished business, or the experience of parting from people of significance in our lives. At times, we part from our concerns about our fears and inabilities, at other times, the parting is from a dream that we had about the future or from a childhood need that was never fulfilled. Only our acceptance of the loss, our parting with a fantasy, and our relinquishing the impossible will allow us to confront the difficulties of our existence in the world. This letting go is our choice, one of many that we make in our lives (Golomb, 1991). As a result, in accepting our loss, the loss becomes our property instead of our master. The gestalt psychology's explanation about the human's perception highlights this last point. When looking at an ambiguous picture, we can perceive one of the possibilities as "figure," and the other as "background," or vice versa (Hamlyn, 1957). "In health [psychological health], the figure changes as needed; that is, it shifts to another focus when the need is met. . . ." (Yontef & Simkin, 1989, p. 336). This shift can be made consciously or unconsciously; done in the awareness that it is a choice willingly made. The shifting activity can be activated quickly so it is almost as if we are looking at both figures at the same time. In fact, we are using a time-sharing technique, similar to that found in a large computer's communication system. Therefore, according to this theory, seeing matters through someone else's eyes is not possible unless a person relinquishes at least for a fraction of time, his or her own point of view.

If we see the therapeutic procedure as a learning process, we may say that letting go is an inseparable part of every therapeutic process. In many cases, relinquishing prior matters involves substantial learning. The encounter, found at the base of the existential concept, asks one to regard others through their own eyes and is essential to psychodrama. The concepts of role reversal, auxiliary ego, and double are based on the ability to enter other people's worlds and to see matters through their eyes.

The emotional experience of the journey exists partly in the consciousness and partly in the unconsciousness of the human mind. During the journey, the psychodramatic process will expose memories, pictures, and events that were

buried, along with their emotional significance. It is necessary to emphasize that as this metaphoric journey progresses along the road, it reaches a junction every now and then at which the protagonist must decide the way to go. In itself, the choice of one road means relinquishing the possibility of taking any other roads. The American poet Robert Frost (1960) described this well in his poem "The Road Not Taken" (p. 223):

Two roads diverged in a yellow wood,  
And sorry I could not travel both . . .  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

### **Relinquishment in the Existential Thought**

In her book *Necessary Losses*, Judith Viorst (1986) wrote of the losses we experience during our lives: fantasies and idealistic self-images that shape us and, to a large degree, fix our way of life and our personality. We have to relinquish unrealistic expectations of love, marriage, and friendship. We may realize that we will not achieve everything we want. Acceptance of our moral limitations will bring us to a relinquishment that will enable us to do what is possible in the framework of our lifetime. In the language of Beckett, only when we stop "waiting for Godot," who will probably never arrive, can we liberate our own lives and fill them with a content stemming from our inner self. This approach to losses and letting go is part of the concept of the existential therapy, the basic outline of which was presented by Yalom (1985, p. 95):

The European focus is on the tragic dimensions of existence, on limits, on facing and taking into oneself the anxiety of uncertainty and non-being. The humanistic psychologists [American] . . . speak less of limits and contingency than of human potentiality . . . less of apartness and basic isolation than of I-Thou and encounter.

People are troubled by four basic worries: death, freedom, loneliness, and lack of meaning. Consequently, although the Freudian dynamic model refers to the drive-causing anxiety that causes the activation of defense mechanisms, the dynamics of existential psychology refers to an awareness of the ultimate concern that invokes anxiety, which invokes defense mechanisms (May & Yalom, 1989).

From both the therapeutic and the relinquishing viewpoints, the subject of freedom is charged with meanings: first the perception of the concept that we create our own world and our own boundaries; second, the perception of freedom as in freedom-of-choice, that is to say, responsibility; and third, freedom "calls for willingness," which in turn represents the passage from responsibility to action (May & Yalom, 1989, p. 378). As I shall demonstrate later,

responsibility is required at different junctions of the journey with regard to both the chosen way and the letting go of the alternatives.

Pain is an additional central motive in the existentialist philosophy. Nietzsche claimed that each new creation involves pain because the creative process is based on change. Each change, even if it is one for the better, means that something disappears and has to be parted with. Creativity, according to Nietzsche, is a central element of our personality, a nonperfect element (Shihor, 1989). In its essence, art will strive for a divine perfection that can never be achieved by mortals. Relinquishing divine perfection will increase the pain. Even a "good" therapeutic process, which propels a person through the use of spontaneity and creativity, will be a painful procedure because progress in the process means letting go of patterns, customs, beliefs, secrets, and so forth. Each relinquishment involves a parting accompanied by pain—the pain of loss, the pain of death—metaphorical as well as concrete pain.

Existentialist thought exists at the heart of Moreno's thinking. In the manifesto of the "Concept of the Encounter," which appeared in Vienna in 1914, Moreno accepted the definition of "encounter" as a meeting of two: "eye to eye, face to face . . . then I will look at you with your eyes and you will look at me with mine" (Moreno, 1960, p. 144). This concept, which is transformed in the process of time, becomes an essential part of the role reversal and role play offered by Moreno. In an article, first published in 1919, called "Concept of the Encounter: Dialogue of an Existentialist with a Preacher" (Moreno, 1960), Moreno strongly stressed personal responsibility for one's own deeds. From this responsibility, we arrive, wrote Moreno, at the divinity of man. This responsibility will, in the course of time, lead to choosing a path and letting go of the alternatives, in life as well as in psychodrama.

In psychodrama, the essence of the roles of the auxiliary ego and the double is derived from the definition of encounter, that is, seeing matters through the eyes of another. This is the meaning of role reversal. When the auxiliary ego and the protagonist are required to see matters through the eyes of another, it is necessary for them, temporarily of course, to relinquish their own perspectives. As mentioned earlier, in a "good gestalt," the figure and the background (context) can alternate, according to one's need (Yontef & Simkin, 1989). Looking at life through the other's eyes is like the letting go of one's own figure and taking on that of the other one. Without this letting go, effective role reversal cannot be achieved, and psychodramatic process is not possible.

Even though the discussion so far portrays this surrender as a rational deed, that is only partly true. We need to recall the importance of the emotional viewpoint and remember that emotions may overcome the mind and turn the act of relinquishing into a supposed relinquishing. A rational choice without emotional acceptance or agreement means that the letting go will only be superficial.

### **Relinquishment and Moreno's Concept of Creativity**

Moreno did not write directly on relinquishment as part of the therapeutic process. A study of the creativity model outline shows that when Moreno discussed spontaneity and creativity, he was talking about a dynamic model in which spontaneity and creativity, warm up and the cultural conserve are factors (Fox, 1987, pp. 39–46). The latter is a product of the creative deeds of individuals or society, preserved intact as they were created. The product can be a musical creation, faith, or an accumulative experience regarding reactions to actions in a given situation. Moreover, the cultural conserve may be the base that enables a person to react in different situations. The product also ensures the continuity of the cultural heritage.

