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Contents

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HELDREF PUBLICATIONS

So You Want to Publish in . . . ?

How to Avoid Some Potholes and Pitfalls and Make It Into Print

THE EDITORS OF *THE JOURNAL OF AMERICAN COLLEGE HEALTH*

ABSTRACT. Many college health professionals are intimidated at the thought of submitting an article to the *Journal of American College Health.* In this article, the editors provide details about the scope of the journal, describe types of articles it publishes, warn about common errors authors sometimes make in writing and submitting manuscripts for publication, and outline the steps in the review process.

NOTE: The following is an adaptation of an article that first appeared in the March 1996 issue of the *Journal of American College Health.* Parts of the original article have been deleted because they are relevant only to *JACH.* The article contains information and suggestions that anyone preparing a manuscript for publication will find helpful. Most of the comments by the *JACH* editors apply to the preparation of submissions to all scholarly journals. Our readers, however, will note some stylistic differences because *JACH* does not follow the *Publication Manual of the American Psychological Association* (4th ed.), which is used by *JGPPS.* This minor point does not diminish the value of the article.

THE JOURNAL OF AMERICAN COLLEGE HEALTH (JACH) is a remarkable publication—it represents not one discipline but all of the disciplines in the broad field of college health. It functions as a scientific journal, presenting the latest research advances in the field, but it is also a trade journal in which we professionals in college health tell each other what we are doing, what is new, and how our colleagues approach the day-to-day problems associated with improving students' health, curing their ills, and teaching young adults to practice the healthy behaviors that we hope they will follow throughout their lives.

As the journal has evolved over the years since 1952, when it was first published as Student Medicine, there has often been tension between some pro-

fessionals in college health who desire a sophisticated medical research publication and those who want a practical trade journal. We executive editors attempt to assure that each issue represents a good balance between these points of view and offers something of interest to all of our "customers"—the members of the American College Health Association (ACHA) and others interested in the health of college and university students.

In nearly every issue of the journal, one page is devoted to an outline of the scope of the journal and detailed information for authors on how to submit articles. The following pages offer an expanded description of the kinds of articles that appear in *JACH* and suggest how authors can turn their ideas into published articles.

• ***Major articles*** are scientific. They present new data, new insights, or new analyses; they are rigorous, are often quantitative, and include detailed statistical analyses; they report on original research or offer an in-depth study of topics of interest. References to the current literature are an integral part of the work. These articles demand the most precision on the part of authors and reviewers and frequently require extensive revisions. The major article category sometimes includes state-of-the-art reviews that summarize other scholars' data and publications in the literature, putting these in perspective for the college health professional.

We are looking for major articles that describe new contributions to knowledge or provide new perspectives on older knowledge, rather than studies that simply confirm previous observations. For example, we have received and published many articles dealing with knowledge, attitudes, and behaviors related to AIDS. As a wise and thoughtful author, you will review past years' issues of *JACH* before preparing one more piece that repeats what has already been said, and you will consider what insights your article can offer our readers.

Major articles are usually from 10 to 16 double-spaced, typed pages (5 to 8 printed pages in the published issue), but this is not a hard and fast rule. In addition, they include an abstract of about 150 words that states the purpose of the article, the main findings (but does not include probabilities or use acronyms), principal conclusions, and an indication of the importance of the work. Choosing three to five key words is helpful for abstracting services and databases.

• ***Clinical and Program Notes*** are different. They are the trade aspect of our journal, describing interesting things you saw or outlining different things that you did, often with step-by-step instructions about how to carry out on-campus projects.

Clinical notes do not need the same kind of scientific rigor as major articles because they describe a particular program on a particular campus. As an author, you may outline a new program or describe an innovative idea about

an existing program, or you may present data on or an evaluation of a unique program at a single institution or a small number of institutions. In effect, you are saying, "Hey, folks, look at what I am doing. It worked for us and you might get some ideas from it. This is how you can do it."

The topic could also be an interesting clinical case with details of unusual interest to your fellow health professionals. Although clinical and program notes are usually 7 or fewer double-spaced typed pages in manuscript form, they must include a brief abstract, key words, a short review of previous articles on the same topic, and complete references. Figures and tables are used only occasionally. . . .

• ***Viewpoints*** are purely personal statements about particular processes, programs, or issues. Sometimes they deal with economic, financial, or ethical matters; sometimes with educational philosophies or aspects of national policies that affect college health.

Viewpoints give you with an opportunity to inform, perhaps hoping to convince or enlighten other *JACH* readers about your perspectives on an issue. Sometimes viewpoint articles introduce an element of controversy into the pages of the journal. As editors, we welcome diverse opinions. In fact, we would be delighted to receive more feedback from readers in the form of viewpoint submissions and letters to the editor.

Most viewpoints are relatively short—usually 3 to 5 pages at most. They do not require abstracts or key words, and almost never include tables or figures. They are generally reviewed by only one executive editor, whose evaluation is largely in terms of quality of writing, clarity of presentation, and suitability for this particular journal.

• ***Editorials, . . . Book Reviews, Brief Reports*** . . . appear from time to time. Nearly every year we develop a theme issue, for which we may invite a guest editor to solicit manuscripts on a particular subject. We sometimes assemble a theme issue or a cluster of articles on a common topic from manuscripts on hand when a particular topic is of immediate interest to readers.

Every article we publish is edited so that it conforms to the highest standards for clarity, good usage, . . . style. . . .

Writing the Article

Once you have completed your literature review and research, . . . you are ready to start writing. If you are working with a collaborator (working together often creates great enthusiasm for the project and keeps you from becoming bogged down in the tedium of revisions), you will want to decide whether one of you is going to do a first draft or whether you will discuss the work at every stage as you go along.

Keep your audience in mind as you write. Often we receive manuscripts

from authors who do not make it clear why their material is suitable for *JACH* readers. We want to say "So what?" to the author. What are the implications of the research being described? . . . Is it research that can be replicated? If it is a how-to article, what materials are necessary to carry it out, what size group is it meant for, how much time did it take, how did you measure whether it was effective?

For beginning authors, clinical notes or viewpoints are often the best kind of article to start with. Whatever type of article you decide on, make a detailed outline that starts by telling why you did the research, how you went about it, what you found, and why it is worth reporting.

Major articles begin with an introduction that includes the literature review and sets forth the hypotheses being tested; you need not use the heading *Introduction* because the reader knows that is the purpose of the opening paragraphs. The remainder of the article should be divided into separate sections labeled Method (how you went about it), Results (what you found), and Discussion (why it was worth reporting). A similar listing of the parts of an article is suitable for preparing a clinical note or a brief report. In the Method section, you must include clear statements about the number of participants in the study, how they were chosen, the materials used, and whether the study was approved by the campus human subjects committee. Results should be statistically analyzed, if appropriate, and described in sufficient detail to allow readers to verify the conclusions from the original data.

In the Discussion section, emphasize any new information learned from the study and tell what conclusions can be drawn from it. Be sure that the conclusions discussed are related to the original purpose of the article, as stated in the introductory paragraphs, and are warranted by the data you have collected. A few words of caution: try not to keep too many ideas going at the same time; focus your thoughts.

Too many authors include material in the results section that should be in the discussion section, insert facts in the discussion section that should be included under methods or materials, or repeat the first or last paragraph or an identical paragraph from the text as the abstract. Do not worry about a title or an abstract at this point.

Using Statistics

Ever since computers arrived on the scene about 25 years ago, people have been able to do amazing things with numbers. In fact, computers have made possible the routine use of a wide range of data analyses (eg, factor analysis and multiple regression analysis) that were very rarely undertaken before 1970 simply because the time and effort needed to do them were so enormous. Now, anyone who can type, even if only moderately well, can undertake these

and other powerful—if mysterious—analytic procedures. All you need to do is type your data into the computer and—using a mouse to point and click or a few additional keystrokes—initiate the analyses. Thanks to the computer, out come more numbers, lots of them!

