

VOLUME 54, NO. 3 FALL 2001

The International
Journal of
Action Methods
Psychodrama, Skill Training, and Role Playing

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

EXECUTIVE EDITORS

George M. Gazda, EdD
Professor Emeritus
University of Georgia

David A. Kipper, PhD
Roosevelt University, Chicago

Thomas W. Treadwell, EdD
West Chester University

CONSULTING EDITORS

Alton Barbour, PhD
University of Denver

Adam Blatner, MD
Georgetown, Texas

Frances Bonds-White, EdD
Philadelphia, Pennsylvania

Timothy Evans, PhD
University of South Florida

Gong Shu, PhD
St. Louis, Missouri, Center for
Psychodrama and Sociometry
Taipei, Taiwan

A. Paul Hare
Ben Gurion University
Beer Sheva, Israel

Carl E. Hollander, EdD
Hollander Institute for Human
Development
Denver, Colorado

Arthur M. Horne, PhD
University of Georgia

M. Katherine Hudgins, PhD
Center for Experiential Learning
Charlottesville, Virginia

Andrew R. Hughey, PhD
San Jose State University

Peter Felix Kellermann, PhD
Jerusalem, Israel

V. Krishna Kumar, PhD
West Chester University

Grete A. Leutz, MD
Moreno Institut
Bodensee, Germany

Jonathan D. Moreno, PhD
University of Virginia

Zerka T. Moreno
Beacon, New York

James M. Sacks, PhD
Randolph, New Jersey

Rex Stockton, EdD
Indiana University

Israel Eli Sturm, PhD
New York, New York

Daniel Tomasulo, PhD
Holmdel, New Jersey

Susan A. Wheelan, PhD
Temple University

Daniel J. Wiener, PhD
Central Connecticut State University

Antony J. Williams, PhD
LaTrobe University
Bundora, Australia

Founded by J. L. Moreno

The International Journal of **Action Methods**

Psychodrama, Skill Training, and Role Playing

Formerly the Journal of Group Psychotherapy, Psychodrama and Sociometry

Volume 54, No. 3

ISSN 1096-7680

Fall 2001

Contents

- 91 Role Repertoires of Members in an Effective
 Small Group: A Simulation

Sharon E. Hare

A. Paul Hare

- 107 So You Want to Publish in . . . ?

*The editors of the Journal of American
College Health*

- 121 Book Reviews:

*Experiential Therapy for PTSD: The
Therapeutic Spiral Model*, by M. Katherine
Hudgins. Reviewed by *Karen Carnabucci*

*Beyond Talk Therapy: Using Movement and
Expressive Techniques in Clinical Practice*,
edited by Daniel J. Wiener. Reviewed by *Rob
Pramann*

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing (ISSN 1096-7680) is published quarterly by Heldref Publications, 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. Heldref Publications is the educational publishing division of the Helen Dwight Reid Educational Foundation, a non-profit 501(c)(3) tax-exempt organization, Jeane J. Kirkpatrick, president. Heldref Publications is the operational division of the foundation, which seeks to fulfill an educational and charitable mission through the publication of educational journals and magazines. Any contributions to the foundation are tax deductible and will go to support the publications.

Periodicals postage paid at Washington, DC, and at additional mailing offices. POSTMASTER: Send address changes to **The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing**, Heldref Publications, 1319 Eighteenth Street, NW, Washington, DC 20036-1802.

The annual subscription rate is \$87 for institutions and \$52 for individuals. Single-copy price is \$21.75. Add \$12.00 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.

©2003 by the Helen Dwight Reid Educational Foundation. Copyright is retained by the author where noted. Contact Heldref Publications for copyright permission, or contact the authors if they retain copyright. For permission to photocopy Heldref copyrighted items for classroom use, contact the Copyright Clearance Center (CCC), Academic Permissions Service (508) 750-8400. Copyright Clearance Center (CCC) registered users should contact the Transactional Reporting Service.

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing 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*, *PsycINFO Database*, *Sociological Abstracts*, and *Social Planning/Policy & Development Abstracts*.

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing does not accept responsibility for views expressed in articles, reviews, and other contributions that appear in its pages. It provides opportunities for the publication of materials that may represent divergent ideas, judgments, and opinions.

Reprints (orders of 50 copies or more) of articles in this issue are available through Heldref's Reprints Division. Microform editions of the journal are available from ProQuest Information and Learning, Serials Acquisition Department, 300 North Zeeb Rd., Ann Arbor, MI 48106.

HELDREF PUBLICATIONS

Director

Douglas J. Kirkpatrick

Managing Editor

Helen S. Kress

Editorial Production Director

Paige Jackson

Editorial Secretary

Claudia Pitts

Creative Director

Carmen Jessup

Cover Design

Linda A. Lord

Graphic Artists

Margaret C. Quinn

G. C. Huang

Jannette Whippy

Technical Production Specialist

Margaret Buckley

Circulation Director

Fred Huber

Fulfillment and Reprints Manager

Jean Kline

Logistics and Facilities Manager

Ronnie McMillian

Marketing Manager

Francine Hamme

Promotions Associate

Uwi Basaninyenzi

Marketing Art Director

Owen T. Davis

Advertising Manager

Alison Mayhew

Production Manager

Richard Pepple

Permissions

Mary Jaine Winokur

Accounting Manager

Ronald F. Cranston

Accounting Assistant

Azalia Stephens



Role Repertoires of Members in an Effective Small Group: A Simulation

SHARON E. HARE
A. PAUL HARE

ABSTRACT. Survey data representing role repertoires were mathematically combined to simulate small groups and determine an effective five-member composition. The Systematic Multiple Level Observation of Groups (SYMLOG) questionnaire was used to inventory roles that are multidimensional, dynamic, and sometimes conflicting. Survey responses, mostly from members of U.S. organizations, were originally gathered during leadership programs. The SYMLOG Optimum Profile served as a criterion of effectiveness that balances task accomplishment with member satisfaction. The most effective group had 5 members playing 4 primary roles: social organizer, democratic task leader (2), team player, and conservative worker. The simulation illustrates the use of role repertoires for evaluating group performance and identifying resources, the potentials for conflict, and mediation strategies, which might remain hidden were only single roles considered.

Key words: role repertoire, simulation, small group work, SYMLOG

MEMBERS OF SMALL GROUPS ARE OFTEN considered as if each is performing a single function or acting in a single role. That rigid view of social relations inhibits not only group members from engaging in change-related activities but also analysts from theoretically accounting for the dynamic properties of social interaction. The concept of role repertoire, used by psychodramatists for many years, offers a more flexible and dynamic perspective on interpersonal behavior.

Our mathematical simulation for composing an effective group illustrates the use of members' role repertoires in evaluating group effectiveness. The examination of members' role repertoires in the newly composed group reveals latent resources as well as potentials for conflict and mediation that might remain hidden were only single roles considered.

The typical analyses of roles, such as those in the *International Encyclopedia of Social Sciences* by Sarbin and Allen (1968) and Hare (1968), assume that a person plays only one role in a group. The same assumption persisted in the social-psychological literature into the 1990s (Biddle, 1991; Hare, Blumberg, Davies, & Kent, 1994). In contrast to this general trend, psychodramatists have embraced the notion of multiple roles since the mid-20th century, following the 1960 publication of *The Sociometry Reader* by Moreno and colleagues (Blatner & Blatner, 1988; Moreno et al., 1960).