Moreno provided us with a diagram to portray the creativity process, in which arrows describe a dynamic model and spontaneity acts as the catalyst (Fox, 1987, p. 45). This spontaneity arouses the creativity, and a new cultural product is created. This product becomes conserved and will be replaced by a new product or will be revitalized by a warm up that originated in spontaneity. Artzi (1991, p. 26) described the model as a dynamic one with the possibility of arrest at each point within it. Like Moreno, she did not reject out of hand the cultural conserve as such. The product is negative only when it impedes reaction to changing conditions in life effectively and efficiently. Furthermore, to create something new, a place needs to be vacated. Thus, the previous cultural conserve should vacate its place in order to accommodate the new product. To vacate here means to relinquish the old.

We also find the demand for choice and letting go in Moreno's article in which a dialogue is conducted between a preacher and a listener and then between the preacher and Moreno writing in the first person. Moreno placed before the preached the following statement: "The question is not how to become a perfect preacher, but how to become a perfect lover" (Moreno, 1960, p. 151). That is to say, Moreno offered two alternative choices. Moreno continued the idea that as a lover the preacher should abandon, or let go, of the moments of the past and should be here-and-now in his love. "Moreno's approach focuses on developing spontaneity which strengthens a person's flexibility of mind for taking responsibility" (Blatner & Blatner, 1988, p. 46). How does one take this responsibility? The structure of psychodrama also denotes this. The protagonist is in the process of becoming able to choose among the different suggestions of the director and/or of choosing whether or not to accept or reject the double's words and hidden suggestions (Naharin, 1985, p. 29).

The protagonist needs to choose the way she or he will go at the junction. Thus, from the existentialist concept, I developed the choice-relinquishing-junction model. According to this model, people are responsible for their

choices, their actions, and their shortcomings. This responsibility means that in the journey of life, when one arrives at a junction, one will have to choose where to go. This choice stems from responsibility and not from coercion. A result of this relinquishment is that the person achieves the freedom to act and will be more spontaneous in his or her choice.

### **The Choice-Relinquishment Junction Model**

Up to now, relinquishment has been defined and discussed with regard to the metaphoric journey that the protagonist undertakes. Now we shall examine the structure of the junction(s) that the person encounters on her or his journey. When arriving at a junction, the person faces several roads, each offering possibilities and alternatives, small or large, according to a subjective perception.

The essentially cognitive approach to the condition of the person at the junction is also common in the domain of solving problems in engineering and management. Looking for original ways to solve problems, VanGundy quoted Wallas, who listed four stages in the creative solution: (a) preparation, (b) incubation, (c) illumination, and (d) verification (VanGundy, 1988, p. 8). The first stage, preparation, is clearly cognitive and includes a collection of information. In the second stage, the problem is addressed but is pushed away from the conscious to the unconscious level. The illumination in the third stage is the "aha" principle that is not controlled consciously. During the last stage, the person verifies the applicability of the solution. It is supposed to be conducted by the protagonist who, at the end of the psychodramatic process, comes back to the outside world to examine the applicability of the conclusions and the alternatives found in the psychodrama.

Figure 1 shows the choice-relinquishing junction at the time of arrival and after the choice. The arrows in all the figures symbolize alternatives. The length of the line symbolizes quantity, that is, the relative appeal of each alternative. Before the different alternatives are examined, they are all equal or identically attractive. However, they point in different directions. Therefore, the length of the arrows symbolizing the alternatives' attraction are uniform, and the head of each arrow points in the direction of the particular alternative, as shown in Figure 1-A.

After making a choice, the person continues on the chosen path, and from that moment on, the other alternatives become irrelevant. The person has to relinquish them. The philosophical idea that a person cannot enter the same river twice is at the basis of the assumption that one may never go back to exactly the same junction and again encounter the same alternatives. One can go back to a similar, but not an identical, junction. As Robert Frost wrote:

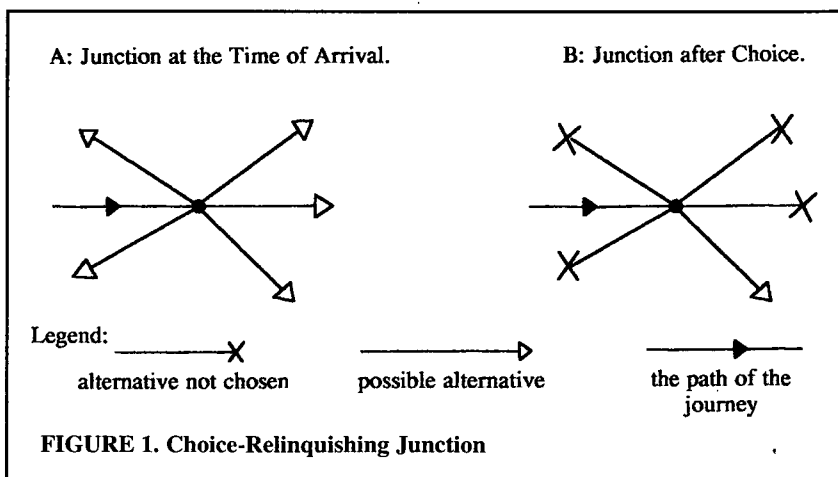
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

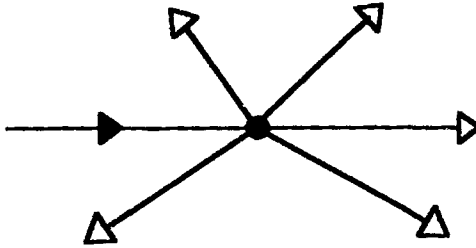
If indeed Frost is right and I cannot “come back,” then even if I go backward, I will not, in real life, be able to retrace the road, which is conducted in the continuum of time. Therefore, in Figure 1-B, we can see the alternatives not taken as aimless.

May and Yalom (1989) agreed and quoted H. Bergson, who said that “time is the heart of existence” (p. 368). Bergson added, “Our error in the modern day has been to think of ourselves in terms of space.” Consequently, one may think that it is possible to go back to the junction. The factor of time, however, prevents this in a concrete, psychological, and philosophical way. For example, along the way, a person acquires learning. Coming back to the same junction means coming back without this new input that he or she has gained along the way.

After having stopped at a junction and evaluated the alternatives, the person is at the point depicted in Figure 2 that shows the moment at the end of the evaluation but before the move down the chosen path, prior to the situation in Figure 1-B.

Earlier in this article, I referred to the stopping at a junction as being self-evident, but is it really so? In the philosophical sense, it is, but, in a real sense and relative to the cognitive part, people, in many cases, do not halt. Terms describing this nonstopping are: Swimming with the tide; letting events decide for me; not wanting to know (that I am at a junction), let them (the government, municipality, management) decide. These phrases, as well as other defense mechanisms, are incentives for not stopping.