For you, the author, the good news is that generating and analyzing your data is just that simple. The bad news is that you can set this process in motion without having an adequate understanding of what you have got to start with or what you may get to end with. For example, you can generate Student's *t* test, Fisher's *F* test, canonical correlations, discriminant functions, and so forth. Like magic, you have a statistically significant finding. That is, you have a statistically significant finding if, as you scan the printout, you can tell which numbers are the eigen values for the factor analysis you requested and which one is the probability of Wilks's lambda.

To start with, the news may be bad because computers do not ask some very basic questions: Is this number nothing more than a name (as is Group 3, etc), nothing more than a rank (as in first = 1, second = 2, etc), or nothing more than a count or frequency of discrete items (as in five completed suicides)? When the answers to such questions and the analyses that have been employed do not match, the results of the analysis are not valid. What went in may not have been garbage, but what came out most certainly is.

The articles by Steenbarger, Manchester, and Schwartz (*JACH,* March 1996, pps 194-218) can be very useful guides to understanding statistics and their role in doing and reporting research. In addition, you can find people with expertise in the language of numbers and statistics in several departments in your college or university—psychology, sociology, political science, economics, and mathematics are among those departments.

You would be wise to consult a statistically knowledgeable colleague or an appropriate resource from one of the above-mentioned departments for guidance in the numerical and statistical dimension of your research and data analyses. Ideally, you would do this as you are *planning* the study; a bit less optimally, prior to *initiating* the study; if at all possible before *analyzing* your data; and, without question, before you begin *writing* up the study. If you do not have a sound grasp of the character of the data you have collected, or if you do not fully understand the analyses you have employed, then you will be disappointed when your manuscript is reviewed. In these circumstances, you cannot write clearly, accurately, and meaningfully about the findings of your study.

The First Draft

Armed with your outline, sit down with sharpened pencil and clean paper or fire up your word processor and simply begin. It has been said that "a job

begun is half done," and that is surely true when it comes to writing. Write it all down, even if you think you may be rambling. Recognize that you will revise and revise and revise before you have a finished manuscript to submit to the journal. Another warning: Please do not begin your article with the words "The purpose of this research was. . . ." You can tell what it is about without using a trite phrase.

If you are working from a speech you delivered in person, you should realize that an oral presentation about your research does not make a publishable article, even though your associates may have urged you to submit your talk to the journal because they found it so interesting. An effective speech and an interesting article are two very different things. Before an audience, you may repeat words for emphasis, insert informal and humorous asides, tell what you are going to say, say it, and then summarize. You will have to do a lot of rewriting and careful editing before you turn that great presentation into a publishable article. This rewriting is also necessary for small research papers, theses, or dissertations, which must be "translated" into a style suitable for journal readers.

Shun stilted prose; write as you would speak, using the first person and active voice: "I (or we) surveyed" rather than "a survey was conducted," or "in analyzing the data, we found that" rather than "it was found that." At one time, authors thought that the anonymity of the passive voice was more scholarly, but in today's world it is customary to accept responsibility for what you publish. Remember that the data do not find anything. Rather, from the findings in the study, the authors reach the conclusions drawn from their analysis of the data.

Please do not use contractions (don't, won't, it's), even if that is the way we all speak, unless you are quoting someone directly. Keep both sentences and paragraphs generally short and clear, but strive for variety in style. All acronyms should be defined at first use, and used sparingly—a sentence consisting of a string of CADs, HRs, SBPs, DBPs, MMPIs, and DSMs, not to mention more obscure initials for home-grown measures, is hard for the reader to decipher. Your job as an author is to make it as easy as possible for the reader to understand what you have to say.

Do not attempt to pack too many ideas into a sentence or paragraph. Above all, have a single theme for the article. Always use your best English, watching out for dangling participles; dangling modifiers; split infinitives; run-on, incomplete, or convoluted sentences; and starting sentences with *there is/are* or *it was.*

Avoid sexist language. Traditionally, authors have used "he" as a indefinite pronoun, but changing a sentence to the plural can often avoid the implication that all participants in a study are men. All first-year students are not fresh*men,* nor are all students heterosexual; all nurses are not "she," and doctors are

not always "he." We do not use the he/she or s/he locution, and we do not use *their* with a singular subject (never "each student handed in their questionnaires") even though this is increasingly common in the popular press. Remember, too, that all students are not 18 to 22 years old; at many universities, the ages of students can range from 16 to 70 or more years.

Tables and Figures

Tables and figures (used sparingly) should be submitted on separate sheets, and camera-ready copy for figures is desirable. You can often provide detailed findings from a research study in a simple table. Both tables and figures should be self-explanatory and easy to read; the reader should not have to refer back to the text to figure out what is being said. That means that captions should be clear and complete; acronyms, if used in the table or caption, should be explained in a note.

The text of the article should briefly summarize the data in the table (or tables) rather than duplicating it. Reading every finding of a research project in the text of an article is tedious and usually results in a request that the author use a table and highlight only major findings in the text. An additional note: better two or more tables than one that has so many details that the reader cannot easily decipher it.

Please resist the temptation in tables and figures, as well as in text, to use elaborate graphic features—48-point, bold capital letters, different type faces, excessive italics, and fancy borders and boxes. These features, such fun to do on your home computer, do not brighten the days of editors and compositors. They must be stripped out before we can proceed with production. Simply type your table in neat columns and leave it to us to do the boxing as needed.

If you use tables or figures adapted from other sources, you must obtain permission in writing from the copyright holder (usually either the original author or publisher) and submit it with your article. The same is true of cartoons, poetry (rarely used), or extended quotations of material protected by copyright laws.

References

References should be . . . relevant, and comprehensive. The references indicate that you have done a thorough literature search, but your reference list should include only pertinent articles. If you use a direct quotation from another source, the page on which it appears should be indicated. Short excerpts from journal articles or scientific books do not require permission from the original author.

In the reference list itself, be sure you have included all of the pertinent

details: correct title, source (journal or book), year of publication, volume, and page numbers. We do not use *op cit, loc cit,* or *ibid.* Be sure references are correctly punctuated, authors' names correctly spelled; a sloppy reference list makes us question how thoroughly you have done your work. . . .

Rewriting the First Draft

When you have finished the first draft, put your manuscript aside and stay away from it for a day or two. You will be astonished at what you have written—sometimes because it is great, often because you want to write it all in another way to emphasize the basic ideas that were lost in the verbiage. Read the manuscript aloud; if you run out of breath on a sentence, it is too long! Be your own editor. If you discover that you have too many ideas in the article, prune it; promise yourself that you will develop a second piece based on the part you took out as you polished the initial effort.

Revise the article carefully, then take the revised draft to a colleague; consult someone in the English composition or journalism department, although *JACH* editors are wary of a style that is too journalistic. We believe that *JACH* is a scholarly publication, and the casual style appropriate to the morning paper, a popular magazine, or a television commentator is all wrong for us. You might also want to have a colleague who has published widely look over what you have done. Do not forget to show the draft to a statistician again if your work has computations. Double-check all addition; if your percentages don't add up to 100, explain that the total of 97% or 101% is the result of rounding.

Do these associates think your manuscript is written clearly? Can they tell what you are saying and come up with what you thought you meant to say? Encourage them to be strict in their judgments. Do not be afraid of honest criticism, even though it may make you uncomfortable, and listen carefully to suggestions for reworking. A good evaluation at this point will save you from the disappointment of a rejection later.

Now is the time to rewrite, reorganize, move paragraphs and sentences, delete clichés (*first and foremost*) and overused and unnecessary words and phrases (*input, impact, therefore,* and *thus* are particular offenders, as is *because of the fact that*). Sometimes you will discover you have used an expression, such as "from time to time," so often that it has become a jarring motif in an article. If you suspect you have overused a word or phrase, your computer's search-and-find command will serve you well and keep you from the frustration of searching for the proverbial needle in a haystack. Beware of the jargon of your field (*use* is better than *utilize, method* better than *methodology*). In other words, refine your creation. It is easy to do with a computer, and a clean copy without all those arrows and strikeovers will lift your spirits.