A role is foremost a set of behaviors. Additionally, a role is a form of social contract, whether implicit or explicit, that links an individual's position (status) in a group with expectations about associated behaviors, such as rights and duties. A role is inherently interactional; that is, a role has meaning only in the context of other roles (Blau, 1991; Hare & Hare, 1996).

To refer to a role repertoire is to emphasize the multiplicity and dynamic quality of roles for an individual in a social situation. The notion of role repertoire captures the complexity of interpersonal behavior in three important ways:

1. A repertoire embraces multilevel units of behavior—varieties of roles and subroles, or role components.
2. A repertoire includes complementary as well as contradictory roles, or counter roles.
3. A repertoire is a dynamic system, characterized by continuous change as it interacts with the repertoires of other persons in the social situation.

Most analysts in the psychodramatic tradition use descriptive methods, such as Hale's role diagrams (1975), to address role complexity. We break from a purely descriptive approach by linking the conceptual power of the role repertoire with the measurement system of Systematic Multiple Level Observation of Groups (SYMLOG; Bales, 1999; Bales & Cohen, 1979). Beck and Fisch (in press) applied this measurement system to analysis of Belbin's team roles, but they looked at single roles, not repertoires. Unlike Beck and Fisch, we used the 26-item SYMLOG Individual and Organizational Values inventory to represent a comprehensive set of roles. The list includes both supportive and conflicting roles. In this application, SYMLOG theory, which characterizes the social interaction field as animated by perpetual flux between polarization and unification of its various elements, complements the understanding of roles as dynamic and various.

We hope not only to demonstrate to small-group researchers the advantages of considering role repertoires, but also to show our more qualitatively oriented colleagues a way of quantifying and comparing role repertoires in a small group.

Method

Survey Data

Our simulation for composing an effective small group manipulated numerical survey data, not the activities of human subjects. The data were provided to us by the SYMLOG Consulting Group (San Diego, CA), where questionnaires were sent for analysis. Human resources consultants had administered the questionnaires as part of teambuilding and leadership training programs. The majority of survey respondents were from U.S. organizations, including electronics and manufacturing firms, educational institutions, the service industry, and the military. We did not receive information about individuals.

Each participant in a training program received feedback based on questionnaires completed by about a half dozen co-workers. Using the data from co-worker questionnaires, we created a data set of more than 5,000 profiles of individuals. Individuals were represented by the mean of ratings made by their co-workers. The number of co-workers rating an individual ranged from 3 to 10.

Instrumentation

As an example of a social-interaction category scheme for identifying the roles an individual is likely to play, we used the Individual and Organizational Values schedule for SYMLOG (see Table 1). SYMLOG is both a measurement system and a theoretical model for interpersonal interaction. Bales (1999) developed the SYMLOG system from his work observing small groups and coding the behavior of group members. The 26 descriptive items in Table 1 evolved from factor analytic studies conducted by Bales and Couch (Bales, 1999). According to Koenigs (2000), the reliability and validity of the SYMLOG item phrasing are robust. Because of the parsimony of the SYMLOG item list, in which each item is associated with more than one scale, traditional statistical measures tend to underrepresent the reliability and validity of the instrument. For the sake of brevity, we do not discuss those issues. (For a detailed discussion of reliability and validity issues related to the SYMLOG instrument, see *SYMLOG Reliability and Validity* by R. J. Koenigs, 2000, San Diego, CA: SYMLOG Consulting Group.)

The 26-item list is the basis of the survey instrument used to collect our data. Respondents made a frequency rating for each item after reading the following paragraph and question:

Reflect on the work-related experiences you have had with the person you are about to rate. Whether you have worked closely with this person or have only had

TABLE 1
Social-Interaction Roles Shown as SYMLOG
Individual and Organizational Values

Item no.	Role (Code ^a)	Phrasing
1	U	Individual financial success, personal prominence and power
2	UP	Popularity and social success, being liked and admired
3	UPF	Active teamwork toward common goals, organizational unity
4	UF	Efficiency, strong impartial management
5	UNF	Active reinforcement of authority, rules, and regulations
6	UN	Tough-minded, self-oriented assertiveness
7	UNB	Rugged, self-oriented individualism, resistance to authority
8	UB	Having a good time, releasing tension, relaxing control
9	UPB	Protecting less able members, providing help when needed
10	P	Equality, democratic participation in decision making
11	PF	Responsible idealism, collaborative work
12	F	Conservative, established, "correct" ways of doing things
13	NF	Restraining individual desires for organizational goals
14	N	Self-protection, self-interest first, self-sufficiency
15	NB	Rejection of established procedures, rejection of conformity
16	B	Change to new procedures, different values, creativity
17	PB	Friendship, mutual pleasure, recreation
18	DP	Trust in the goodness of others
19	DPF	Dedication, faithfulness, loyalty to the organization
20	DF	Obedience to the chain of command, complying with authority
21	DNF	Self-sacrifice if necessary to reach organizational goals
22	DN	Passive rejection of popularity, going it alone
23	DNB	Admission of failure, withdrawal of effort
24	DB	Passive non-cooperation with authority
25	DPB	Quiet contentment, taking it easy
26	D	Giving up personal needs and desires, passivity

Note: From SYMLOG Individual and Organizational Values survey questionnaire. Copyright 2001 by SYMLOG Consulting Group, San Diego, CA. Adapted with permission.

^aThe code letters (U, D, P, N, F, and B) are directional indicators (Upward, Downward, Positive, Negative, Forward, and Backward) in the three-dimensional SYMLOG model developed by Bales. *Social interaction systems: Theory and measurement* by R. F. Bales, 1999, New Brunswick, NJ: Transaction.

limited contact, keep your impressions of him or her in mind as you answer the question below. Not all parts of a descriptive item may seem to go together. If any part applies, use it as your guide.

In general, what kinds of values does this person show in his or her behavior? (SYMLOG Consulting Group, 2002)

The frequency rating on each item—*rarely*, *sometimes*, or *often*—expresses the likelihood that the individual being evaluated plays the associated role. According to SYMLOG convention, we scored *rarely* as 0, *sometimes* as 1, and *often* as 2 (Bales, 1999). To create a profile of an individual's role repertoire, we computed 26 average frequencies for the ratings from the individual's co-workers.

