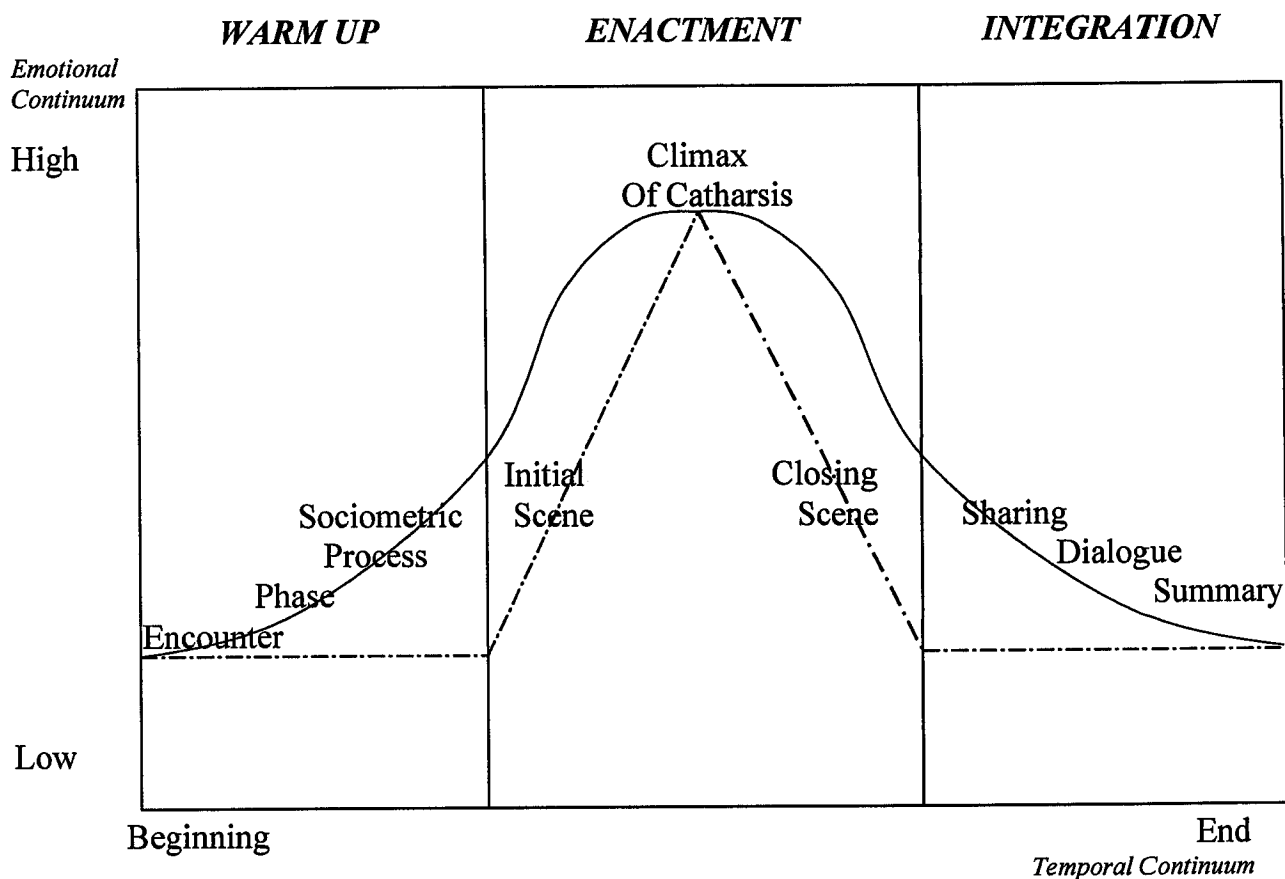


Psychodrama NSW The Hollander Curve, Training Notes 2008

# The Hollander Curve

Carl Hollander's Curve is based on Moreno's three stages of a psychodrama: Warm Up, Enactment and Sharing. The Curve is intended as a visual overview of the development, process and conclusion of a classical psychodrama.



## Stages of A Classical Psychodrama

### 1. Warm Up (in the audience)

Warm up is the "operational manifestation of spontaneity" (Moreno 1953) and is a catalyst for creativity. The more complete the warming up period the greater propensity for creativity in the enactment and resolution of a psychodrama and in the group.

Hollander describes 3 parts of the warm up period.

- a) **The Encounter.** This can be
  - ◆ with the self *What's going on with me?/ What am I warmed up to?*
  - ◆ between self and other (eg group members, director) *Where am I with you?*
- b) **The Phase.** Use of structured activities and starters by the director to focus the group and allay anxieties.