This is also a time to relax a bit, give yourself time to do a good first, second, or third revision. At this point, you can at last prepare your abstract and give the article a short, specific title.

Last-Minute Checks

Before you send the article to us for editorial review, proofread it carefully. Spell checks are great, but they miss homonyms, such as *there* and *their, here* and *hear*; furthermore, the word processor has no way of knowing that you typed *the* when you meant *then* or *there*. When we editors read an article with egregious misspellings and sloppy mistakes, we tend to feel the authors did not think much of either the journal to which the piece was being submitted or the article itself. Proofread your cover letter as well; we have received cover letters in which an assistant misspelled the signer's name or the title of the article being submitted. At last you are almost ready to send the article off for the editors' evaluation.

Submitting the Manuscript

Avoiding some of the pitfalls en route to publication will save you the grief of early rejection. We will usually send back without review submissions that are single spaced or are printed on both sides of the paper. If manuscripts are not submitted in duplicate, we will get in touch with you and ask for a second copy before sending the manuscript out for review. If you use the wrong reference style and do not include abstracts or key words (if required), you will have to remedy the situation at the time of revision.

Because articles are blind reviewed (the reviewer does not know who the author is and the author generally is unaware of the identity of the first reviewer), your submission package should include a separate sheet listing the names of all authors and their affiliations as well as their fax, e-mail, and telephone numbers. This sheet will be kept in the managing editor's office at Heldref Publications when the manuscript is sent out for review. The name of the corresponding author should be clearly indicated, and if that individual is at a different address during vacations, he or she should provide an alternative means of being reached. Authors' names should *not* appear on pages within the submission or at the end of the paper.

An accompanying letter should indicate that the article is not being simultaneously submitted to any other publisher and has not been published elsewhere. Presentations of research findings at a conference or a poster session at [an] annual meeting are not considered simultaneous publication. In fact, some of our finest articles are careful reworkings of such material.

If your research involves human-subject participation in experiments or

reports of surveys that ask personal questions, you should indicate, usually in the text of the article, that the project has been approved by your university's Institutional Review Board. Case histories that might reveal the identity of the individuals must be cleared with the persons described, who may ask you to modify the text to protect their privacy. If your project received funding through a grant, the source should be indicated and will be included in a note at the end of the article. You may also wish to acknowledge the assistance of an individual or individuals, such as a graduate assistant who ran statistical analyses or students who made on-site observations.

Check the submission package before you drop it in the mail. Are the pages numbered? Is the manuscript double-spaced throughout, including the abstract, references, notes, tables, and figures? Have you enclosed all of the tables and figures on separate pages rather than in the text of the article? Have you indicated the corresponding author in cases of multiple authorship? Are addresses, telephone, e-mail, and fax numbers given in the cover letter? Have all identifying marks been deleted from the manuscript itself?

Peer Review

When you send in your manuscript for peer review by the editors, you are not subjecting your carefully nurtured article to a legal procedure in which you must defend your work before stern and unyielding judges. We believe that authors have creative, imaginative, and useful ideas. We look upon the review process as professional mentoring in which we bring our experience and point of view to help you produce an article that is important and relevant for a larger audience—journal readers—who may not have even thought about the topic before.

Peer review actually started when you surveyed the literature to learn what other people had written about the topic you were investigating. As you checked professional journals and databases and talked with colleagues on campus, you were discovering what aspects of the subject had never been analyzed and would be worth pursuing. Many journal editors, who themselves have experienced the publishing routines of acceptance and rejection, are willing to discuss proposed projects with would-be authors.

At a later stage, we hope the comments we offer can help you develop a sound and worthwhile article. We seek to encourage; to stimulate; to suggest new approaches; to point to the insights that you, as the author, may have overlooked in preparing your research (or clinical note or viewpoint) for publication. If you find the editors' comments and instructions are confusing, you can sometimes communicate directly with an executive or consulting editor by asking the managing editor to talk with the concerned editor and determine whether a telephone call or letter would be useful.

From Submission to Publication, One Step at a Time

When the two hard copies (no need for a disk at this stage) of your manuscript arrive at Heldref Publications, the managing editor sends you a numbered acknowledgment card (eg, 41-96-103); 41 indicates *JACH,* 96 is the year received, and 103 shows where, chronologically, the manuscript is among those received in that calendar year. This number is useful for managing editors in identifying the manuscript if you call or write with questions about it and for editors, who must sometimes check to find out whether the submission is moving through the review process.

The managing editor assigns reviewers at this time: one consulting editor, to whom it is sent first, and an executive editor, who is charged with making a decision on disposition. The managing editor has no say about action on manuscripts and assigns reviewers on the basis of identified areas of expertise that editors . . . provide and update regularly. . . .

Roles of Consulting and Executive Editors

The consulting editor evaluates the manuscript, fills out a general checklist regarding looked-for qualities . . . , and writes comments to be sent to the authors exactly as written. In addition, the consulting editor prepares separate, confidential comments for the executive editor and suggests which of the categories (major article, clinical note, nurses, brief report, or viewpoint) would be appropriate. Sometimes the reviewer suggests that a manuscript the author proposes as a clinical note should be expanded into a major article or converted into a viewpoint or that what was submitted as a major article should be cut by 45% and published as a program note.

The executive editor then reads the article and the first reviewer's comments, makes his or her own decision on disposition (accept, request revision, ask for statistical review, or reject), and returns the packet to the managing editor, who then sends all of the material (except the confidential remarks) to the author. The process usually takes from 6 weeks to 4 months, but it is slower during holiday seasons and summer or when the mail service is erratic.

Immediate acceptances are rare (only one or two a year), and rejections run to about 60% on all submissions. Requests for revision may be encouraging, indicating only minor changes are necessary, or less encouraging, calling for substantial rewriting before the submission can be seriously considered for publication. Authors receive copies (usually photocopied) of the comments exactly as consulting and executive editors wrote them, as well as the original manuscript, often with marginal suggestions from the reviewers.

Rejected manuscripts are rarely reconsidered, but may be reviewed as new submissions if they have been entirely recast as a result of editorial suggestions.

Responding to Reviewer Comments

Read comments and requests for revision with great care when you receive the marked manuscript and a request for revisions. Respond to the comments when you rewrite. Reviewers do not always agree in their evaluations, but the final decision is always up to the executive editor, and his or her comments and suggestions merit particular attention. If for some reason you cannot respond to an editor's request for changes, you should indicate why (larger sample not available, changed conditions, etc) either in a covering letter or, preferably, in the manuscript itself as an acknowledged limitation of the study.

Sometimes we ask authors to clarify the hypothesis that guided their research, rerun statistical analyses, provide more details on the nature of a sample, clean up sloppy grammar, or rewrite and reorganize the entire article. Often, the revision request asks for cutting (sometimes by half) to eliminate verbosity and jargon and delete material that is not germane to the hypothesis.

Although the Heldref revision letter asks for a 3-week turnaround, the editors would prefer that authors take the time to do the job well (but a year's delay is too much and the manuscript may be relegated to the dead file). Some authors, even those who receive encouragement to resubmit, choose not to make the required revisions or find they cannot provide responses to editors' queries. In that case, we would appreciate it if you would notify the managing editor that a revision will not be sent or that the manuscript is being submitted elsewhere. . . .

If you are sending in a revision, you should always return the editors' comments and the original marked manuscript along with it, showing where changes have been made. Please put the date of your resubmission on the title page and send two copies of the revision, just as you did with the original. Revised, resubmitted manuscripts go through the same review procedure as they did on the initial round, usually with the same reviewers. Sometimes, however, the executive editor may think a different consulting editor would be more appropriate. Occasionally, a near-perfect first submission is marked for a quick review by the executive editor only, but that is rare.