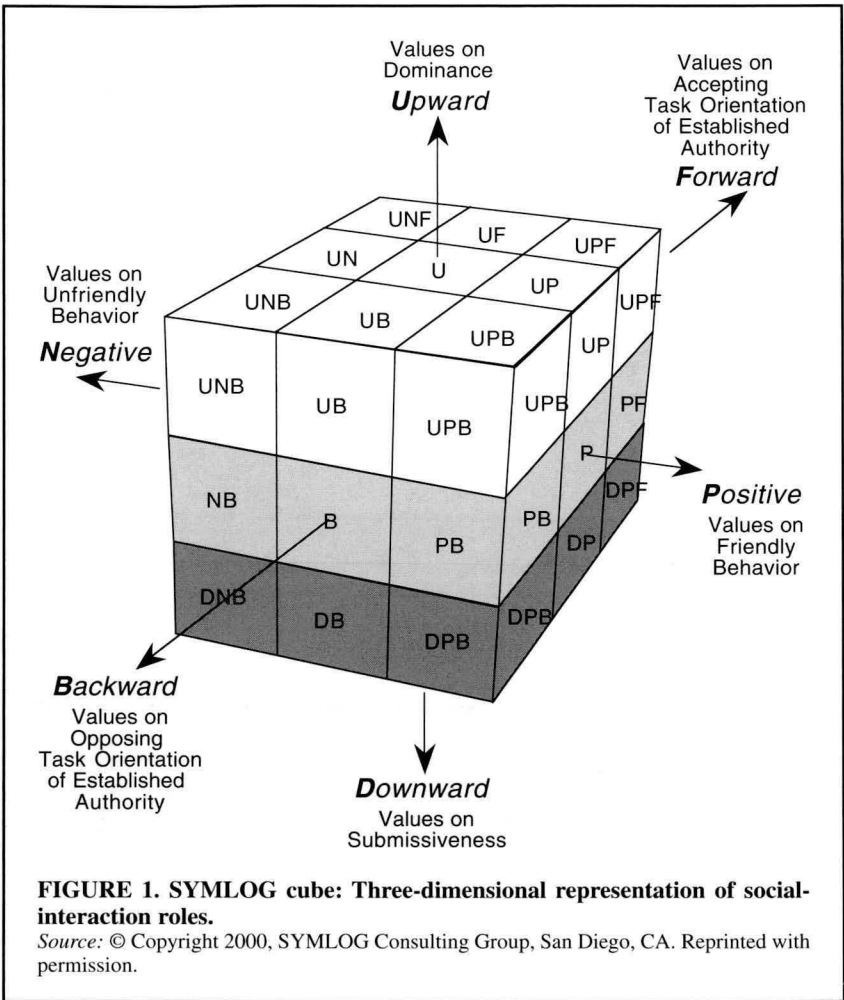
The SYMLOG schedule is more complex than a simple list of independent preferences. Each item corresponds to an idealized factor loading in a three-dimensional model of social interaction. The cube in Figure 1 illustrates the model. The three bipolar dimensions are labeled with both value-content names and directional names, as follows:

1. Values on Dominance vs. Values on Submissiveness (Upward vs. Downward)
2. Values on Friendly behavior vs. Values on Unfriendly behavior (Positive [right-hand side] vs. Negative [left-hand side])
3. Values on Accepting task orientation of established authority vs. Values on Opposing task orientation of established authority (Forward vs. Backward).

The first letter of each of the six directions (U, D, P, N, F, and B) is used in a code to label cells within the cube and each of the 26 items. In Table 1, the code appears after the item number and before the item description. For instance, the first 9 items in Table 1, and the 9 small blocks toward the top of the cube, have codes with a "U" for Upward, indicating values and roles associated with dominance. Item 3, code UPF ("Active teamwork toward common goals, organizational unity") is an example of an item that combines three dimensions: Upward, Positive, and Forward.

Procedure

The simulation for composing a task group consisted of three steps. First, we created a typology of candidates for group membership. Second, we assigned different types of candidates to groups and computed measures of the performance for these groups. Finally, we compared group performance with a criterion of effectiveness in order to identify the most successful composition. We assumed that the performance of members in previous groups, the groups in which they received co-worker ratings, was a good predictor of their performance in a newly composed group.



Classifying candidates for group membership. To classify types of candidates for inclusion in a small group, we used a SYMLOG summary measure for a *location* in the social-interaction space. Bales (1999) devised the 26 items (see Table 1) so that their frequency ratings can be arithmetically combined to create three scores, one for each dimension: UD (dominance), PN (friendly behavior), and FB (task and authority). A set of three scores gives coordinates for plotting in the three-dimensional space and marks the central tendency of an individual's orientation. In a sense, this central tendency treats an individual as having only one role. We assigned individuals with similar central tendencies to the same candidate type in a typology that mimicked the 26 roles shown in Table 1. Indi-

viduals whose central tendencies were extreme within a type were dropped from further analyses. For the sake of brevity, we do not describe the mathematical and theoretical considerations we used in creating the typology of candidates. We ask readers who want detailed information about the algorithms used for partitioning the SYMLOG space and assigning types, to please contact us directly.

Criterion of effectiveness. Our challenge was to compose a small group, such as a team of managers in an organization, whose general mission was to solve a complex problem. We assumed that the work of the group included coordination of a variety of technical and social functions. Because the underlying scenario involved a balance of attention to the relational needs of members and task accomplishment, the role requirements of the simulated group mirrored those of many real-life groups.

As a criterion of effectiveness we used the SYMLOG Consulting Group Optimum Profile, which Bales (1999) constructed from judgments of "effectiveness" made by survey respondents similar to the individuals in our sample pool. In brief, the Profile is a set of optimum frequency ratings for the 26 items shown in Table 1. We assume that the optimum shows the most effective balance of role performance in a group.

Group-composition trials. We set our target group size at five members because studies of performance and member satisfaction suggest that the optimum size for a task group is five members (Hare, 1982; Hare et al., 1994). Our group-composition trials each consisted of simulating the composition of 50 groups, all with the same composition of member types. When there were sufficient individual profiles in the pool for a particular candidate type, we drew random samples of 50 profiles to serve as group members. Where the number of profiles of a particular type was less than 50, we assigned a single individual to a number of groups. To represent group performance, we computed a group-average profile, the mean of individual member profiles in that group. We arrayed the 50 group-performance profiles for each trial set in five panels of 10 groups each.

To compare each panel with the Optimum Profile, we used 26 single-sample *t* tests in which the Optimum Profile frequencies served as constants. Tests were two-tailed, with significance set at $p < .05$. Thus, we performed 130 *t* tests for each trial set. We counted the nonsignificant *t* test results in order to estimate closeness of fit between a trial set and the Optimum Profile. We judged trials with higher counts as indicating more effective group compositions.

We used a value-added approach to group composition: We began with one-member "groups" and ended with five-member groups. Estimates of effectiveness of one-member task forces provided information that helped narrow the field of potential candidate types for five-member groups.

Results

Evaluation of the one-member task forces indicated that the most effective individual was a UPF type (see Item 3 in Table 1). This type shows a good balance between dominance (Upward), friendly behavior (Positive), and attention to organizational tasks (Forward). The UPF profile yielded on average a 78% match with the Optimum (102 nonsignificant *t* test comparisons from a total of 130). No group composition of any size (up to five members) was able to best this match.

In spite of the balanced UPF profile, five such members together did not make the most effective group. We found that the most effective five-member group had the following composition: two UPF members, one UP member, one PF member, and one F member. This composition fits the Optimum Profile about 68% of the time (89 nonsignificant *t* test comparisons from a total of 130). Thus only four types of members participate in this group.