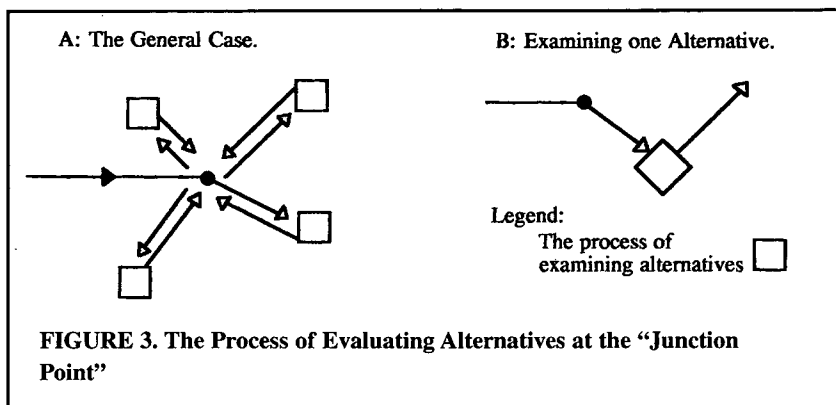


**FIGURE 2. The Junction at the End of Evaluating Alternatives**

When people enter the unconscious area, defense mechanisms ensure that they do not even identify being at a junction. For example, one's denial mechanism does not recognize the junction, one's repression mechanism suppresses conscious knowledge of the junction, and a fantasy can make the junction appear to be the desired destination. In addition to these examples, one can identify the junction as a rare event. A person may have a pattern of behavior whereby he or she decides not to decide or allows something or someone else to make the choice for her or him. In such a situation, the passage of that person through the junction would look like the situation shown in Figure 1-B.

In the course of a psychodrama, the protagonist examines one alternative after another, as the sub-process(es) shown in Figure 3-A. Perhaps the protagonist, with the help of the director, will immediately and spontaneously continue the journey without coming back to the junction. This situation of examining one alternative, as shown in Figure 3-B, is the desired state in the psychodramatic process, the one aspired to by the protagonist, and the correct one for her or him. Figure 3-A represents the general case, and the arrows coming out of the junction denote an alternative that temporarily halts at a junction and completes the process of examining the alternatives that lead to the situation shown in Figure 2.

I regard a junction as a point in time, which creates a methodological and logical problem. The process of evaluating alternatives at the junction is a dynamic one; nonetheless, I suggest a time freeze here. In reality, the evaluation of alternatives requires time and in practice is conducted in a series. That is, evaluating the second alternative is influenced by the fact that one has already evaluated the first. The third is influenced by the first and second, and so on. If this process were fully cognitive and rational, similar to a computer process, there would be no problem. The process of evaluating alternatives would be conducted one after the other, each alternative on its own, having no influence on the rest, at maximum efficiency. For most people, however, the

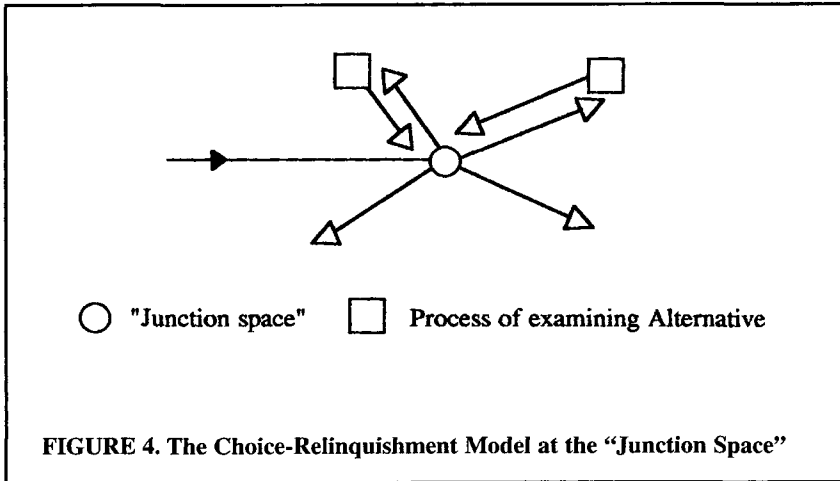


process involves emotions (e.g., fear of the unknown), needs (e.g., the need to connect with earlier experience), drives, and previous knowledge. Consequently, there are reciprocal influences.

The psychodramatic approach allows a solution for the time problem by seeing the junction as a here-and-now point in time for each alternative raised in the process. Furthermore, the evaluation of alternatives deals with jumping to the past (previous experience) and to the future (possible and/or desirable). Space and time were intertwined and were essential elements in the life concept of Moreno. Furthermore, he claimed that psychodrama examines the present and the future along with the past simultaneously. Psychodrama convenes the duration of all three time phases to the here-and-now (Fox, 1987, p. 3–5). In Figure 3-A, there is a symbolic description of concentrating on the here-and-now in the process of evaluating alternatives in psychodrama.

I have elected to change the concept of the junction and its graphical symbol. Instead of regarding the junction as a point, I shall regard this place as the "junction-space" (see Figure 4). By defining the junction as a space, I can differentiate between the concrete junction in life outside and the junction being dealt with, using the here-and-now and other psychodramatic tools. A junction existing in the therapeutic space has its own spatial dimension. This space includes the inner psychological realm that cannot be measured and is only hinted at. In Figure 4, it is depicted as a circle, different from the junction-point that was symbolized by a dot in Figures 1, 2, and 3. This junction-space is indeterminate and does not have any real form.

It is important to understand that unlimited possibilities are available from the general model. This fact by itself makes it difficult for a purely rational or cognitive choice to exist. In practice, however, a shortcut is possible, and as I mentioned, I use the spontaneity for this goal. It is possible that when evaluating an alternative or immediately after coming back to the junction, the

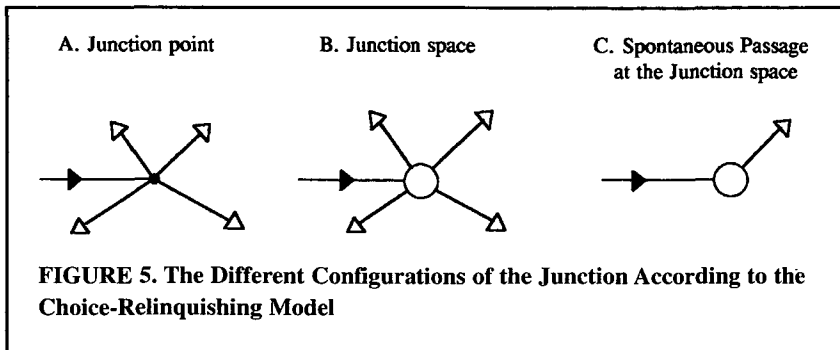


protagonist will find a way that was not considered before. Moreover, because he or she is in a state that allows spontaneity, the protagonist, along with the director, will either spontaneously go to the newly discovered way without prior evaluation or apparent connection or will consciously evaluate the rest of the alternatives examined so far. Because spontaneity is at the heart of the psychodramatic process and the structure of the process is aimed at facilitating this, we can assume that many cases will obtain a "spontaneous passage" through the "junction-space" as shown in Figure 5-C.