Multiple Revisions

Two revisions or even three are not uncommon, and we urge you to think carefully before sending in a casually done reworking of your manuscript. Resubmitting a revised manuscript does not guarantee publication. Occasionally, we find that an author's revisions reveal new weaknesses that lead to a regretful rejection. Authors who fail to heed the editors' requests almost always get an unfriendly evaluation and a rejection from the editors. On the

other hand, we find that many published authors write to tell us that the revision and cutting we suggested have led to an improved article and one that they are proud of.

This description of the review process should tell you that becoming a published author takes time. We often get pleas from authors for a quick turnaround because they need to cite this publication in their tenure folders. We are sympathetic, but we cannot speed up the review process or guarantee a rapid review, acceptance, and publication of your article. All of our editors and reviewers are volunteers; they are not paid for their work; they have administrative, clinical, and teaching duties just as you do; and they are often carrying out their own research and are writing for publication.

The only quick answer we can give to an author who is impatient for a response is to reject the submission without completing the review. We do not want to do that. If you are likely to need evidence of a published or in-press article for promotion or tenure, it is best to start working several years ahead of the deadline, because we cannot promise acceptance and you may need to do several revisions before your article is ready to appear in the journal.

The Published Article

When at last you have surmounted all the hurdles, you can tell friends and family that you have received your acceptance letter. We will ask for a disk when we accept your article, tell you what software we want, and send a form that transfers the copyright to Heldref Publications. If you are the first author of an article with several authors, you are responsible for getting the other authors' signatures. Now all you have to do is await calls from the managing editor, checking on details . . . and finally, the pleasure of seeing your article in print.

Accepted manuscripts are usually published within 6 months . . . . This is the amount of time required for putting a journal together—final editing, composing, . . . proofreading, correcting, and incorporating the article in an issue of the journal.

If we are planning a theme issue related to the topic of your article, it may be held for use later or rushed ahead of the queue. Limited space in the journal may also result in our holding the article until a later issue. The journal is usually 48 pages plus separate covers, so if a particular article would increase the issue to 51 pages, we must wait to publish it in a subsequent issue.

Whether yours was a solo work or had half a dozen collaborators, each author receives two complimentary copies of the journal in which the article is published. You can also obtain additional copies of the issue with your article at half price; reprints (in lots of 100) can be ordered from the Heldref reprint division after the article appears.

A Final Word

As you go through this lengthy description of how to write for . . . [a journal], remember that we editors are here to assist you. A lot of comments on your submission are an indication that we recognize that your manuscript contains something potentially publishable, although it may call for a lot of work on your part and ours to carry it from initial submission to appearance in print. We want the results of sound research and successful experiences in the field of college health to be available for readers in the clearest and most understandable form.

Writing is an enormous and adventurous journey. Happy writing, bon voyage, and see you in print!

NOTE

This article is based on panel discussions featuring *Journal of American College Health* executive editors MARY-KATE HEFFERN, MSN, RN, CS; RICHARD P. KEELING, MD; CLIFFORD B. REIFLER, MD, MPH;and PAULA SWINFORD, MS, CHES; ALLAN J. SCHWARTZ, statistical editor; former executive editor JOHN DORMAN, MD; and managing editor MARTHA H. WEDEMAN, AB, that were presented at recent annual meetings of the American College Health Association.

Chaos Theory and the Canon of Creativity

RORY REMER

ABSTRACT. A strong relationship exists between chaos theory and sociometric theory, yet many sociometrists are unfamiliar with the tenets and applications of the chaos theory. The author of the article explains 5 of the main constructs: (a) strange attractors and basins of attraction, (b) bifurcation and bifurcation cascade, (c) unpredictability, (d) fractal boundaries and dimensions, and (e) self-similarity/self-affinity. The author draws parallels between chaotic processes and the canon of creativity, as a unifying theme in sociometric theory, and provides illustrations. The implications for both theory and practice are explored.

WHETHER MANY PEOPLE REALIZE IT OR NOT, chaos has already hit the psychodrama community. Now wait a minute. No need to PANIC.[1] I mean that statement in the scientific, not the popular vernacular.

In at least one article published in *JGPPS* (Carlson-Sabelli, Sabelli, Patel, & Holm, 1992) and at least one presentation (Hart, 1995), chaos theory has served as the basis, if not the focus, of the material. Chaos theory as an extension of the general systems theory seems bound to have a significant impact on the scientific community. Not surprisingly, chaos theory interfaces well with sociometric theory.

My purpose in this article is threefold. I want to introduce chaos theory to those not already familiar with the basic concepts. I wish to tie those concepts to sociometric theory, specifically spontaneity theory, through the canon of creativity (Moreno, 1953/1993). Finally, I will examine the implications of the chaos perspective to the practice of psychodrama.

Chaos Theory and Its Importance

Just as the term *spontaneity* has a popular connotation, often misleading from the more scientific, specific, delimited sociometric perspective, so too does the usual concept of *chaos* differ from its more stringent, scientific application. Although the term *chaos theory* is certainly eye-catching and

intriguing, other names for the theory that provides the nomothetic net for the constructs involved are far more descriptive. Dynamical systems theory, ecological theory, and nonlinear, nonindependent systems theory are terms that better convey the far-reaching implications—although the last is certainly a mouthful.

By applying chaos theory, observers recognize and address the complexities of existence by examining and explaining patterns. It is a systems theory, a process theory, and an uncertainty theory. As such, chaos theory is more comprehensive, more utilitarian, and more integrative than other attempts to address the same phenomena—much as the relativity theory is a better theory than Newtonian mechanics. The overreaching applications of the theory to processes at all levels are impressive. Chaos theory has ramifications for physical, biological, social, psychological, and anthropological phenomena.

By implication, does this mean that chaos theory can or should entirely supplant the other theories? No. Just as in the relativity and Newtonian cases, chaos theory may subsume and even inform the others by providing a broader perspective, but other theories may be functional and necessary in a narrower, more delimited situation. To understand my point, readers must first be familiar with the basics of the theory.

Brief Overview of Chaos Theory

In addition to the definitions of terms, readers will find examples or analogies helpful in understanding and making connections between some of the mathematical abstractions and their use. Although they are not within the scope of this article, far more extensive explanations are available (e.g., see Gleick, 1987; Goerner, 1994, for two of the more understandable texts on the subject). In this article, I shall address 5 of the most basic constructs (a) strange attractors, (b) fractals, (c) self-similarity, (d) bifurcation, and (e) unpredictability.

Strange Attractors and Basins of Attraction

Strange attractors and their basins are similar to homeostatic points of general systems theory. The classic example of a strange attractor and its basin is an open bathtub drain when the water is being run fast enough to fill the tub. Should an object such as a ping pong ball (buoyant but too big to be sucked down the drain) be dropped into the tub, it will continue to circulate in a quasi-predictable manner—*predictable* in the sense that the ball will not be able to escape the tub and so its general location is well established (at least until the tub is filled to overflowing); *quasi* in the sense that how near to or how far from the drain hole (strange attractor) the ball will be at any time cannot be

readily foreseen, particularly for far future times. Strange attractors and basins of attraction capture the actuality—consistencies and vagaries—of human behavior patterns better than do homeostatic points.

Fractal Boundaries and Dimensions

Fractal boundaries and dimensions convey in a systematic (and possibly quantitative) way that reality is rarely as clear and clean cut as we picture it. Shorelines can serve as good examples. From a far distance (e.g., outer space), shorelines may look like continuous, curved lines consisting of long, relatively smooth segments. Walking the shoreline gives one a quite different impression, as does examining an object under a magnifying glass. At each level, what becomes apparent is that all the seemingly long, smooth segments are actually made up of many shorter convoluted pieces. Measuring the overall length of the shoreline will vary with the "fineness" and/or applicability of the measuring instrument. A yardstick or a micrometer often produces grossly disparate outcomes (e.g., measuring the distance with a yardstick around every indentation of every rock and pebble is not done very accurately, if that is even possible.