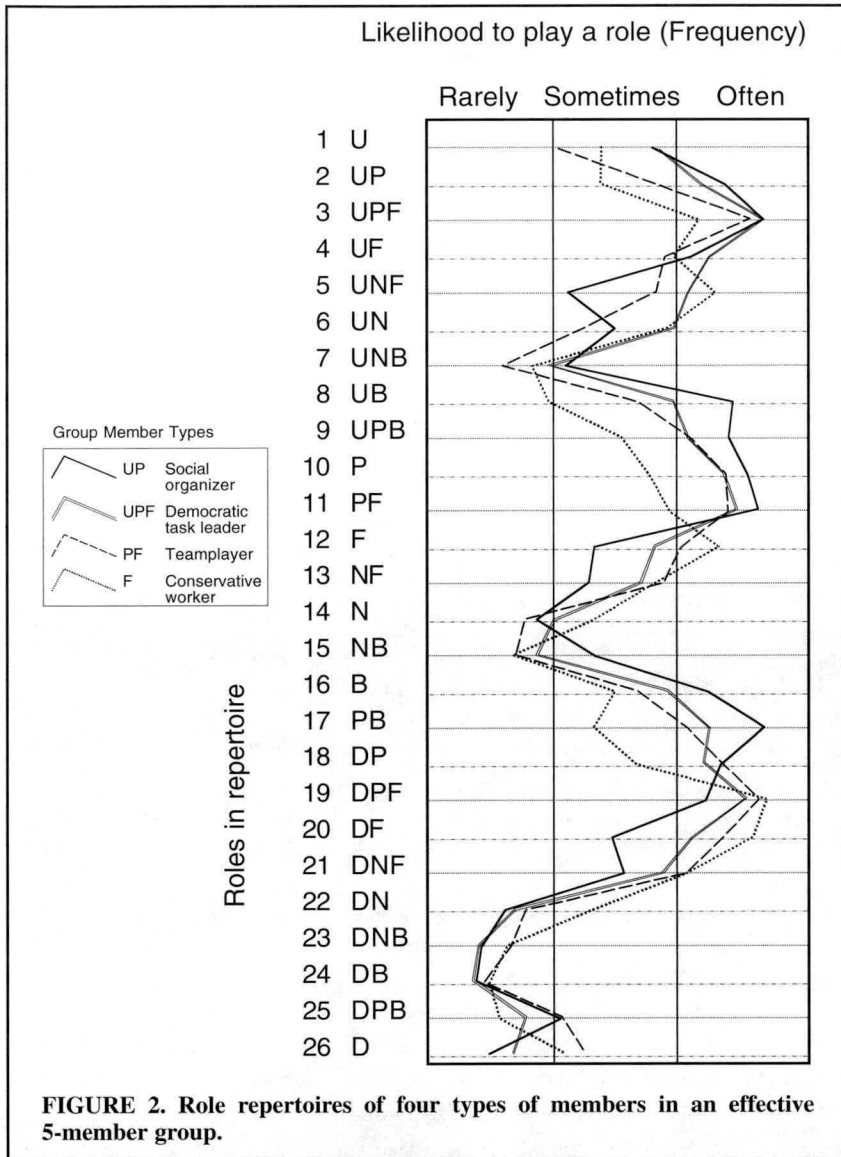
The role repertoires of the four member types in the most effective five-member group are shown in Figure 2. The 26 roles along the y axis are the same as those in Table 1. The x axis shows the likelihood (rarely, sometimes, or often) that a member type will play a particular role. Different types of lines represent the average profiles of different member types: single line for UP; double line for UPF; dashed line for PF; and dotted line for F.

Discussion

The central-tendency characteristics of the four member types that constituted the most effective five-member group suggest what their contributions to performance may be. For easy reference, we provide descriptive names for single-role characterizations of these types. The two UPF members are *democratic task leaders*, whose multifaceted nature helps them to deal well with each other and with other members. The UP member type is a *social organizer*, a role that requires a certain amount of dominance (Upward) matched with friendly behavior (Positive). This member may serve as the group's social-emotional leader. The PF type is a *team player*, a member who cooperates well with others. This type combines friendly behavior (Positive) with focus on group tasks (Forward). The F type is a *conservative worker*, a good detail person, whose single focus is on the task orientation of established authority (Forward). Neither the team player nor the conservative worker is sufficiently active to be a leader, but they can both be loyal followers of good leadership (Bales, 1984).

Role Repertoire vs. Single-Role Typing

The single-role characterizations provide a broad-brush view of member qualities and social dynamics. Attention to member profiles shifts the focus to



a more micro perspective and facilitates analysis of role repertoires. Figure 2 reveals repertoire components—subroles—that were not obvious from the member typing. For instance, focus on the single role associated with the member type, as represented by the central tendency, leads to the expectation that the social organizer (UP type) would act frequently in the subrole repre-

sented by Item 2 UP. We also would expect high frequencies on other subroles that are coded with U and P. However, we would not expect high frequencies for the subroles associated with Items 16 B and 18 DP. Likewise, we would not anticipate high frequencies for the democratic task leader (UPF type) on the submissive subroles 18 DP, 19 DPF, and 20 DF. The departures in repertoires from single-role typing demonstrate that it is not enough to know the central tendency. Variance must also be considered. Here variance is not simply a statistic but the description of a subrole in the social-interaction space that can be played by a person of a given type.

A role repertoire is like a set of predictions about a member's tendency to act in a given way. Whether an individual acts in one role or another is determined by a host of situational variables, among which are the repertoires of other group members. The final sections of our discussion illustrate how role repertoires may be used to understand and generate hypotheses about relationships among group members. Some relationships may promote group effectiveness and others inhibit it.

Regularities in Role Repertoires

Regularities are those features of a repertoire that are common to all four member types in our composed group. Seven subroles have the same frequency in all four profiles in Figure 2: often for Items 3 UPF and 19 DPF; sometimes for 1 U, 6 UN, and 13 NF; and rarely for 23 DNB and 24 DN. We will refer to those subroles with an Often frequency as *primary* subroles. The two primary subroles that are common to all member repertoires stress organizational unity and loyalty. In contrast, the three sometimes subroles—concerning independence, self-confidence, and determination—promote individualism, possibly to the detriment of collective interests. The contrast illustrates that for all group members a role repertoire includes some subroles that appear to conflict with one another. An individual may be able to play a certain subrole, but he or she may do so only occasionally. The final regularity concerns eschewed subroles, those shown rarely. In terms of spatial relations in the social-interaction field, the DNB subrole is polarized on all three dimensions with the UPF subrole. Thus, there is a certain internal logic to the patterns of regularity in the repertoires of group members.

Replication coupled with high frequency, as is the case for the primary subroles (3 UPF and 19 DPF), suggests that the subroles are essential in an effective group. While playing these two subroles members likely conduct the majority of the group activities. The regularity of these two subroles may also indicate that for a small group to be effective, all members must share some degree of commitment to the group purpose and processes inherent in these particular subroles. Additionally, replication of eschewed subroles

bolsters group unity by providing a shared, if hypothetical, foe—the rejected subroles.

Duplication Across Role Repertoires

A count of the subroles shown as primary for more than one profile in Figure 2 suggests which of the member repertoires are more similar to each other than others. The most similar role repertoires are for the social organizer and the democratic task leader, who share nine primary subroles. The second most similar role repertoires are for the democratic task leader and the team player, who have eight primary subroles in common. Role replication among repertoires indicates common experience, but not necessarily affinity between members with duplicate subroles. The content of a subrole is important. For example, members enacting the DF subrole (Item 21, “Obedience to the chain of command, complying with authority”) are apt to ignore each other. Their individual concerns are in pleasing authority by performing their work. Their relationship with each other may be strained.

In contrast to the DF example, most duplicated subroles have in common a Positive element, an emphasis on friendly behavior and social solidarity. However pleasant such roles may be, an overemphasis on social concerns may endanger group productivity if members draw away from work on the task or succumb to groupthink. An additional risk is that the two democratic task leaders will join with the social organizer and the team player to form an elite in-group. They might leave the conservative worker as an isolate, or worse yet, use this member as a scapegoat.

Generalization and Specialization

The count of primary subroles in a profile provides a measure of generalization in the repertoire. Figure 2 shows that repertoires of both the social organizer and democratic task leader have 11 such subroles, the team player repertoire has 10, and the conservative worker repertoire, 6. Thus, in terms of quantity of primary subroles, the social organizer and democratic task leader are tied in having the most generalized repertoires.