With the choice-relinquishing junction model, we can see that in the beginning the junction-point frequently fit a perception that appeared possible to resolve in linear manner, much as a computer would (see Figure 5-A). After further examination, however, we recognize the junction as a point at which one must evaluate and choose one alternative out of many, and the junction can be viewed in terms of space, which transfers the past and future to the here-and-now (see Figure 5-B). Thus, the concept of the junction-space is possible in therapeutic methods dealing with the here-and-now. Furthermore, the psychodramatic process strives to lead the protagonist spontaneously through the junction, almost without halting and without being aware that he or she is passing through it. It is this spontaneous action that brings an additional dimension to the process and the choice-relinquishment model (see Figure 5-C).

### Choice-Relinquishing Junctions in the Psychodramatic Process

I shall now examine the choice-relinquishing model in the psychodramatic process, according to the description of the Hollander curve (Hollander,



1969), and refer to those parts in which the choice-relinquishing model expresses itself clearly. I do not intend to show that at every given moment we are in the midst of a choice-relinquishing process. Even if this were possible in theory, my aim here is to show the practical application. Therefore I shall dwell on points at which the relinquishing choices are unequivocally present and an essential part of the psychodramatic process.

I shall examine the choice-relinquishing model mainly with regard to the protagonist. It is important to remember, however, that the director controls most of the time spent at choice points. For example, the director has to decide whether or not to let the “plot” flow or to interfere, and if so, how? During the process of the psychodrama and while still with the protagonist, the director must also be aware of what is happening within the group. All these considerations produce decisions, which, in turn, lead to a choice and as a consequence, require relinquishing other alternatives. The rest of the group members also partake in many choice points during the psychodrama, such as: To be or not to be a candidate for protagonist or whether to express willingness to help or merely to be a spectator? For example, if I am chosen for the role of auxiliary ego, should I accept or refuse? If I accept, do I guard myself from delving too deeply into it? Should I open up and share, and if so, what do I reveal?

### Warm Up

The function of the warm-up stage in the psychodramatic process is to create with the participants in general and the protagonist in particular, who will be chosen toward the end of this stage, a high level of spontaneity without which no creativity would exist. The first choice-relinquishing junction exists for the protagonist at the stage at which the director invites the participants to become candidates for the role. There are directors who, at this stage, request

that everyone in the group declare her or his preference: willingness to be a protagonist, to help the protagonist, or be an onlooker. After issuing the invitation and addressing those who would like to work as a protagonist, the director begins a "choice process." From my experience as a member of a psychodrama group, I realize that, for me at least, this is a stage of vacillation, a stage where a genuine choice needs to be made.

The chosen protagonist who partakes in all the choice processes reaches a decision regarding the path to be taken and relinquishes all other options, as do the other participants. Even a candidate who is not chosen returns to the group not at the same junction from which she or he departed the group and decided to mount the stage. Nor is this the same group; now it is a group with a protagonist. Thus, no one is at the same place, because each has undergone a certain internal process.

### **Enactment**

Enactment is an essential part of the psychodrama, in which the different ingredients of the process, as a therapeutic method, are expressed. This stage begins with an additional warm-up of the protagonist, which is usually done by an initial clarification of the subject of the psychodrama, namely the contract. Clarification of the contract will, in many cases, be a junction. Now the protagonist has to choose a particular element or component of the general issue and focus on it; he or she, at this stage, should relinquish the other components.

Following the clarification, the place on stage where the first scene will be depicted is chosen. This is the beginning of the journey the protagonist will conduct, with the help of the director and the group, into her or his inner world. At this stage of portraying the first scene, we are dealing with diagnosing, that is, researching the problem or the conflict with which the psychodrama will deal. The second scene will involve exploration and exposure of the problem, using such psychodramatic tools as role changes, soliloquies, empty chair, or surplus reality. As the journey progresses, the quality of feelings relating to the scene becomes increasingly important—at the expense of the exactness of the details (Naharin, 1985). As we advance along the road, the protagonist's emotional level will usually rise. Following this journey of discovery, the protagonist may show resistance that could be a hint that she or he is close to an emotional climax.

During the activity, "the director helps the protagonist, using different techniques to examine different sides of his problem," and also "the director helps the protagonist to examine different alternatives to the problem arising from his experience" [my trans.] (Naharin, 1985, p. 37). This is a clear description of dwelling in a different junction-space in which we find the process of clar-

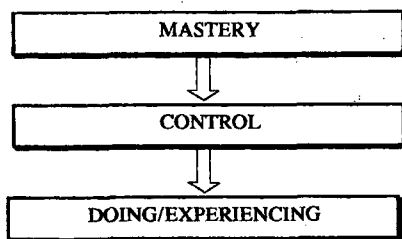
ification/examination, choice, and relinquishment. Naharin claimed that “toward catharsis—the emotional climax—the protagonist expresses resistance. He or she resists because he is going to relinquish the defense mechanisms that served him faithfully and helped him regularly to reach a balance” [my trans.] (p. 35).

On the face of it, everything involving a catharsis is within the unconscious realm. A person cannot state, “In a certain space of time, I shall enter catharsis.” However, having said that, she or he can consciously prevent herself or himself from reaching it. Usually a person who is constantly in control has a behavioral pattern that prevents her or him from reaching the highest level of catharsis.

This last point—control—requires a short explanation. According to my perception, it is possible to visualize a model in which a hierarchical structure exists that has at its base the “doing,” that is, the physical, concrete, and mental “experience.” Above the doing will be the “control,” and above that, the “mastery” (see Figure 6).

When relinquishing control, one allows for a new experience and/or feeling, such as rage, love, or inadequacy. Moreover, this allows a person to extend the limits of her or his universe and experience catharsis more easily. A detailed explanation and the proof of this structure require further work.

After the climax stage come the closing stage and surplus reality. Even if it is possible to continue to other scenes or other climaxes, it is important that the director first help the protagonist descend from this climax and close the drama (Hollander, 1969). Naharin stressed the importance at this point of finding and raising alternatives to the situation that arose from the prescribed problem while moving away from “stereotyping generalized behavior or recurring solutions to problems” [my trans.] (Naharin, 1985, p. 41). These words are an exact description of the choice-relinquishing model in which



**FIGURE 6. Hierarchical Model of Mastery and Control**

there are a search and an examination of alternatives, ending in the choosing of one alternative and the relinquishing of other choices.