Fractals convey two very important concepts. First, what you see depends largely on your perspective (e.g., Remer, 1983). Second, accuracy of measurement often depends on the definition of the process—even though results may be internally consistent employing the same method of assessment, they can vary greatly, even by an order of magnitude, using different approaches.

Fractal boundaries and dimensions capture the fuzziness, the gray areas of behavior patterns. In doing so, they also emphasize the impossibility of separate systems ever meshing perfectly (much like trying to glue two pieces of a broken cup together so the weld is not visible).

Self-Similarity and Self-Affinity

Paradoxically, at least from a fractal perspective, the more different the boundaries seem, the more they resemble each other when viewed from the appropriate levels. Similarities, not only of boundaries but of patterns in general, have proved fascinating, valuable, and enlightening (Hofstadter, 1979). The constructs of self-similarity and self-affinity capture this phenomenon. Patterns tend to repeat themselves, not exactly, not perfectly, but still enough to be recognizable. Again, the shoreline provides a good example. Walking along the top of a cliff, the shore along a particular stretch of beach may appear much as the longer shoreline would look from a balloon; a rock that seems smooth from the top of the cliff looks more irregular when seen from a closer perspective. On the other hand, in every situation, as many points of nonsimilarity can be fond as points of similarity.

Behavior patterns have tendencies to repeat themselves, though not exactly. Over time, situations, and generations, consistencies can be found. So can inconsistencies.

Bifurcation and Bifurcation Cascade

Bifurcation simply means splitting in two, thus adding complexity to a system, which, from a chaotic view, means adding strange attractors. After a period of time, many natural processes tend to bifurcate. Then, after another period of stability, another bifurcation takes place. As long as the bifurcations stay within limits or happen at long enough intervals so that the system's resources can accommodate the new conditions slowly, stability can be maintained. If either of these conditions is violated, bifurcation cascade occurs. The system goes out of control; that is, it becomes chaotic. Although such a state may seem catastrophic, it need not be. At that crisis point, the system must reorganize into a different, though perhaps similar, pattern, essentially creating a new strange attractor. Thus, these confused states can serve as opportunities for creative, functional change.

A single-celled animal (e.g., an amoeba) is a good example. If the division rate of the amoeba exceeds the capacity of its environment to adjust, overpopulation (bifurcation cascade) causes the system to become chaotic. One possible solution to restabilize the system is some form of cooperation between cells. A complex biological organism results.

Bifurcation and bifurcation cascade encompass many of the notions that general systems theory addresses through positive and negative feedback loops. Conceptualizing these processes in discrete stages, however, provides a somewhat better grasp of the contributing factors and their interaction (i.e., how a new strange attractor might be the result of a system torn asunder by the interplay of numerous conflicting forces).

Unpredictability

One aspect of unpredictability, defined from a chaotic perspective, is similar in sense to that conveyed by Heisenberg's uncertainty principle—that is, everything about a system cannot be known to absolute certainty. This aspect of unpredictability has been mentioned in conjunction with the discussion of strange attractors—what I called quasi-predictability. Another, more commonly known aspect has been called "the butterfly effect" (Gleick, 1987). (A butterfly beating its wings in China might cause a hurricane in the Bahamas.) Small differences in the initial conditions of a process can produce large differences in outcomes, and the reverse of this is true.

This second aspect subsumes the concepts of equi-potentiality and equi-

finality from general systems theory. Where the aspect goes far beyond these ideas and differs drastically is in conveying the humbling-daunting-realistic perspective of how little control we actually have in nonlinear, nonindependent systems.

The Relationship of Chaos to Sociometric Theories

Many parallels can be seen between the concepts of chaos theory and those of sociometric theory. Nowhere, however, will we find these to be more evident than in Moreno's canon of creativity.

Brief Review of the Canon of Creativity

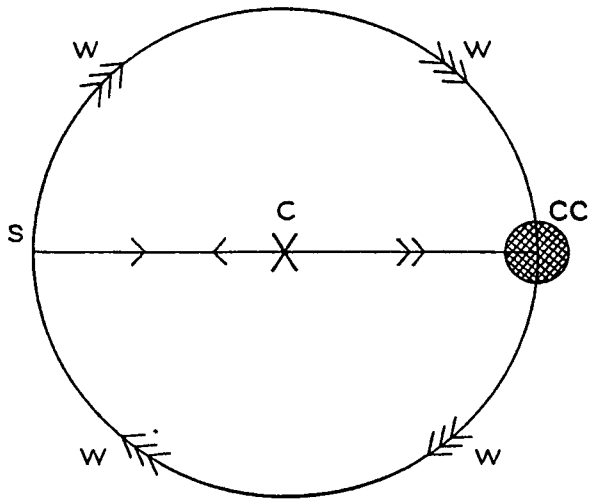
Because most readers are familiar with Moreno's (1953/1993) canon of creativity, I will not belabor the point. The canon is depicted in the accompanying figure (see Figure 1), reproduced here from the classic work *Who Shall Survive?* Briefly, Moreno saw the creative process as an interaction of established patterns (conserves) with the demands of a situation producing a spontaneous act. Through the use of the warm-up, the process of spontaneity is engaged. With the conserve as a base or starting point, actions satisfying the criteria for spontaneity (see Note 1) lead to the creation of a new, modified, more functional conserve, from which the process can then be repeated.

The Relationship of Chaos to the Canon of Creativity

The whole creative process can be viewed as "chaotic." Existing conserves are the strange attractors. Within the basins of the conserves, spontaneous patterns of behavior are usually observed. The patterns are usually similar, but never identical (i.e., they are self-affine). For example, each time a book (Moreno's classic example of a conserve) is read, the meaning or impact is at least slightly different from what it was before, although usually in a quasi-predictable way.

Why is the emphasis on *usually*? Because for a process to lead to a creative outcome, it must, by definition, be spontaneous. Spontaneity is an orderly process (i.e., quasi-predictable) and so is more "evolutionary" than "revolutionary." At other times, change can result from truly "chaotic" circumstances (i.e., bifurcation cascade), which is drastic reorganization that is more "revolutionary." From a sociometric perspective, these shifts are the result of impulsive actions that violate the generally accepted parameters of a situation. If the system/pattern is to be stabilized again, a new conserve/strange attractor must be established, so the process can again fall within the spontaneous realm. The "revolutionary" end of the continuum is encountered when the warm-up to the creative process is inadequate.

WHO SHALL SURVIVE?
CANON OF CREATIVITY
SPONTANEITY-CREATIVITY-CONSERVE



FIELD OF ROTATING OPERATIONS BETWEEN SPONTANEITY-CREATIVITY-CULTURAL CONSERVE (S-C-CC)

S—Spontaneity. C—Creativity, CC—Cultural (or any) Conserve (for instance, a biological conserve, *i.e.*, an animal organism, or a cultural conserve, *i.e.*, a book a motion picture, or a robot, i.e., a calculating machine); W—Warming up is the "operational" expression of spontaneity. The circle represents the field of operations between S, C, and CC.

Operation I: Spontaneity arouses Creativity, C. S→C.
Operation II: Creativity is receptive to spontaneity. S←C.
Operation III: From their interaction Cultural Conserves, CC, result. S—>>CC.
Operation IV: Conserves (CC) would accumulate indefinitely and remain "in cold storage." They need to be reborn; the catalyzer Spontaneity revitalizes them.

CC—>>>S—>>>CC.

S does not operate in a vacuum, it moves either towards Creativity or towards Conserves.

Total Operation
Spontaneity-creativity-warming up—act< actor / conserve

Figure 1. The Canon of Creativity (Moreno, 1953/1993).

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Again, let us use reading a book as an example. When rereading a book, one already has some ideas about what it says (the established conserve). Still, because those ideas and/or the reader have evolved from coming in contact with other ideas (conserves), the rereading produces a slightly new conserve from the reader's perspective.