Specialization, like generalization, can be evaluated in terms of repertoire size. If only primary subroles are considered, the conservative worker member, with only 6 such subroles, appears to have the most specialized repertoire.

The idea of specialization also may apply to the extent to which the subroles in a repertoire are particular to a member type. *Lack* of replication in other repertoires indicates the uniqueness of a subrole. Two primary subroles are unique to the social organizer repertoire. The first, UB (Item 8, “Having a good time, releasing tension, relaxing control”), often takes the form of being

the group's comedian or entertainer, and the second, B (Item 16, "Change to new procedures, different values, creativity"), relates to being an innovator. Both subroles are found in the Backward part of the social-interaction space, characterized by values on opposing the task of established authority. The two subroles constitute a specialized set, a particular area of expertise for the social organizer.

Polarization and Mediation

The *least* similar role repertoires are for the social organizer and the conservative worker, who share only the two regular primary subroles. Not only are the two repertoires different, but the subroles each member is most likely to play (subroles on which each has the highest frequency among all group members) tend to be in opposition. For example, the social organizer is the lead player of the subroles that combine emphases on engagement, social solidarity, helping behavior, and release from the pressures of task (2 UP, 8 UB, 9 UPB, 16 B, and 17 PB). In contrast, the conservative worker takes the lead for subroles that emphasize determination, hard work, and rules and regulations (5 UNF, 12 F, 20 DF, and 21 DNF). The clusters of oppositional subroles in the repertoires of the social organizer and conservative worker suggest that they may tend to polarize over issues of group maintenance and task functions.

Who is able to mediate the potential polarization between the social organizer and the conservative worker? Among the characteristics of a good mediator is the ability to put oneself, conceptually, in the shoes of the other. In other words, for a mediator, an empathetic orientation corresponds to assuming the role of the other. The team player appears better able to identify with the conservative worker and the democratic task leader better able to identify with the social organizer. Perhaps the democratic task leader and team player could join forces in a mediating effort. Having independently won the trust of each party in conflict, a good mediator, or mediating team, might proceed to show them what they have in common. For the social organizer and the conservative worker, the shared interests are embedded in the two regular primary subroles that they have in common (3 UPF and 19 DPF).

In short, specialization in the simulated effective group corresponds to a potential for polarization between the social organizer and the conservative worker. Duplicate subroles in repertoires increase chances of cooperation and opportunities for mediation, should conflict arise.

Implications for Practitioners

The preceding illustration of role repertoire analysis has implications for advancing small-group research of social-psychological dynamics, as well as

for applied work with groups. Role repertoire analyses offer a powerful tool for practitioners, whether they are managers of workgroups or clinicians engaged in therapy with client groups.

Family therapy is an example of clinical work that could benefit from such analysis. The therapist could use a role inventory, such as the SYMLOG instrument, to evaluate the repertoires of members of a client group. Comparison of the repertoires may suggest therapeutic strategies, ways to help clients change their interactions with one another by enacting particular subroles. Additionally, awareness of the hidden potentials revealed in role repertoire analysis may remind therapists, or managers, to inventory not only their clients' repertoires but also their own. Self-inventory may help the practitioner to examine his or her influence on group members' behaviors and expectations.

Both the content and frequency of subroles are important in role repertoire analysis. The frequency of certain subroles does not necessarily imply desirability. Is the content of the regular subroles—those subroles shared across members' repertoires—conducive to teamwork and the group's emotional health? Or, instead, do regularities promote self-interest, antagonism, and isolationism? If the latter is the case, then the group is likely perpetuating a state of chronic polarization or other dysfunction.

Role repertoire analysis implies a systemic approach not only to understanding group process but also to implementing change efforts. Any savvy change agent, clinician or manager, assesses the context—the embedding situation composed of the constellation of environmental factors that includes, but is not limited to, the repertoires of all group members. A systemwide perspective is important because a repertoire is activated only in the context of other repertoires. A single member is unlikely to manifest new emphases in subrole enactment in the absence of complementary changes in the repertoires of other members, or lacking environmental supports.

Summary

Our simulation for composing a five-member task group illustrates a method for matching the role repertoires of potential members with the role requirements of an effective group. Analysis of the role repertoires of group members helps identify group resources, which might remain hidden were only primary assignments considered. Patterns among role repertoires expose tendencies for some members to form subgroups, others to risk scapegoating, as well as the potential for polarization and strategies for mediation. The notion of repertoire may reduce the chance of individuals becoming frozen in certain roles. Role flexibility may provide immunity to prolongation of conflict and perpetuation of interpersonal dynamics that undermine group performance.

Caveats

We used role repertoires derived from individuals' previous work-group participation as predictors of their repertoires in a newly formed group. If a member's status and the group's mission were vastly different in the newly composed group, role expectations in the new group might be different.

The list of SYMLOG items used in our illustration is only one example of a category system that can be used to measure role repertoires. Had we used a different category system, the extent of role replication across repertoires might have been different, as well as tendencies toward generalization and specialization. In some respects, our category system did not differentiate greatly among group members. Perhaps complete differentiation is undesirable and some duplication of roles is appropriate for effective group functioning.

The purpose of our simulated group was general problem solving. A different type of task might change the role requirements of the group. For example, if the group had a research and development mission, perhaps more emphasis on innovation would be required. Alternatively, in a high stakes effort, such as a surgical operation, role flexibility and ambiguity might be less likely than in our group. A situation with very specific time, environmental, and task requirements would constrain individuals to a limited array of behaviors and thus mask their full repertoires.

The SYMLOG Optimum Profile, which we used as a criterion of effectiveness, suited the general group purpose. Had we used a different criterion for effective group performance, the group-composition trials might have produced an alternative optimum membership configuration. Nonetheless, a different measure of effectiveness would not necessarily reduce the importance of role repertoires in group composition. Research using external measures of effectiveness might advance the demonstration to include matching of particular roles with group outcomes. Our simulation did not do this.

In our illustration we did not indicate when and how members invoke various roles to meet the needs of different stages of group problem solving. Nor did we examine the dynamics between members of intact teams. The inclusion of the time variable and attention to group process awaits further research.

REFERENCES

- Bales, R. F. (1984). *Texts for "The Bales report" to an individual*. San Diego, CA: SYMLOG Consulting Group.
- Bales, R. F. (1999). *Social interaction systems: Theory and measurement*. New Brunswick, NJ: Transaction.
- Bales, R. F., & Cohen, S. P. (with Williamson, S. A.). (1979). *SYMLOG: A system for the multiple level observation of groups*. New York: Free Press.
- Beck, D., & Fisch, R. (in press). Dynamics of group role diversity in work teams: A comparison of SYMLOG and Belbin's team role approach. In A. P. Hare (Ed.),