### Integration and Closure

Integration at the end of the psychodramatic process aims at bringing the protagonist back to the group and preparing him or her for leaving the laboratory, the a therapeutic space, and returning to the "real" world. The same applies to the other members of the group, whether they fulfilled different roles or were part of the audience. It is not only the protagonist who experiences catharsis but also the other members of the group. The main part of the integration lies in the act of sharing or, as Hollander (1969) called it, "self-disclosure" with the members of the group.

There are directors who prefer to create a separate framework, time, and/or space for the dialogue process and the analysis (Naharin, 1985). It may be that this part will take place a week or more after the psychodrama. This separate activity is called "processing." In this framework, the director will reiterate and remind the protagonist of the different alternatives raised in the various stages of the psychodrama. Now the protagonist can weigh the alternatives once more. If during the course of the psychodrama, after the warm up and the appearance of spontaneity, the emotions were set free, the protagonist can now weigh the alternatives from a rational viewpoint. The integration of the rational with the emotional choice will enable the protagonist to choose a "better choice" and will also make relinquishment more complete, which will bring about the desired growth or development.

Consequently, closure is the "final station in a therapeutic journey, and the goal of a session" (Kellerman, 1988, p. 22). At the end of the psychodrama or the processing stage, the director may recommend that in a future psychodrama session, the protagonist confront and deal with one or several problems that have arisen. Thus, each psychodrama ends with an opening to additional psychodramas. In each of them, the protagonist can choose a subject to work on, out of those recommended to her or him, or another subject that is relevant at that time. In each psychodrama, by choosing, the protagonist will relinquish the alternative subjects.

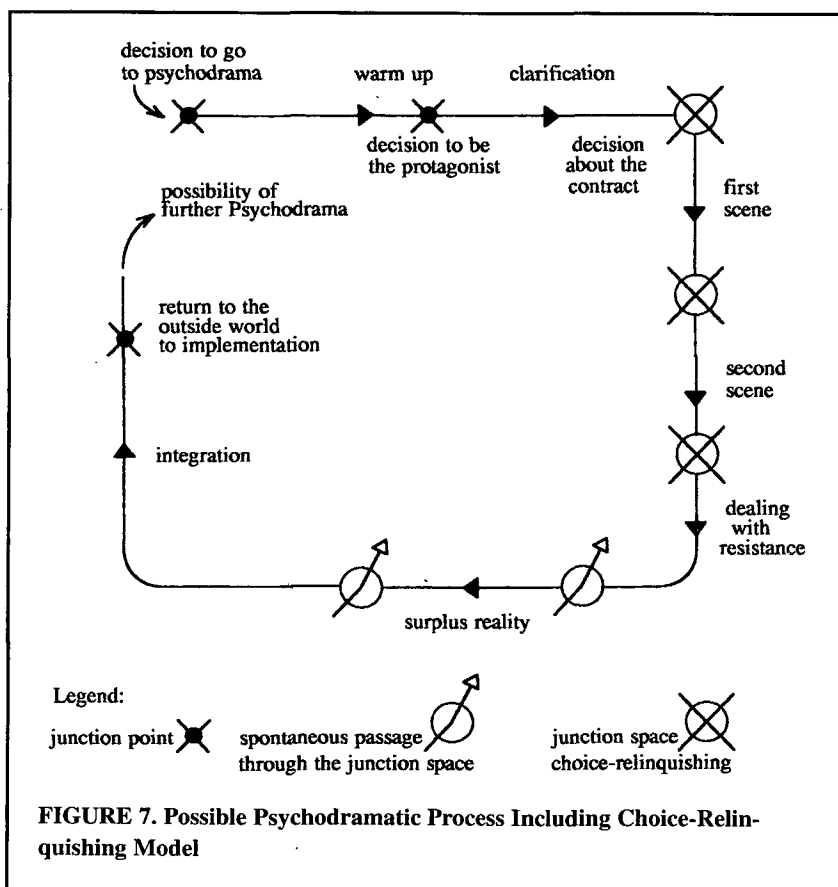
### Summary

It is clear that each psychodrama will be different, and the suggested model is indeed possible. Further, the protagonist involved in the progression of a psychodrama containing the choice-relinquishing junctions will reach such a level of spontaneity that at the first junction, she or he will execute a spontaneous passage. Another person may need three scenes before reaching that

✱  
✱

point. Figure 7 summarizes the importance of different types of choice-relinquishing junctions in the comprehensive psychodramatic process.

Psychodrama as a therapeutic process can be used with the journey metaphor. This journey has its own value because in many cases it is a reflection of the protagonist's life journey, a journey that sometimes brings to the surface patterns of behavior and thoughts that are no longer suitable. As the process progresses, the protagonist is exposed to scenes from the life journey, and by using role reversal, she or he has the opportunity to see these scenes from different perspectives. By opening oneself up to these possibilities, innocence is lost. Mankind has tasted the fruit of the tree of knowledge, and now a protagonist has to decide whether to continue on the previous path or to let go, which is at the heart of the psychodramatic encounter.



The point at which a choice is made can be described, symbolically, as a junction that happens to be on the route of the person on the journey of her or his life. Junctions at which a choice is made by the protagonist exist at all stages of the psychodramatic process. Each such junction-space is a space where clarification, choice, and relinquishment are made. The process is put into motion once the person chooses to compete for the role of protagonist. Examining alternatives and choosing are sub-processes structured into the psychodrama. Use of the element of the here-and-now makes it possible to examine the alternatives, the future possibilities, and the present. Use of the here-and-now turns the junction-point to a junction-space that enables greater flexibility in the choice of alternatives. This space is also made possible by the fact that the process is taking place inside a laboratory within the therapeutic-space that, by its very nature, means the experiment requires less risk and offers the possibility of being applicable to the world outside.

At the junction-space, the choice-relinquishing process is essential both for the procedure and the psychodramatic process; the protagonist can pass spontaneously through the latter by making a choice without any rational or logical thought.

Spontaneity is an essential condition in that the psychodramatic process enables the participants to strive to reach a goal. The sensitivity and professionalism of the director, as well as the protagonist's willingness to relinquish control, are all instrumental in achieving this end. The structure of psychodrama helps the protagonist, by using both rational and emotional relinquishments, to make a genuine choice.

At the end of the psychodramatic journey, the protagonist will leave the laboratory and return to the outside world in which he or she will have to decide whether to put into practice what was experienced in the process. According to Moreno's theory, the protagonist must decide whether to confront the various crossroads that have emerged and control life events.