Reading a new book may produce an entirely different experience. The warm-up to the reading will be based on the reader's previous conserves, the reader's ideas. The new book, however, may present a drastic departure from those conserves. In such a case, the conserves will conflict. The strange attractors, representing two very different systems producing conflicting patterns, will engender turmoil (bifurcation cascade). Because of the fractal nature of the boundaries of these patterns, they can never be totally reconciled (accommodated[2]) as separate entities. Only through the creation of a new pattern in which assimilation is achieved through the emergence of a new strange attractor and different basin of attraction can stability be reestablished. This process explains why and how new books are written, even on old subjects.

Other Parallels

Everywhere—social atom, sociometry, roles, and so on—the resemblance abounds. Although many other parallels exist between chaos and sociometric theories and are worth delineating for their heuristic and practical implications, the space required would take a book. Most of the examples can be viewed as applications or extensions of the canon of creativity. Two, however, merit brief explication here: roles and psychodramatic enactments.

Roles. Roles can be viewed as the result of the confluence of different types of conserves—the biological, social, familial, cultural. They are themselves conserves of a quite useful, though at times complicated and confusing, type. As constructs designed to help understand, explain, and change behavior patterns, roles are uniquely amenable to the application of chaos theory concepts.

First, role repertoires evidence self-affine patterns. Similar roles from different contexts (positions) tend to be alike in their patterns of implementation. In fact, a person in a new context (e.g., a foreign culture) often acts or reacts according to the role conserves he or she has developed.

Second, roles, particularly social roles, show the same self-affine patterns across different peoples, especially when the cultural contexts are akin. People act very much alike in many ways; they also act very differently. The similarities and differences often depend on the viewer's perspective.

Third, roles are strange attractors. Although they are subject to some variability, they tend to be stable within certain bounds unless some critical point

is reached. To test this statement, just try to act very differently from your usual, expected pattern the next time you are at a family gathering.

Psychodramatic Enactments. Because psychodramatic enactments are designed to explore, to help understand, and to promote change in behavior patterns, the implications of chaos theory for enactments are also quite useful.

One way to characterize an enactment is to look at it as exploring a basin of attraction—that is, a pattern of interaction or behavior or both. The strange attractor itself may or may not be immediately evident.

During an enactment, from the conserve of the protagonist, a pattern is displayed (i.e., the scene is set). Then auxiliaries, role taking initially, are brought in to illustrate the pattern more clearly. When the enactment proper is set in motion, the auxiliaries, through role expansion, now role playing, introduce their own conserves (strange attractors/basins of attraction) and energy (spontaneity), acting like new strange attractors in the system. The pattern being enacted may be enhanced or it may be disturbed, in either case engendering pressure at the fractal boundaries of the basins (the catharsis of abreaction). If bifurcation cascade results, the upheaval will be dramatic (i.e., what many novitiates label a classic catharsis will occur). If the disturbance is a lower order of magnitude, the catharsis may be correspondingly less obvious. Once the point of chaos has been reached, the system will have to reorganize to reach new stability (the catharsis of integration). Through the use of surplus reality and other techniques, a new pattern, perhaps similar, yet different from that observed previously, will perforce emerge (i.e., a new strange attractor and basin will have been established).

Two other aspects of enactment smack of chaos terminology. First, the protagonist is asked where the pattern in question has been encountered before (at least in classic dramas). Also, during integration, resolution generalization is sought by having the protagonist come to closure in a number of the contexts generated during the drama. Thus, we are in the business of seeking and promoting self-affine situations. Second, the use of roles/aspects of psychodrama—protagonist, director, auxiliary, audience, and stage—allow the creation of a "meta" basin of attraction. In this context, the quasi-predictability of the self-affine patterns of dramas can be used to keep the chaos of the enactment within larger, manageable boundaries. Enactment is chaos in action.

Implications and Conclusions

The implications of chaos theory for the sociometric approach are myriad. They have an impact on two domains, theory and practice. The two are related synergistically.

Implications for Theory

By far, the greatest implication of chaos theory for sociometric theory in all of its constituents—sociometry, social atom theory, role theory, psychodramatic theory, and spontaneity theory—is its reinforcement of the basic Morenean perspective. From the beginning, patterns have been the sociometric focal point, particularly patterns of social interaction. It should remain so.

Looking at points of concentration or conflict in patterns as strange attractors with basins of attraction may help clarify and extend many sociometric concepts such as "role," "conserve," "leader," and "director."

The recognition of social interaction patterns and of their influence, origins, and fluctuations over time (i.e., sociometry) has been the important contribution of Moreanean theory. On an intuitive level, the quasi-predictability of these configurations was recognized; on an explicit level, it has not been adequately addressed. Perhaps the application of fractal geometry to the problem may afford insights that up to now were only sensed. In fact, with the need for adequate means to measure the impact of psychodramatic/sociometric intervention, some of the methods suggested by fractal geometry and related mathematical approaches may subsume some of Moreno's initial attempts at quantification (Moreno, 1953/1993). Such an event would have as much a practical implication as a theoretical one.

Practical Implications

Practical implications also abound. The possibility of an adequate measure of the impact and the strength of sociometric interventions holds great promise. With the reflection of the "amount" of chaos present being the fractal dimension of a pattern, showing that interventions alter the amount may provide support for their efficacy. The primary difficulty comes from developing a method to graph the patterns over time.

The focus on patterns in general demand we look at and use varying perspectives. With sociometry, we are reminded to view the group configuration, using different criteria. With psychodrama, we know that (a) the director must be both "in the drama" and "distanced" from it at times to get a more complete picture or that (b) role reversal and mirroring can be effective tools for examining and changing patterns.

The aspect of unpredictability reminds us to explore not only the similarity of patterns but also the differences. We are also reminded that spontaneity demands role flexibility, and vice versa.

The concepts of strange attractors and their basins provide direction and guidance to directors and group and individual therapists using psychodramatic techniques. We are cued to the vagaries and complexities of human

behaviors and interactions; at the same time, we are assured by their relative consistency. The concepts help not only us but also, when explained, our clients, who require a conceptual framework for dealing with the world.

Similarly, the concept of bifurcation cascade serves as a warning not to make our interventions too complex. For example, a paramount consideration should be the establishment of explicit boundaries for a drama. The director, in particular, is charged with this function. The goal is to produce a safe meta-basin in which spontaneity is engendered and employed.

Finally, chaos theory ecumenically prods us to become aware of, to recognize, to explore, and to come to grips with our limits and our powerlessness. We have techniques, but they rarely work exactly as we expect and sometimes do not work at all.

Chaos theory fortifies our belief in the prime directive of psychodrama: Be aware of and trust in the process. It is all we have, but it is exceedingly powerful.

NOTES

1. PANIC is an acronym standing for the defining characteristics of spontaneity: *P* = parameters, *A* = adequacy, *N* = novelty, *I* = immediacy, and *C* = creative. Pun intended. Please do PANIC.

2. The terminology and concepts presented here link directly to schemata theory (Piaget 1976; Piaget & Inhelder, 1969).

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BRIEF REPORT

Moreno's *Idée Fixe*

The theory that underlies and unifies Moreno's varied work may be discerned by contemplating the relationship between two key historical texts—Moreno's description of his "idée fixe" and his autobiographical story of "God-playing" when he was 5 years old. The focus of this article is to consider the origin, meaning, and value of Moreno's *idée fixe.*

In the 1947 translation and revision of his *The Theatre of Spontaneity*, Moreno wrote that he felt he "suffered" from an *idée fixe*, a French term for a mild obsession, not so much in the pathological sense, but rather more as a guiding vision.

