

INTERVIEWING FOR A ROLE

A role states Moreno, "is the functioning form, the individual assumes in the specific moment he reacts to a specific situation in which other persons or objects are involved."

A role has three components - a construct or set of ideas, a set of actions, and a set of feelings. For example the role of the explorer might involve the notion that the world is full of interesting places and people that will enrich my life. The set of actions involved might be travel to different places, observation of the environment, meeting and talking with people who are different from oneself. The feelings involved might be interest, excitement, wonder, and awe. When a person is fully warmed up to a role that is when they are in a spontaneity state all three components of the role will be demonstrated either verbally or non verbally.

In a psychodrama session the objective is to assist a protagonist who may be an individual or may be a group of people to warm-up to a spontaneity state in which adequate solutions to problematic situations are found. In order to do this the protagonist or group is asked to show in a dramatic form the issue which concerns them. The issue is then analysed in terms of the role states which emerge in a specific solution at a specific time and place.

The psychodrama method incorporates a range of activities whose function is to assist the process of warming up to a role. These include the initial therapeutic interview, interviewing for a role, soliloquy, asides, role reversal, doubling, mirroring and setting of scenes.

Interviewing For a Role

(a) **Timing**

The interviewing for a role is normally a part of the initial therapeutic interview. It may also occur at any other stage of a drama. Normally it occurs when the protagonist begins to enact any scene or begins to

interact with another person or deals with a role or roles internal to the self. Early in a drama it is advisable to gain as much information as possible about the members of the protagonists early social atom and about the nature of the relationships between those people and sometimes the most efficient way to do this is simply to invite the protagonist to review who are the significant others in their life at the particular time the person is focussing on and to state what is the nature of the relationship between all those significant people.

Interviewing for a role will also occur when the protagonist takes the role of other people, for example, when group members are being chosen to take the role of absent others in the scene, or when there is a role reversal.

Interviewing may occur when more clarity as to the nature of the role is required, when a role needs to be extended or intensified.

Nature of the Interview

The interview focuses on each of the three dimensions of the role - construct, action, and feeling - although there are many occasions when only one of these dimensions is focussed upon, for example, when the protagonist's enactment does not include the feeling dimension because there is not a full state of warm-up.

The interview is always for the purpose of warming the person up to enactment. It is not an interview for information of general interest: it is an interview that assists the protagonist to re-experience the fullness of himself conscious and unconscious in a specific moment.

The following is a list of items which are normally asked about in an interview which leads to the full-warm up of a person to a role and they are listed in the order in which they are normally brought up with a view to their being a progression of warm-up.

Location in Time - the person is questioned as to the year, season, month, week, day or time of the day that this particular action occurs.

Location in Space - the person is questioned as to where the action occurs.

- country
- city or town
- in a house or building or outdoors
- description of immediate environment

Awareness of one's one self or of the absent person

The person is questioned as to the following items:-

- Age
- Physical size and shape
- Clothing
- Way of moving physically. The person may be invited to start to walk and move in the way this particular person moves and this will certainly assist the warming up process a good deal.

Identification of significant others and review of role relationships

- Seek to identify people in the person's social atom.
- Question about the nature of role relations in the social atom by eliciting the value systems and attitudes involved.

Nature of the situation

- What is happening in the scene.
- What are you doing here.
- What are you interacting with.

THE ROLE OF THE DIRECTOR

The three major roles of the psychodrama director delineated by Dr. Moreno are:-

- (a) Social investigator
- (b) Producer
- (c) Therapeutic guide

During the initial therapeutic interview and in particular in interviewing for a role, the first two of these roles are to the fore. By the time the Director and the protagonist are ready to move into action the Director in most cases needs to have made an assessment of a number of items:-

- (a) The Director needs to have a clear notion of the central theme of the drama.
- (b) Clarity about the central group scene and how this shows itself in the theme of the protagonist's psychodrama.
- (c) Clarity about the contract with the protagonist.
- (d) Clarity as to what difficulties have been cleared out of the way in making the contract operable with the protagonist and the group.
- (e) Development of a rationale for the dramatic production and reasons for such a rationale. The two major ways of producing a drama are to follow a story line or to pursue different dimensions of a psychological issue, for example, difficulties in being assertive.
- (f) A clear notion of what is already known about the protagonist, especially, the major roles in his personality, and which roles are adequate, over developed, under developed, which roles are absent, and which roles conflict with each other.
- (g) What areas of the protagonist's functioning are going to be observed in the action?