- Analysis of social interaction systems: SYMLOG research and applications* (chap. 2). Lanham, MD: University Press of America.
- Biddle, B. J. (1991). Role theory. In E. F. Borgatta & M. L. Borgatta (Eds.), *Encyclopedia of sociology* (pp. 1681–1685). New York: Macmillan.
- Blatner, A. & Blatner, A. (1988). Role dynamics: The psychological foundation of psychodrama. In A. Blatner & A. Blatner, *Foundation of psychodrama: History, theory, and practice* (3rd ed., pp. 101–112). New York: Springer.
- Blau, P. M. (1991). Multigroup affiliations and complex role sets. In R. R. Blau & N. Goodman (Eds.), *Social roles and social institutions* (pp. 37–57). Boulder, CO: Westview.
- Hale, A. E. (1975). Role diagram expanded. *Group Psychotherapy and Psychodrama*, 28, 77–104.
- Hare, A. P. (1968). Role structure. In D. L. Sills (Ed.), *International encyclopedia of social sciences* (Vol. 6, pp. 283–288). New York: Macmillan & Free Press.
- Hare, A. P. (1982). *Creativity in small groups*. Beverly Hills, CA: Sage.
- Hare, A. P., Blumberg, H. H., Davies, M. F., & Kent, M. V. (1994). *Small group research: A handbook*. Norwood, NJ: Ablex.
- Hare, A. P., Blumberg, H. H., Davies, M. F., & Kent, M. V. (1996). *Small groups: An introduction*. Westport, CT: Praeger.
- Hare, A. P., & Hare, J. R. (1996). *J. L. Moreno*. London: Sage.
- Koenigs, R. J. (2000). *SYMLOG reliability and validity*. San Diego, CA: SYMLOG Consulting Group.
- Moreno, J. L., Jennings, H. H., Criswell, J. H., Katz, L., Blake, R. R., Mouton, J. S., et al. (Eds.). (1960). *The sociometry reader*. Glencoe, IL: Free Press.
- Sarbin, T. R., & Allen, V. L. (1968). Role theory. In G. Lindzey & E. Aronson (Eds.), *Handbook of social psychology* (Vol. 1, pp. 488–567). Reading, MA: Addison-Wesley.
- SYMLOG Consulting Group. (2002). SYMLOG Individual and Organizational Values survey questionnaire (co-worker form). San Diego, CA: Author.

SHARON E. HARE is a psychologist in Los Angeles, California. A. PAUL HARE is professor emeritus in the Department of Behavioral Sciences, at Ben-Gurion University, Be'er Sheva, Israel. Correspondence about this article should be sent to Sharon E. Hare, 2217 Lemoyne Street, Los Angeles, CA 90026 or to <sharon_hare@mindspring.com>.



This publication is available from
Bell & Howell Information and Learning
in one or more of the following formats:

**This
Publication
Available
from
BELL & HOWELL**

- **Online, Over ProQuest Direct™**—state-of-the-art online information system featuring thousands of articles from hundreds of publications, in ASCII full-text, full-image, or innovative Text+Graphics formats
- **In Microform**—from our collection of more than 19,000 periodicals and 7,000 newspapers
- **Electronically, on CD-ROM, and/or magnetic tape**—through our ProQuest® databases in both full-image ASCII full text formats

Call toll-free **800-521-0600**, ext. 3781,
for more information, or fill out the coupon below.

International customers please call: 734-761-4700

Name _____

Title _____

Company/Institution _____

Address _____

City/State/Zip _____

Phone () _____

I am interested in the following title(s):

Mail this coupon to address at left.

Bell & Howell
Information and Learning
Attn.: Box 38
P.O. Box 1346
300 North Zeeb Road
Ann Arbor, MI 48106-1346
800-308-1586 toll-free fax

BELL+HOWELL
Information and
Learning

For comprehensive information on
Bell & Howell Information and Learning products,
visit our home page:
<http://www.umi.com>
email: sales@umi.com

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.

Key words: academic writing, getting published, writing for publication

NOTE: The following is an adaptation of an article that first appeared in the March 1996 issue of the *Journal of American College Health (JACH)* and was reprinted in volume 48 of the *Journal of Group Psychotherapy, Psychodrama, and Sociometry*. 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* (5th ed.), which is used by *The International Journal of Action Methods*. That minor point does not diminish the value of the article to those preparing manuscripts.

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 professionals 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 exciting 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.”

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 seven or fewer double-spaced typed pages in manuscript form, they must include an 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 an opportunity to inform, . . . convince, or enlighten . . . readers about your perspectives on an issue. Sometimes viewpoint articles introduce an element of controversy into the pages of the journal. . . .

Most viewpoints are relatively short—usually three to five page. They do not require abstracts or key words, and almost never include tables or figures.

Editorial, . . . Book Reviews, Brief Reports . . . appear from time to time. Nearly every year we develop a theme issue. . . . We sometimes assemble a theme issue or a cluster of articles on a common topic from manuscripts on hand. . . .

Every article that we publish is edited so that it conforms to the highest standards for clarity, good usage, . . . [and] 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 the 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 (e.g., 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 mysteries—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 authors, 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 the 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 is the probability of Wilks's lambda.

To stat with, the news may be bad because the 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 discreet 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 certainly is.

The articles by Steenbarger, Manchester, and Schwartz (*JACH*, March 1996, pp. 194–218) can be very useful guides to understanding statistics and their role in doing and reporting research. In addition, you will 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 a 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 that 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 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 in to a style suitable for journal readers.

Shun stilted prose; write as you 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 all 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 readers 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 an indefinite pronoun, but changing a sentence to the plural can avoid the implication that all participants in a study are men. All first-year students are not freshmen, 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 dt*, *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 strikeouts 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 that 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 (e.g., 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 con-

tains 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.

BOOK REVIEWS

Experiential Therapy for PTSD: The Therapeutic Spiral Model,
by M. Katherine Hudgins. 2002. New York: Springer.

Years ago, when I was introduced to experiential psychotherapy, I worked with the family members of chemically dependent people at a treatment center in Pennsylvania. Although I was initially enchanted by the creative possibilities and power of action methods, in comparison with traditional talk therapy, I became increasingly concerned about their limitations as my learning and practice progressed.

Our unit worked primarily with adults who came from alcoholic homes, and it seemed to me that the focus was on the “inner child” and the necessity of the adult’s accepting that part of the self for full recovery. Too often, however, dramatic vignettes did not go according to script—the client rejected the symbolic inner child and the early pain that the invisible child carried. Sometimes, after having accepted the childlike part of herself or himself, the person brought a stuffed animal to a session. Nevertheless, the patient continued to struggle with the activities of daily living and was still haunted by symptoms typical to trauma survivors.

When I discovered the model of change known as the Therapeutic Spiral Model, it seemed to me that the originator must have traveled a parallel path. Using her experiences in practice and teaching, Hudgins has created a model that speaks to the complexity of trauma while making the best use of the special features of psychodrama.

In her step-by-step guide for using experiential methods safely, Hudgins presents the theoretical foundations of her model, research on trauma, and the case for experiential psychotherapy as the treatment of choice for trauma survivors. With the Therapeutic Spiral Model, Hudgins modifies classical psychodrama and integrates its use with advances in current trauma treatment and the real-life tendency for protagonists and group members to dissociate when on-stage action becomes threatening. She has expanded on the image of the spiral by relating her theories to Zerka Moreno’s oft-repeated description of a complete psychodrama session as one that moves “from the periph-

ery to the core,” which Goldman and Morrison delineated in their book, *Psychodrama: Experience and Process*. The Therapeutic Spiral Model, however, views the spiral not as two dimensional but rather as three dimensional, which gives the image depth as well as shape.

Here, the image of the spiral is separated into three strands: experiencing, energy, and meaning. Its dimensional quality refers to the awareness of the debilitating and chaotic reality of violent experience with a reasoned approach to integrating that experience in ways that reestablish social ties and reassert nonviolent values. Survivors often speak of spiraling down into the memories of pain and losing their abilities to reason and take intelligent and conscious action. The model suggests that a survivor who tumbles into the whirlpool tendencies of traumatic memory must learn to spiral up and out as well as in, taking steps to think and communicate rationally.