> The idee fixe became my constant source of productivity; it proclaimed that there is a sort of primordial nature which is immortal and returns afresh with every generation, a first universe which contains all beings and in which all events are sacred. I liked that enchanting realm and did not plan to leave it, ever. (p. 3)

The following selection from Moreno (1947) is what I consider to be the most revealing and possibly the most meaningful paragraph in his writings:

> When gradually the mood came over me to leave the realm of children and move into the world, it was with the decision that the idee fixe should remain my guide. Therefore, whenever I entered a new dimension of life, the forms which I had seen with my own eye in that virginal world stood before me. They were models whenever I tried to envision a new order of things or to create a new form. I was extremely sure of these visions. They seemed to endow me with a science of life before experience and experiment verified their accuracy. When I entered a family, a school, a church, the house of congress and any other social institution, I revolted against them in each case; I knew they had become distorted and I had a new model ready to replace the old. (p. 4)

Following this passage, Moreno went on to write about various aspects of the theater and then shifted to philosophical musings. Because Moreno wrote no more explicitly about his *idée fixe*, I feel that a further explication is indicated in order to appreciate his basic approach.

The second clue to Moreno's thinking lies in a consideration of his well-known "God-playing" story. Briefly, he was home playing with some friends in the basement of an old house, and he suggested they play God and the

angels, with himself in the role of God (naturally!). The children then constructed a tower of chairs and tables, and in the heat of the enactment, little Jake climbed to the top of the tower and sat precariously on a teetering chair. "Come on," called his pals, "you can fly too!" And little Jake, caught up in the moment, forgot his reality-testing and flew. But in the nonenchanted realm where gravity continues to exercise its dominion, the child tumbled down, breaking his arm (Marineau, 1989, pp. 15–17; Moreno, 1946, pp. 2–3; Moreno, 1989, p. 20).

Because Moreno failed to explain fully his own dynamics, I shall indulge in a bit of psycho-historical speculation: Faced with this traumatic re-establishing of the power of the reality principle over the pleasure principle, did our hero submit? Not Jake! His counter-will was too developed. (Here I weave in a little theory from Freud and Rank.) I imagine this child's response might have been: "I can too fly! I will fly! I will find a way to make my dreams, my fantasy, my play come true!"

The shame of defeat in his childish God-playing was denied, and he marshaled the mental defense mechanism of reaction formation: "I am not impotent, vulnerable, little. I am a creator. I can make up stuff! I can pretend to fly, and find kids who will play with me. And if that isn't as good as really, actually, physically flying, well, it's almost like that, and it's a whole lot better than acting as if I couldn't fly." Thus did he sustain his illusion of the supremacy of imagination over the constraints of reality.

An interest in storytelling and drama offered a more mature form of sublimation for this urge, this affirmation of the imaginal. This made his thinking a little less primitive in its grandiosity and omnipotence. But, because his growing vision involved the ongoing thrill of creativity of the actor-producer, he naturally chafed at the idea of having the actor submit to having to play a character created by someone else. He felt strongly that the way theater had evolved in Europe detracted from the spontaneity, the immediacy, and the personal self-expression functions provided by the imaginative play of childhood. These modes of theater were degradations of the essence of the potential for drama to serve as a mind-expanding and socially more immediate process.

I think Moreno's *idée fixe* functioned as an image of freedom that reaffirmed the possibility of preserving the pleasure principle as embedded in the fantasy play of childhood. Yet this slightly neurotic response was also a source of a genius-level insight: He synthesized many sources of creativity, from the biblical stories of prophets (and he was especially impressed with Jesus as prophet) to the writings of contemporary philosophers such as Bergson and Peirce (who wrote about creativity and spontaneity, thus giving him adult intellectual matrices for his desires). The milieu of Vienna at that time fostered creativity, and he found many models, friends who encouraged and stimulated his imagination. The many opportunities for social and cultural experi-

mentation found expression in inspirational, religious poetry; social action; and his work with the Theatre of Spontaneity—expression that led to the synthesis that became psychodrama.

Moreno's genius was that instead of withdrawing from the frustrations to his imagination, he responded with a creative synthesis. He compensated for the limitations of human life by developing methods for at least symbolically overcoming many of those limitations, through the medium of drama. Beyond this, the use of action-imagination as a theme allowed him to extend the use of dramaturgical methods to therapy, applied sociology, child rearing, education, and relationship enhancement.

Another way to appreciate Moreno's *idée fixe* is as an archetypal image, an expression of a numinous sense of the potential of the imaginal. This draws on a Jungian understanding of psychology. Numinosity is a useful concept, referring to a quality of experience that is infused with particularly vivid significance. Something is numinous if one perceives it emotionally as profoundly important. Falling head-over-heels in love partakes of the numinous. Finding a calling; encountering a story, myth, picture, scene that is deeply inspiring; and encountering one's vocation refer to that category of experience in which one's soul or spirit comes into sharp resonance. Occasional dreams or images can be numinous.

I submit that Moreno's "idée" was so "fixe" because it was numinous and resonated with some conjunction of archetypal images moving in his soul. And it also expressed the successful resolution of a complex—a pampered, idealized child developing a narcissistic character style and then going on to shift from mere selfishness to what Alfred Adler would call "social interest" or "community feeling," committing himself to be useful to others not only to affirm his own creativity but also, in the spirit of the philosopher Berdyaev's admonition, to foster creativity in others.

I contend that Moreno's *idée fixe*, his vision of an "enchanted world" in which "primordial nature" returns "with every generation" may be translated as the realm of childlike multipotentiality. I believe this concept can serve as a unifying vision also for psychodramatists, helping to integrate the seemingly quite diverse endeavors and elements in Moreno's system. This has been the source of my own inspiration, and I am continually refreshed by contemplating the Moreanean worldview. Moreno's vision synthesized the Dionysian and the Appolonian; the egocentric, soul-amplifying power of personal imagery; and the social, organized, focusing power of methodology.

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RESEARCH REPORT

The Relationship of Sociometric Inclusion to Delinquent Behavior in Adolescent Females

Maurine Eckloff and James Hullinger (1986) reported the results of some research that ties the social acceptance of females—their sociometric inclusion or lack of inclusion—to later criminal behavior. The two researchers completing this study spent a combined 6 years employed in the state correctional institutions dealing primarily with young females. At a time when correctional institutions are overcrowded, taxpayers are reluctant to increase funding for such institutions, and society is desperate to find ways of dealing with criminal behavior, this study provides a way of understanding and predicting such behavior and potentially a way to modify it. It is curious that one of the first extensive sociometric studies done by J. L. Moreno and Helen Hall Jennings was at a New York state penal institution for young women.

An extensive literature indicates that society tends to treat boys and girls differently, especially in the way they develop their self-esteem. Kagan (1985) suggests that a boy's esteem appears related to accomplishment, whereas a girl's is associated with her social interactions. Girls who are not popular, not included, and not accepted have little chance of achieving much social status or self-esteem. In fact, many girls suffer a significant decrease in self-esteem during adolescence. Some research findings report that female delinquents generally reported having been isolated or rejected in school situations (Glueck and Glueck, 1950). Disruptive or delinquent behavior is a way to cope with low self-esteem; it is a declaration of revolt against the criteria by which the young woman has come to regard herself as a failure, at the time and in the place where the failure is felt (Gold and Mann, 1976). Previous research (Diemont, 1985, pp. 3–5) seems to show that inclusion in early life may tend to determine whether or not an individual will later turn to deviant behavior.