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Date of submission:  
December 3, 1993  
Date of acceptance:  
September 29, 1995

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61-12 Madison Street  
Queens, NY 11385-4053

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# A Comparison of the Effects of Different Sociometry Components on Personal and Interpersonal Growth

RORY REMER  
VICKEY S. FINGER

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**ABSTRACT.** In this study, the authors compared the effects of different sociometry components for producing personal and interpersonal growth both in and outside a group context. Starting with "near" (weak) sociometry (the perception of others' social desirability in stated contexts), participants progressed through four phases, the last encompassing full (strong) sociometric involvement (choosing according to a specific criterion, implementation of the choices, and disclosure and exploration of the reasons behind the choices). Multivariate and univariate analyses supported the contention that complete involvement produced the most positive effects on all dependent variables.

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IN RECENT ARTICLES, authors have reported their attempts to examine and to strengthen the efficacy of sociometry. Carlson-Sabelli, Sabelli, Patel, and Holm (1992) suggested considering the relationship between choices and preferences, measuring both and using both measurements to increase validity of prediction. Remer (1995a) and Remer, Lima, Richey-Suttles, White, and Gentile (1995) urged a return to Moreno's original formulation of sociometric measurement, with emphasis on implementing the choices and making the reasons behind them more overt. They stressed the potential for both personal and interpersonal impact in its use.

Although both these related areas offer possibilities for enhancing the use of sociometry, we need empirical input to judge their worth. In light of Remer's (1995b) cautions, we also must examine potential dangers. We undertook this study to provide such information. Specifically, we explored these areas: the participants' reactions to the full sociometric process; the personal growth impact, both in group and outside it, the interpersonal growth impact in group and out; and the effectiveness and efficiency of "strong" sociometry (Remer, 1995a) compared with weak sociometry (Moreno, 1951).

Using a repeated measures design with an ongoing psychodrama therapy

group of 8 participants, we assessed the impact of different depths of involvement in the sociometric process over four phases (p1, p2, p3, p4). In the first phase, members expressed their perceptions of the others' social desirability on a predetermined set of criteria. In the second, they submitted their positive and negative preferences about the person with whom they wanted to do a specific group exercise. (The selections were submitted to the group leader who constructed sociograms based on them for use in subsequent phases.) In the third, they experienced the impact of their choices through anonymous action sociograms. In the fourth, they shared the reasons behind their selections and the impact of those disclosures. After each phase, members independently and anonymously completed a 25-item questionnaire (internal consistency, .83) designed to assess their reactions in the six areas mentioned. In addition, we noted spontaneous verbal comments.

The multivariate analysis of variance for phase on the 25 items proved significant (Roy's greatest root = 91.312,  $F[25, 5] = 18.26$ ,  $p < .005$ ). Repeated measures univariate analyses, followed by Tukey (HSD) tests yielded 20 statistically significant phase effects at  $p < .05$  or better. In each case, full (strong) sociometric exposure produced more positive results than the (weak) condition. Even when no significant differences were detected between the second and/or third phase conditions and full exposure, the pattern of ratings suggests that full is more effective (in 24 of 25 instances  $p4 > p3 > p2 > p1$ ,  $p < .0001$ ). The notable exception was the item addressing rejecting others, where participants had the most difficulty in phase 2, although not significantly so.

The results support the contentions of Remer et al. (1995) that strong sociometry can have a significant positive influence on personal and interpersonal growth, both in and out of the group situation. Choosing—in particular, rejecting—may be the most difficult aspect of the process. Preferences and choices do seem to have different impacts, a finding consistent with the suggestions of Carlson-Sabelli, Sabelli, Patel, and Holm (1992). Because of limitations of our study—most notably, the small group size—we need more study before we can generalize the results with confidence. (Participants' comments suggested that the experimental manipulation was not transparent, so the results would not seem to be contaminated by such factors as social desirability of responses.) With that caveat in mind, however, we can conclude that weak sociometry may have other uses but was not found to be as effective as strong sociometry for accomplishing the present aims.

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Date of submission:

July 28, 1994

Date of final acceptance:

October 26, 1994

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## BRIEF REPORT

### Managed Care and Inpatient Psychodrama— Short Sessions Within Short Stays

Psychodramatists need new ways of conceptualizing and providing psychodrama in this era of 7- to 14-day inpatient stays, with programmed group times being only 45 to 60 min once weekly. Our experience at several psychiatric hospitals in Chicago has shown us that we can be surprisingly effective by making the following changes in our technique:

1. We have found we can eliminate the warm-up because the patients interact and are continually working together on their issues. This interaction reduces the need for the director's having to focus the group and build interpersonal trust.
2. We generally do not have to spend much time setting a scene because the protagonists often prefer to remain "grounded" in the safest space they know, the group room itself, and because the scenes that are to be played often are set in a surplus-reality context in which the actual surroundings are irrelevant.
3. There is less need to begin in the present and search for a past scene because, often, patients have been dealing with the past with their other therapists or in a psychotherapy group and can go directly to that scene.

We take no shortcuts regarding sharing and de-role-ing and give integration a priority by the end of the session. We reassure other patients who have played problematic roles that they are not being seen as embodying those qualities.

#### Special Considerations

Because many psychiatric inpatients have chronic schizophrenia and have decompensated following their stopping their medication, and because they often have lived for years in the deinstitutionalized settings of residential

hotels, sheltered care, or assisted living situations, I do not find them to be candidates for intensive work on past experiences. Rather, they benefit more from help in developing interpersonal skills and assertiveness training, so we sometimes use psychodramatic enactments for this kind of role training.

Patients who have suffered acute breakdowns often have a past history of significant physical or sexual trauma. However, considering the current length of stay—rarely more than 2 weeks—and the realities of how psychodrama is being used—that is, only one session per week—these experiences cannot be fully dealt with in the hospital setting. Nevertheless, certain specific scenes are often helpful when there is follow-up by the therapeutic staff, such as creating a “safe” scene in which the protagonist is able to confront perpetrators, or re-doing a traumatic episode with a more successful resolution. These must be carefully structured, and the protagonist’s “vulnerable victim state” should not be re-evoked. Small vignettes of mastery in the hospital become touchstones for later, deeper processes of working-through when the patient is in an ongoing “holding” therapeutic relationship, such as a day-treatment program.

### **A Typical 50-Min Session**

Because of the relatively rapid turnover in patients, each session at our hospital begins with an explanation of psychodrama. Apparently, the group has familiarized new patients enough so that it suffices simply to ask, “Who wants to work? Usually there is at least one protagonist, and if more than one, we divide the time for doing briefer vignettes or re-schedule a volunteer who is likely to be at the next session to be the protagonist then. Choosing a protagonist through sociometric methods is too time-consuming. Only once in 4 years has no one volunteered, and at that session, we began with an empty-chair warm-up and moved into an enactment. On chemical dependency units, the technique of enacting the sending of an amends card operationalizes the ninth of the Twelve Steps and functions as a warm-up if one is needed.