The model's centerpiece is the Trauma Survivor's Intrapsychic Role Atom, or TSIRA. It shows the internalization of traumatic experience within the survivor as defined by role theory and serves as a clinical map for treatment. It defines the essential internal roles in the self-organization and personality structure of a trauma survivor and identifies roles that must be firmly integrated within the personality of the survivor before the trauma can be addressed in a deep and healing way.

Hudgins divides the TSIRA into three sets of roles: prescriptive roles, trauma-based roles, and transformative roles. That basic structure serves as a guide to propel the survivor ever deeper into unprocessed trauma material, only to surface repeatedly to make new meaning of experience. The prescriptive roles are intended to build strength within the survivor, who may feel depleted of resources. The two important prescriptive roles are the Observing Ego—which in classic psychodrama is the mirror technique—and a unique modification of the classic double, known as the Containing Double. The classic double, which supports the protagonist in expanding his or her awareness and emotional states, is often not helpful when the survivor's fear expands into panic and the panic into dissociation. The Containing Double role, in which the double makes statements that support the narrative by labeling feelings and anchoring them in the here-and-now, prevents regression and dissociation with the protagonist. Assisting team members also can employ the Containing Double intervention to support group members to stay emotionally and cognitively present when a protagonist is active during a vignette.

The model also names additional roles that support the building of ego strength within trauma survivors, taking advantage of our natural multiplicity. The roles are developed as treatment proceeds, and the survivor is able to grasp their usefulness and dynamics: the Body Double, the Client, the Keeper of Defenses, the Manager of Healthy Functioning, the Sleeping–Awakening Child, and others. In all, the book names six clinical

action structures and 14 intervention modules, using art, role play, and other experiential methods.

The author argues effectively for the use of experiential methods, anchored in clinical theory and practice, to be the treatment of choice for trauma survivors. Citing research on the neurobiology of trauma, she suggests that experiential methods increase treatment effectiveness and decrease treatment time because flashbacks and other trauma symptoms activate the emotional parts of the brain that do not respond easily to cognitive interventions.

With her model, Hudgins breaks beyond the cultural conserve while amplifying some of J. L. Moreno's early ideas, including the use of a team of professionals with a group, rather than a single director. The model is adaptable for individual sessions and groups in which there is a single director.

The action segments focus on sociometric warm-ups and enactment of the constellation of roles and contain less information about the art projects that are frequently parallel to sessions of enactment. Art interventions and other adaptations of the model for use with such specialty populations as offenders, patients with eating disorders, at-risk adolescents, and those involved in community education are ideal circumstances for further documentation and development of the Hudgins model.

KAREN CARNABUCCI
Racine, WI

Beyond Talk Therapy: Using Movement and Expressive Techniques in Clinical Practice, edited by Daniel J. Wiener. 1999. Washington, DC: American Psychological Association. ISBN 1-55798-585-5. 309 pp.

What do the American Psychological Association, therapeutic rituals, psychodrama, advanced staccato breathing, and analytic music therapy have in common? The topics are collected in this carefully compiled scholarly volume, which was published by the APA.

Wiener engaged 14 practitioners, each an expert in his or her approach, to write the 13 chapters. Except for one, all chapters begin with a brief overview of the more general method and a rationale for the focal techniques presented, followed by a detailed transcription of two applications of the technique(s) side by side with the practitioner's commentary. After that, each author systematically discusses his or her technique in terms of the following: population characteristics (indications/contraindications), handling resistance (variously defined), value of successive uses of the method, empirical support, desirable therapist characteristics, and recommended training. Each chapter ends with references and additional resources.

The book represents a unique and substantial contribution, in both the broad strokes and fine details of what it contains. In the forward, Wiener begins by discussing earlier marginalization of action approaches and their contemporary reemergence. In the appendix, which deserves to be more than that, Wiener finishes with a summary in which he compares the 26 techniques described in the 13 chapters. Here he makes the implicit comparisons of his systematic structure explicit with side-by-side descriptions of each method in a chart format that includes its purpose, modality (individual, family, etc.), minimum recommended level of training required to use the method, and indications and contraindications. Wiener also includes author and subject indexes.

I appreciated Wiener's parallel structuring of chapters, and I was struck by the usefulness of the volume as a jumping-off place for practitioners looking for new techniques and for researchers seeking new research ideas. The chapters contain descriptions that enable the practitioner to catch the gist and spirit of the technique and information about how to pursue further training. For the researcher, there is also a summary of the state of the research on each method and often suggested research questions and references. I was intrigued by how the different authors approached the empirical support question, an area in which there is international interest and in which students of psychodrama struggle on the American certification exams. As one would expect, quality among the different sections varies, but overall the quality is high.

As for fine details, I highlight points that stood out for me and identify in parens the focal technique presented. Among the chapters on action methods, I appreciated Ruth Wolfert and Cynthia Cook's summary of Gestalt (locating feelings in the body, empty chair) and individual differences of emphasis and technique between the various Gestalt training centers. I found Jean Lendon's explanation of Virginia Satir's techniques (self-esteem tool kit) and methods illuminating. Janine Robert's chapter on ritual inspired my development of a transition ritual for one of my clients. Bunny Duhl's first person account of her use of action metaphors (boundary sculpting, using rope), the verbal and physical and experiential aspects, made me aware of how valuable I have found them and inspired me to create a new one spontaneously.

Among the chapters on theatrical forms, I appreciated Renée Emunah's overview of the history of drama therapy (line repetition, self-sculptures) and its particular relationship to psychodrama. I found the simple interventions immediately useful for work with clients. I appreciate Adam Blatner's explication of the numerous benefits of integrating psychodramatic action (parts of self, intrapsychic action sociometry) within psychotherapy. I value the concise description of how psychodrama can be adapted to work with persons who are mentally retarded and have a psychiatric diagnosis in Daniel Tomasulo's chapter on Interactive-Behavioral Therapy (the single double,

multiple doubling), which is a method I have seen work. Wiener's own chapter on the use of theater games (presents, puppets) was instructive and also immediately useful.

The chapters on body therapies challenged me to expand my horizons. Karyne Wilner's presentation of Core Energetics (basic and advanced staccato breathing) helped me understand the origin and potential of that method. I found Michael Lee's description of Rising Yoga Therapy (body scan, assisted yoga postures) intriguing, concise, and instructive. Lee's description of the dialoguing with body parts is similar to and yet a step beyond some things I have done in psychodrama. It is also consistent with what some Eye Movement and Desensitization (EMDR) practitioners have begun to use to address healing of the body.

The techniques in the chapters on expressive arts therapies, particularly in the last two, I would be less likely to use because they clearly require more training. Debra Linesch's discussion of art in family therapy (the family drawing, the communication collage) contains ideas that a clinician could use without much additional training. Although I have used projective drawing for individual assessment, I found it intriguing to learn how the technique could be used with a family as part of a therapeutic intervention. Linesch describes how an alienated boy and his mother could experience a new pattern of relating through a drawing task. Irma Dosamantes-Beaudry's review of Psychoanalytically Informed Dance/Movement Therapy (spontaneous movement, dream enactment) is informative and provides an understanding and glimpse of that approach to treatment. Benedikte Scheiby's presentation of Analytic Music Therapy (supportive approach, entering into somatic communication) was similarly instructive. I appreciated seeing how that method can be used for supportive and insight goals.