This study was designed to determine if there were relationships between the young women's feelings of inclusion in their early school years and their later deviant behavior. The researchers advanced four hypotheses to test these possible relationships. The subjects were three groups of girls, aged 17 to 19,

identified as delinquent high school girls, high-achieving nondelinquent high school girls, and nondelinquent high school girls. Measures used were the FIRO-F, a measure of wanted inclusion, and the Perceived Inclusion Measure, a modified version of the LIPHE. The FIRO (Schultz, 1978) is six Guttman scales of nine items, each representing expressed and wanted aspects of inclusion, control, and affection (reliability of .94). The LIPHE is designed to measure the relations between parents and children from the point of view of the child after the child is grown. The instrument was pretested on 117 subjects; it had a reliability coefficient (Cronbach's alpha) of .94 for the first set of scales and .93 for the second set of scales. Perceptions of self, peers, and teachers were tapped. The authors used a one-way analysis of variance (ANOVA) and a repeated measures design for each of the three groups. The alpha level was set at .05, and a Tukey test was employed for comparisons between means. The results showed that the delinquent girls reported significantly less satisfaction with perceived inclusion by peers than did the nondelinquent girls and the high-achieving girls. The delinquent girls reported significantly less satisfaction with perceived inclusion from teachers than the other two groups did. The purpose of the study was to see if the inclusion needs of girls with criminal histories differed from other girls of the same age. The delinquent girls reported significantly less satisfaction with perceived inclusion by peers and teachers than the nondelinquent girls did, supporting the idea that delinquent girls feel rejected.

The researchers concluded that schools must be thought of as arenas for behavioral change. They suggest that sociometric testing be done to identify isolated and rejected students and that steps be taken to assure more inclusion for them, reducing the need for them to turn to deviant behavior and criminal acts. Readers may contact the researchers, Maurine Eckloff and James Hullinger, at Kearney State College, Kearney, Nebraska 68849, (308) 234–8411.

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BOOK REVIEW

Focus on Psychodrama—The Therapeutic Aspects of Psychodrama. Peter Felix Kellermann. London: Jessica Kingsley, 1992, 192 pps.

This book was released in 1992 and, possibly because it was published in England, has escaped notice until now. It is long overdue for an examination and serious consideration in this country. Because it is an introductory psychodrama book, a practitioner or student in the field might ask why there would be a need for yet another such book on psychodrama. In fact, the author, Peter Kellermann, asks the same question in his introduction, at the same time that he identifies 18 such introductory books. He answers that this one is a systematic analysis of the therapeutic components of psychodrama and therefore is different. In other words, his is not just another "how to" book but has a different healing-aspect emphasis and is more theoretical in nature. In addition to 14 chapters, there is a foreword by Jonathan Moreno in which he remarks that the development of theory in psychodrama is now lagging behind that of application; hence, there is a need for such a book. Moreno also emphasizes the ongoing need to understand and to develop the underlying theoretical structure of the psychodramatic method.

In the book, Kellermann deals with some of the problems of defining a method that is as varied, mobile, fluid, and active as psychodrama. The definition presented includes the essential ingredients of a classical session and provides a description of a prototypical drama that fits the definition. Kellermann attempts to describe a foundation for psychodramatic techniques and governing assumptions by considering it from both "human" and "natural science" perspectives. He describes the various professional roles and skills inherent in a psychodrama session, such as group leader and therapist, and discusses the influence of personality and charismatic leadership in the psychodrama process. He provides general guidelines for leadership and presents a model for understanding the therapeutic aspects of psychodrama.

Later in the book, Kellermann discusses the therapeutic value of catharsis and emotional abreaction arrived at after reliving an original traumatic event. He explores the significance of action-insight in psychodrama as a profound learning experience that translates into actual behavior outside the therapeutic setting. In chapter 8, he considers the interpersonal relationships that

develop among group members, including tele and transference relations. Kellermann emphasizes the importance of imagination in psychodrama and deals with the question of how authenticity is arrived at symbolically through make-believe.

After he contrasts the notion of "acting out" from psychoanalytic and psychodramatic perspectives, Kellermann shows that there is no essential contradiction between the two approaches. He also presents some preliminary ideas about the "magical" or nonspecific healing aspects of psychodrama. Counter-therapeutic manifestations of resistance, a description of some of its common functions, and a spectrum of techniques useful for dealing with resistance are the focus of chapter 12.

Kellermann continues with a discussion of the concept of closure and gives some useful examples of termination strategies. He looks at some problematic issues in the "processing" of a psychodrama and describes some basic procedures for converting an analysis of a drama into a powerful learning experience. The appendix contains a checklist that might be used for processing a psychodrama session.

What might be especially interesting to the reader is that 10 of the 14 chapters have already appeared in print elsewhere, mostly in academic journals here or in Europe. The main emphasis of the book on the therapeutic aspects of psychodrama in chapter 5 is a summary of the author's doctoral dissertation completed in 1986 at the University of Stockholm.

One of the major strengths of the book, which is not immediately apparent, is the breadth and diversity of the sources used by Kellermann. He goes from Adorno to Wittgenstein, from Bateson to Malinowsky, from Bion to Yalom, from Bales to Wheelis, from Cooley to Tavris, and from Hare to Mead as well as referring to some of the better known names in the field such as Blatner, Fine, Fox, Hollander, Kipper, Leutz, Sacks, and Siroka. Kellermann uses this wealth of sources to support and amplify his discussion of concepts. The models provided throughout the book clarify concepts and help the reader understand what might otherwise be abstract and obscure. Other strengths includes the discussion of the risks associated with "charismatic," or omnipotent leader-centered groups; the overemphasis that catharsis unaccompanied by cognitive change often receives in some groups; the use of the group in learning "action-insights"; and the importance of closure in the therapeutic process.

In just a few areas, I differ from Kellermann or take issue with him. In the second chapter, there is a discussion of a "meta-scientific" or "philosophy of science" perspective of psychodrama that is said to validate the ideas of Moreno. A model or schematic is provided to show how psychodrama might be viewed from a "natural science" and "human science" (I assume here a social scientific) point of view in parallel columns. But the natural science

perspective is not anything that any of my colleagues in the natural sciences (such as biology, chemistry, or physics) would recognize, and the only method that any of those sciences would acknowledge is the scientific method. Most important, this metaperspective is not how theories are validated. Karl Popper told us all how to do that. He said that we always test theories against empirical observation and the principle of falsification. If the test of a theory does not include the possibility that the collected evidence could prove the theory false or wrong, then it is not a real test and cannot validate the theory. When we try hard to prove a theory wrong and cannot do it, it is then we know that the theory is a good one.

Finally, I believe that the processing checklist in the appendix is so elaborate that it would be awkward to use and that it ideally should allow for something more expansive than yes/no, forced-choice responses. All in all, however, I believe that this book is an excellent piece of scholarship and a worthy addition to the psychodrama literature.

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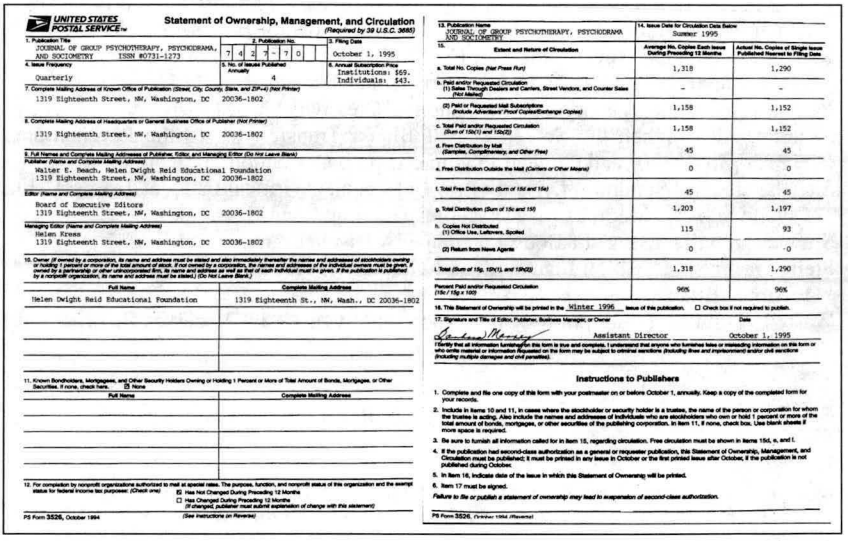

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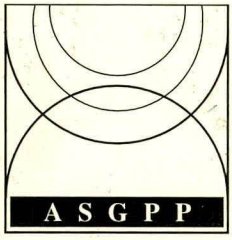

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