The protagonist then negotiates an informal contract with the director, such as: “I want to tell him what he’s done to my life,” “I want to yell at the man who raped me,” “I want to say good-bye to my grandma,” “I want the girl I shot to forgive me,” or “I want to tell off my boss here so I won’t do it there.” We then proceed with an enactment.

For maximum group participation, we use the hit-and-run doubling approach (Sachnoff, 1991). When the scene is finished, the auxiliaries and protagonist de-role and the group shares.

Sometimes a psychiatrist will suggest something in particular to a patient, who will then propose this as the theme for an enactment. It is especially helpful when the patient who is to be the protagonist also has his or her therapist present. For example, a young man needed to “re-do” a gangland-type torture-

murder he witnessed but did nothing to stop. He wanted to replay the scene so that he could stop the crime and receive forgiveness from the victim. This patient's therapist accompanied him to the session and in the enactment played a supportive double role. In the scene, he attempted to stop the murder, but his sense of forgiveness came in part because he saw in the action that it would have been impossible for him to interfere.

As can be seen from these examples, a great deal of depth and intensity can be achieved in conducting psychodramas in inpatient hospital settings, in spite of the constraints of time and the length of stay. Therapists need to recognize, however, that some modifications of technique must be made so that within these limitations, the patients are best served.

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### WHATEVER HAPPENED TO BEACON HOUSE?

Beacon House, the publisher of most of Moreno's books, monographs, and journals, was an operation essentially synonymous with Moreno himself. For the most part, the editing and publishing were done in Beacon, New York, about 60 miles north of New York City on the Hudson River, where Moreno had his home and sanitarium. After he died in 1974, the publishing venture remained there for a while and then moved to the Horsham Clinic about 20 miles north of Philadelphia. In 1981, the American Society for Group Psychotherapy & Psychodrama (ASGPP) contracted with the Helen Dwight Reed Foundation (Heldref) for the continued publication of *Group Psychotherapy*, the main journal related to topics on psychodrama, which was founded by Moreno in 1947. Meanwhile, Horsham Clinic continued selling back issues of Moreno's books and journals. Recently, ASGPP arranged for the reprinting of a few of Moreno's books—*Who Shall Survive?*, *Psychodrama Vol. 1*, *The Words of the Father*, and Zerka Moreno's *Love Songs to Life*.

In the last few years, Dr. Donell Miller managed the sale of back issues of Moreno's books and journals at the Horsham Clinic. Don recently left Horsham and has taken most of the remaining books with him to California. A number of the old books as well as a few complete sets of the early (before 1982) journals are still available! Those developing a library of psychodrama materials should procure these. Moreno's *Psychodrama Volumes 1 & 2* and the journal equivalent of Volume 3 can be obtained as sets. Write to Dr. Miller at 1610 Helena Ln, Redlands, CA 92373, or phone him at 909-798-2765.

## BOOK REVIEW

*Our Fathers' Wells: A Personal Encounter With the Myths of Genesis.* Peter Pitzele. 1995. San Francisco: HarperCollins. Hardback, 260 pages, \$22.00.

This is a fascinating book by a well-known psychodramatist who has been applying this method in helping himself and others to reconnect with their spiritual roots. The “wells” alluded to in the title come from a verse in Genesis, in which the patriarch Isaac reaffirms his loyalty to his father (Abraham) by redigging the water wells in the region where they settled in Canaan. This activity is a metaphor for the author’s own task: Pitzele felt a need to deepen his spiritual roots. The book consists of a description of a sociodramatic approach to scriptural interpretation along with the author’s reflections on the “myth-theology” (as he calls it) implicit in this first book of the Old Testament.

The Book of Genesis in the Bible describes events that are at the foundation of the three major Western religions—Judaism, Christianity, and Islam. The dramatic events described are key themes in Western culture: Adam and Eve in the Garden of Eden; Cain and Abel; the family dynamics of Abraham and Sarah, Hagar and Ishmael; and the stories of Isaac, Jacob, and Joseph and his brothers. In each of these dramas, there are many possible questions and many interpretations.

So much of traditional religious education involves merely the teaching of these events, and only rarely are people invited to get more involved, to dare to speculate on (what Moreno called the surplus-reality dimension) what was not reported in the official text. This is an act of improvisation, creative myth making. In fact, there is an established tradition for scholars treating the texts as basic plots and going on to make up a story that illustrates a certain moral or spiritual point. Ministers today engage in this kind of interpretation in the activity called “hermeneutics,” and in Judaism, this is called “midrash.”

For over 500 years, from the second through the seventh century, rabbis in Babylonia and Palestine created commentaries on the Torah, the first five books of the Bible that were supposed to have been dictated to Moses by God Himself. These commentaries, and the commentaries on these commentaries, became the *Talmud*, which consists of legal debates and also many stories, stories created to supplement the basic text of the canon. The point of this is that the author of *Our Fathers' Wells* has evidently taken up the mantle of con-

tinued creativity, in the spirit not only of the original patriarchs and the succeeding commentators but also of Moreno and his vision of creativity in the present moment.

Pitzele, in his own quest to understand the more subtle meanings in these traditions, has brought to the task the methodology of sociodrama. He has met with fellow psychodramatists, students in seminaries, and others who share this interest in exploring the possibilities inherent in this type of bibliodrama. After a story is told, group members are invited to identify with various of the *dramatis personae*. Scenes are enacted, and the kinds of perspectives, ideas, and sheer poetry that are produced through these improvisations are startlingly vivid and thought-provoking. I found it most stimulating to see what people in the author's groups said in their various roles: God regarding His reason for creating the forbidden fruit; the serpents giving some alternative views; Eve presenting her side of the story. I enjoyed the way Pitzele has the reader visualize the group, with several people each speaking for one character, and how they often represented quite different frames of reference.

What is described in this book seems to me to be a mixture of sociodrama and a touch of drama therapy. Roles from literature or history, a mixture of both, are enacted and creatively elaborated. Following these spontaneous explorations, discussion can be used to reflect on cultural and personal projections and assumptions that are worthy of re-evaluation. The brief examples of these enactments in the book are exciting and implicitly invite the reader to join in this creative process.

The author's bibliodrama is also an example of what Moreno called "axiodrama," a psychodramatically informed exploration of some general philosophical, political, or cultural issue. It addresses not only the personal level of experience but also the societal dimension. For more specific instructions regarding the author's approach to bibliodrama, the author is preparing another book, *Scripture Windows: Theory and Practice of Biblical Psychodrama*, that will be published in 1996.

Aside from presenting an example of an integration of Morenean methodology, the author's main thrust is a general contemplation on the various dramatic events in *Genesis*. He discusses these stories from a contemporary perspective. Weaving in a sensitivity to the feminist critique of patriarchy, Pitzele clearly struggles with the challenge of finding the wisdom within a tradition redolent with acts of seemingly capricious authority, self-defeating paradoxes, rationalized egotism, grasping manipulateness, and naked aggression. Let's face it; many of the behaviors of these almost sanctified mythic figures might well be judged rather harshly were they to occur in today's world.