Despite my overall favorable impression of the book, it does have limitations. Generally, I found the transcribed applications of the technique(s) too brief. I prefer to learn more about the context of the treatment in which the intervention is used. I also found it disturbing that in chapters 4 and 7, four techniques from psychodrama were removed from the context of Moreno's approach and viewed merely through the lens of contemporary approaches to psychotherapy. With that, I felt that something of the heart and soul of Moreno and what psychodrama is or could be was lost. Moreno (1953) himself lamented the acceptance of his techniques while the "underlying philosophy of life has been relegated to the dark corners of library shelves or entirely pushed aside" (p. xv). However valuable it is to know specific discrete techniques, that knowledge is inadequate to communicate what a fuller understanding of an approach can offer. Consider Moreno's statement to Freud "You analyze their dreams. I try to give them the courage to dream again" (1972, p. 6) or his epitaph "Here lies the man who brought joy and laughter

into psychiatry” (Moreno & Moreno, 1969 p. 258). Will the fullness, truth, and meaning of those words be lost? I fear the answer is yes.

I do not intend to single out a particular author, but because psychodrama is the method with which I am most familiar, I refer to those chapters to make a more general point. Focusing on a single action intervention, apart from the larger context of an approach, results in a substantial loss of the meaning and potential of that detail and approach as a whole. I grant that this loss is substantial but not total. I also agree that what remains is likely to be of interest and value to those not familiar with the approach. I suspect the same concern could be raised about the other chapters by those more familiar with those approaches.

Wiener and his authors make a significant contribution to the profession because of their careful scholarship, clear presentation, and insightful information about a variety of action methods. I suspect that this book will appeal to many who are already interested in action methods, and I hope it will serve as a first step for interesting many others.

REFERENCES

- Moreno, J. L. (1953). *Who shall survive? Foundations of sociometry, group psychotherapy and sociodrama*. Beacon, NY: Beacon House.
- Moreno, J. L. (1972). *Psychodrama: First volume*. Beacon, NY: Beacon House.
- Moreno, J. L. with Moreno, Z. T. (1969). *Psychodrama, third volume: Action therapy and principles of practice*. Beacon, NY: Beacon House.

ROB PRAMANN
Sandy, UT

SUBSCRIBE

The International Journal of Action Methods

Psychodrama, Skill Training, and Role Playing

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing features articles on the application of action methods to the fields of psychotherapy, counseling, education, and organizational development. It is the official organ for sociometry, presenting both applied and theoretical research in creating change—especially global and social change—within group settings. Its focus is on action techniques using imagination, spontaneity, and creativity brought forth through psychodrama and role playing. This publication also includes brief reports on research, case studies, and theoretical articles with practical applicants.



ORDER FORM

☐ **YES!** I would like to order a one-year subscription to **The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing**, published quarterly. I understand payment can be made to Heldref Publications or charged to my VISA/MasterCard (circle one).

☐ \$52.00 Individuals

☐ \$87.00 Institutions

ACCOUNT # _____ EXPIRATION DATE _____

SIGNATURE _____

NAME/INSTITUTION _____

ADDRESS _____

CITY/STATE/ZIP _____

COUNTRY _____

ADD \$12.00 FOR POSTAGE OUTSIDE THE U.S. ALLOW 6 WEEKS FOR DELIVERY OF FIRST ISSUE.

SEND ORDER FORM AND PAYMENT TO:

HELDREF PUBLICATIONS

**The International Journal of Action Methods:
Psychodrama, Skill Training, and Role Playing**

1319 EIGHTEENTH STREET, NW

WASHINGTON, DC 20036-1802

PHONE (202)296-6267 FAX (202)293-6130

www.heldref.org

The International Journal of Action Methods

Psychodrama, Skill Training, and Role Playing

INFORMATION FOR AUTHORS

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing contains manuscripts on the theory and application of action methods in the fields of psychotherapy, counseling, social and personal skill development, education, management, and organizational development. The journal welcomes manuscripts bridging research and practice appropriate to educational and clinical simulations, behavior rehearsal, skill training, and role playing within group settings. The focus is on action interventions, psychodrama, and sociometry. The journal publishes theme issues, main articles, and brief reports on small research studies, case studies, and empirically tested new action techniques.

Manuscripts should be submitted to the Managing Editor, *The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing*, Heldref Publications, 1319 Eighteenth Street, NW, Washington, DC 20036-1802.

All manuscripts should be prepared in conformity with the style and format described in the *Publication Manual of the American Psychological Association*, 5th edition (2001). Manuscripts must include an abstract of no more than 120 words, be double-spaced throughout, and ordinarily not exceed 25 pages. Special attention should be directed to *references*. Only articles and books cited in the text of the manuscript are to be listed in the references. Authors should avoid using abbreviations, symbols, and footnotes. It is the responsibility of the author to ascertain that the activities described in the manuscripts are consistent with the generally accepted standards of ethical practice. Manuscripts that do not conform to the *Publication Manual's* standards (margin, sexist language, references, format, etc.) will be returned unreviewed to authors.

Authors should submit 4 copies of the man-

uscript to expedite the reviewing process. Each copy must include all tables and reproductions of all figures, graphs, and charts. Manuscripts are accepted for review with the understanding that the same work has not been and will not be published—nor is presently submitted—elsewhere, and that all persons listed as authors have given their approval for the submission of the paper. It is also understood that any person cited as a source of personal communication has approved such citation. Articles and any other material published in *The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing* represent the opinion of the author(s) and should not be construed to reflect the opinion of the editors or the publisher.

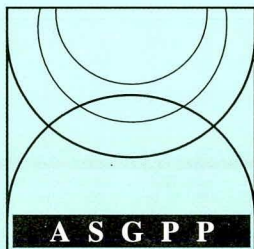
Authors submitting a manuscript do so with the understanding that if accepted for publication, copyright for the article, including the right to reproduce the article in all forms and media, shall be assigned exclusively to the publisher. The publisher shall not refuse any reasonable request by the author for permission to reproduce his or her contribution to the journal.

Accepted articles must be submitted electronically as double-spaced Word files with minimal formatting in Times or Times New Roman. Authors should not use word-processing styles, forced section or page breaks, or automatic footnotes. Tables must be e-mailed in one separate file and figures in another separate file. A hard-copy version of text, tables, and figures will be needed as backup.

Accepted manuscripts must be edited for style and readability. Each author receives two complimentary copies of the issue in which the article is published.

For further information, please call (202) 296-6267, ext. 213, or fax: (202) 296-5149, e-mail: ijam@heldref.org

**The American
Society of
Group
Psychotherapy
&
Psychodrama**



FOUNDED IN 1942

*For more information,
call or write:*

ASGPP

301 N. Harrison, #508

Princeton, NJ 08540

(609) 452-1339

Fax: (609) 936-1659

E-mail: asgpp@ASGPP.org

Website: www.ASGPP.org

**The American Society of Group
Psychotherapy & Psychodrama**

is dedicated to the development of the fields of group psychotherapy, psychodrama, sociodrama, and sociometry, their spread and fruitful application.

Aims: to establish standards for specialists in group psychotherapy, psychodrama, sociometry, and allied methods; to increase knowledge about them; and to aid and support the exploration of new areas of endeavor in research, practice, teaching, and training.

The pioneering membership organization in group psychotherapy, the American Society of Group Psychotherapy and Psychodrama, founded by J. L. Moreno, MD, in April 1942, has been the source and inspiration of the later developments in this field. It sponsored and made possible the organization of the International Association on Group Psychotherapy. It also made possible a number of international congresses of group psychotherapy. Membership includes subscription to *The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing*, founded in 1947 by J. L. Moreno as the first journal devoted to group psychotherapy in all its forms.