- c) **The Sociometric Process.** This begins once the group members begin to interact with some spontaneity and deal creatively with issues facing the group. Contact is made between group members, the group's wishes become known, the theme is disclosed and a protagonist emerges

There are times when the group can experience a great deal of spontaneity and the Warm Up Phase is not necessary. The Warm Up period is complete when the protagonist moves from the audience to the stage

## 2. Enactment (on the stage)

Hollander refers to these as Scenes 1, 2 and 3

- a) **Initial scene** (exploratory and diagnostic)
- ◆ The protagonist warms up to the stage and a scene (*Interview*)
  - ◆ Sets out the protagonist's reality: time, place, circumstance and people present (*Production*).
  - ◆ Explores the essence of the problem (*Initial Diagnosis*)
- b) **Climax** The movement of the drama towards the catharsis, the release of emotions that have remained unexpressed, or towards insight.
- c) **Closure** Following catharsis the director assists the protagonist to integrate feelings, intellect and experience. The final stages involve the use of surplus reality (eg future projection, double or role training to apply and practise new learning,) and a purposeful and positive ending.

## 3. Integration (in the audience)

- a) **Audience sharing** (disclosure). Audience members report the identifications they have made with the enactment. An opportunity for audience catharsis. All questions, interpretations, analyses and evaluations are withheld. It is the re-assimilation of the protagonist back into the group
- b) **Dialogue** open interaction among members regarding the theme that they had selected to explore. Shift from affective focus to a cognitive one
- c) **Summary** May be presented by director, protagonist or group members and completes the move from an emotionally energised group to one integrated with thoughts, feelings and experience.

The Curve is not meant to show a terminal point in a psychodrama session. Each session is potentially an extension to, and a fore-runner to additional psychodramas.

## References

- Hollander, Dr Carl**, (1978), *A Process For Psychodrama Training; The Hollander Psychodrama Curve*. Denver: Snow Lion Press.
- Moreno, Dr Jacob L.**, (1953), *Who Shall Survive*, Beacon, New York.

# Phases of Psychodrama

Phase	Typical Components	Comments
<b>1. Warm Up</b>	<ul style="list-style-type: none"> <li>a) Warm up to theme(s)</li> <li>b) Selection of protagonist</li> </ul>	<ul style="list-style-type: none"> <li>◆ Either 'Group centred' warm up or 'director-directed' warm up</li> <li>◆ Protagonist may be chosen by Director, self-selected or sociometrically chosen.. The Protagonist becomes the protagonist for the group</li> </ul>
<b>2. Enactment</b>	<ul style="list-style-type: none"> <li>a) Interview &amp; contract</li> </ul>	<ul style="list-style-type: none"> <li>◆ Developing a workable relationship and setting a workable purpose</li> <li>◆ Following the warm up and moving into action:</li> <li>◆ Using the five instruments: <b>stage, director, protagonist, auxiliary, audience</b></li> </ul>
<i>Production</i>	<ul style="list-style-type: none"> <li>b) Setting the scene &amp; the main elements of the system</li> </ul>	<ul style="list-style-type: none"> <li>◆ 'Where' &amp; 'when' then 'who' – [Use of the four universals: <b>time, space, reality &amp; cosmos</b>]</li> <li>◆ Exploration of concern, preliminary diagnosis</li> </ul>
<i>Intervention</i>	<ul style="list-style-type: none"> <li>c) Deepening the drama</li> </ul>	<ul style="list-style-type: none"> <li>◆ Action cues, introduction of a surprise element, expanding the system, moving to a new scene, working with the protagonist's warm up</li> <li>◆ Techniques: <b>concretise, maximise, aside, soliloquy, double, mirror, model, coach, role reverse, interview for role, sculpt, mobilising the system slow motion</b></li> </ul>
<i>Closure</i>	<ul style="list-style-type: none"> <li>d) Catharsis</li> <li>e) Integration</li> </ul>	<ul style="list-style-type: none"> <li>◆ Release of unexpressed emotion (Catharsis of Abreaction) and/or development of insight (Catharsis of Integration)</li> <li>◆ Containment, meeting the purpose, integration of thought, feeling and action</li> </ul>
<b>3. Sharing</b>	<ul style="list-style-type: none"> <li>a) Sharing from role</li> <li>b) Sharing from self</li> </ul>	<ul style="list-style-type: none"> <li>◆ Integration of protagonist back into the group. Opportunity for group catharsis.</li> </ul>