Pitzele attempts a more balanced view, imagining how the characters might justify themselves and including also the viewpoint of some figures who have been marginalized in the process of establishing an official text. To accom-

plish this, he presents some opposing views, often in the imagined words of such figures as Ishmael, Abraham's other son and the "father" of the Arab peoples; or Deborah, the nurse who cared for Jacob and Esau, yet who (in this midrash) also followed the ancient "goddess" religion. I found these to be thought-provoking, vivid, and surprisingly moving.

The author humbly and frankly admits his own biases and personal struggles, and his hermeneutic effort is obviously a way for him to work through some of his own mixed feelings. He has been a fairly assimilated, agnostic, barely nominal Jew for most of his life, although one with strong spiritual sentiments. More recently, though, as he approached midlife, Pitzele has felt a need to engage with a deeper spiritual dimension of being, and, feeling a need to explore his own roots, he addressed the foundations of his Jewish traditions in the specific form of the Book of Genesis. I personally sympathize with this struggle and share certain of its features. Some are particular to being Jewish, and some seem relevant to the spiritual struggles of many non-Jews I have met: How to respect the obvious intelligence, compassion, and wisdom of many of the great thinkers of the past while questioning so much of the patently negative aspects of patriarchy; how to feel some sense of identity with a great historical lineage while rejecting the many terrible crimes committed in its behalf; how to seek certain archetypal sources in the symbols and rituals of a great tradition without feeling stifled by the cultural conserve and its crystallization of specific commandments and prohibitions.

The author's response is to focus on just one of the many books of the Old Testament and to explore, sometimes by himself and sometimes in the incubating process of the group process, to create midrashim (the "-im" being the plural form for most Hebrew nouns), and to relate these issues to intellectual, aesthetic, and personal dynamics in his own life. At times, Pitzele seems to go on at length regarding certain themes, which could serve as material for more systematic intellectual discussion in a seminar or study group.

The theme of patriarchy has become quite relevant today as a common theme in feminist cultural critiques because the concept of patriarchy remains ambiguous. Many of us grew up first exposed to the images of old, white-bearded fellows in picture books, the patriarchs being those "founding fathers" Abraham, Isaac, Jacob, and Joseph. There is irony in the author's mixing these two meanings as he explores the implicit patriarchal interpretation given to these scriptures, clearly recognizing them as an instrument for justifying the authority of a political and social establishment.

Pitzele figuratively wrestles with these patriarchs in a psycho-historical discourse, reminding me of the way Jacob was said to have wrestled with the Angel of the Lord. And just as that event, also, could be interpreted in many ways (Kushner, 1994), so too does the author seek to integrate his own vitality, passion, and highest values with a tradition that claims wisdom embedded

in stories that tend to evoke doubt, rebelliousness, and disturbing personal and cultural associations. This is not an easy task, but the book may also be helpful to other people, in many, or no particular, religious traditions, who are also dealing with these issues.

*Our Fathers' Wells* is an important book because it represents a new genre in psychodrama, an application of Moreno's concept of axiodrama; because it offers a model of how a person can thoughtfully explore some important spiritual issues as part of a midlife maturation; and because the issues themselves are highly relevant and can serve as a basis of further discussion. I think this book will be of interest to psychodramatists, drama therapists, teachers of creative drama and drama in education, religious educators, and group leaders who deal with people's spiritual struggles. Pitzele is an articulate, brilliant, talented writer with a highly literary flair. His writing is clear and vivid. I heartily recommend the book.

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Note to Readers: The journal is reprinting the Díaz de Chumaceiro brief report from the summer issue because of editorial errors in the text.

## BRIEF REPORT

### A Response to Moreno's Organic Form of Psychomusic in a Psychodrama Training Course: First, Warm Up the Singing Voice

In Latin America, as a psychodrama graduate student who had a previous conservatory degree in singing, I realized that Moreno (1977) in his organic form of psychomusic had unwittingly omitted warming up the singing voice before participation. Nonetheless, a slow vocal warm-up should be a routine practice; if participants become hoarse after a sung psychomusic session, the responsibility for that lies with the director. To prevent abuse, misuse, and overuse of the voice, psychodrama participants who are nonprofessional singers need to receive at least minimal basic instruction on this subject (see Feder, 1991; Levine & Finnegan, 1987). If participants are taught good posture and correct breathing and if they explore the range of their singing voice while refraining from belting and harmful excessive volume, they may be more eager to participate in experimental singing than otherwise.

To warm up the voice, the director instructs the group (participants and audience) to begin to hum slowly from the most easily produced middle range downward and then upward. Vowels are sung on one note and then are sung ascending and descending scalewise within a middle range in the most comfortable dynamics. Singing must be as natural as speaking, with the singer avoiding any type of rigidity. Practice should be fun.

Next, the following nontraditional exercises, based on Schafer (1970), are used as a cappella as preparation for future participation in psychodramatic musical sessions. Participants are free to use the whole stage and add body movement. Those insisting on continuing to use the speaking voice are urged to sing. Because some may linger on one sound before progressing to another, a cacophony of sung sounds is soon produced. "Now let the reed of your voice express itself. Let it go free. Discover its scope, its expressive potential. Discover the shapes of the things you can draw with your voice" (Schafer, 1970, p. 3). Using their imaginations, the participants gently produce the following sounds: the lowest, the softest, the highest, the smoothest, the funniest, the saddest; the sternest; the most boring. They may follow these with a loud sound, an interrupted one, a sound repeated rhythmically, and an un-

rhythmic one. They then continue with the highest one again, followed by the softest, with a gradual modulation to the funniest. Variations include imitating the sounds of nature and of whispering, echoes, or laughter and singing the person's name or surname at different tempos and intensities (Schafer, 1970).

Two or three notes are added to variations, always without forcing the voice, on expressing different emotions, including anger, crying, joy, happiness, and others excluded in the above list. If participants are initially too inhibited to initiate the exercises a cappella, a cassette recording of ocean waves or rain fall can be used as background sound instead of silence, but no music, other than what is produced by the individuals, is used (as in Moreno's organic form). Videotaped playback is instructive. Homework for the group members includes practicing, alone in front of a mirror as if a professional singer, to observe facial expressions while listening to the different sounds produced (Díaz de Chumaceiro, 1985a, b).

At the time I realized Moreno's omission, I believed that it was important for psychodrama participants to learn to use their vocal instrument safely while exploring their psyches and that it would be beneficial to offer nonprofessional singers a few preparatory lessons. A decade later, I still believe that.

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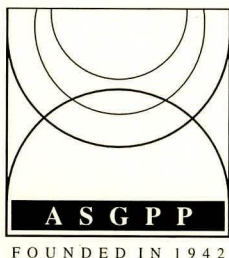
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