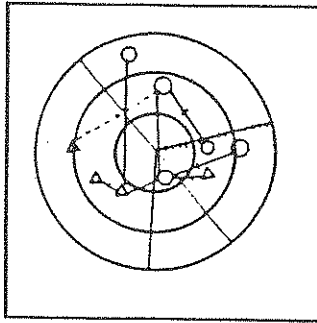
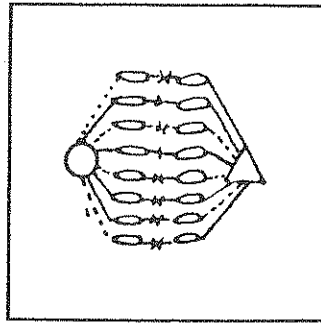


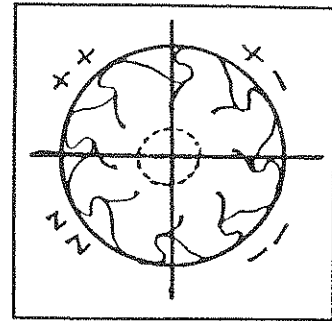
Sociometric Processing of Action Events



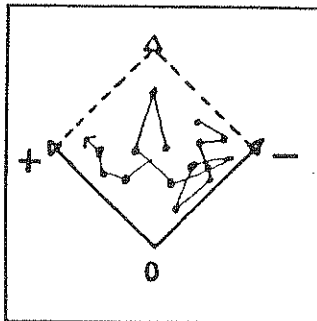
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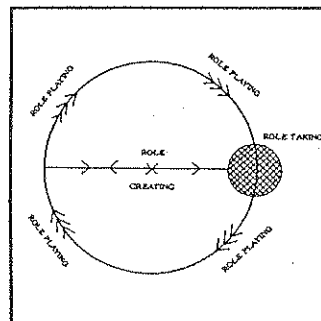
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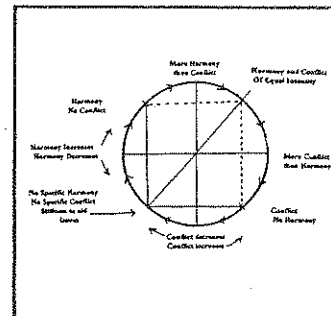
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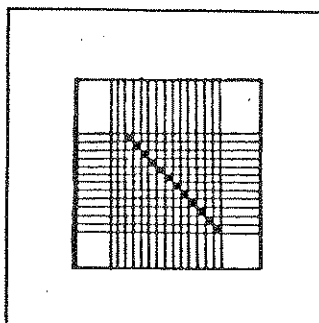
Diamond of Opposites



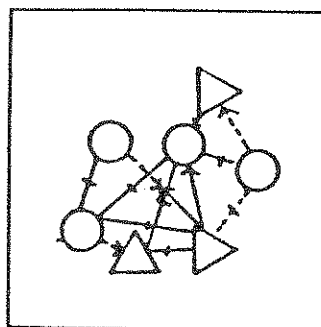
Canon of Creativity



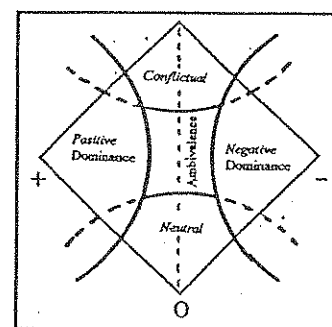
Cycle Harmony/Conflict



Sociomatrix



Sociogram



Diamond of Opposites

by

Ann E. Hale and Donna Little

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Sociometric Processing of Action Events

Ann E. Hale and Donna Little

The sociometric concept of social change has four chief references: a) the spontaneity-creativity potential of the group; b) the parts of the universal matrix¹ relevant to its dynamics, c) the system of values it tries to overcome and abandon, and d) the system of values it aspires to bring to fulfillment.”² Jacob L. Moreno

Introduction

One of the most empowering experiences one has is taking “right action”, being able to move forthrightly into a situation, informed and confident in one’s choices, and the fit of those choices for oneself and for others sharing the impact. Personal confidence is engendered by engaging in a process of self/other examination, a questioning and an answering which we refer to as *processing*, particularly when applied to an in depth examination of choices participants make during action events. There *are* the risks of hearing unpleasant truths about oneself; however, there is the invaluable reward of discovering all there is to know in that moment and finding it survivable, purposeful and elevating. Persons who have trained in action methods have discovered that these methods skillfully employed make it possible to delve into most of life’s deepest mysteries. To accomplish this a group of trained and dedicated adventurers make themselves available as directors, assistants, audience, witnesses and storytellers. What makes the outcome memorable, both as a healing and a learning process, is the depth of truthful reflection given to it. Moments of difficulty are explored and the persons involved disclose complex processes which co-produced the action, what informed the choices undertaken and contributed to the varying degrees of success of the event. *Sociometric processing* examines choices, specifically choices for roles, those taken, not taken, and wished for, and asks that the underlying actual and historical basis for one’s decisions be addressed within the group. The unpacking of these choices helps make conscious the unconscious process of each individual and lays bare before the whole group to know and experience *the existence of their act hunger, the degree to which it has been addressed in the action, and the degree to which it has shifted, abated or been suppressed.*

This paper provides the basic structural elements of sociometric processing. It is our expectation that the reader will want to make selections from this detailed accounting most relevant for use in

This monograph contains portions of text proposed for a revised edition of Conducting Clinical Sociometric Explorations, Part III, Sociometric Interventions: the methodologies in action, by Ann E. Hale. The co-authors have made selections to facilitate the use of sociometric investigation for group processing. They have conducted Sociometry Intensives, residential training for group leaders and psychodramatists, three times a year in various retreat locations in the US and Canada since 1999. We gratefully acknowledge past group participants, our many co-leaders over the years and our trainer colleagues,

(Endnotes may be found on pages 16-19)

their specific group situation. We also offer comments on a variety of formats and data collection devices to explore role-taking in a group over time. We have found it useful for key persons to take time prior to processing to reflect on their performance in role and make preparations which will enhance their learning and closure. We have provided a number of procedures helpful to this process, including: (1) note taking suggestions; (2) ways to use videotape review, (3) use of the personal and group sociograms³; (4) use of the diamond of opposites⁴; (5) the sociometric cycle⁵; and, (6) the harmonic/conflictual cycle⁶. We also offer listings of questions (reflections) which are useful in directing your inquiry into sociometric choices and choice points in general.

Leading the Processing Session: the role of moderator

Any member of the group, including staff or trainers, who have prepared for the role may offer to be the moderator. The moderator functions as the group leader for that period of time involving processing of a specific action event. Their role involves the following elements:

(1) Making the offer to moderate and having the group respond. The moderator is not the director. We recommend the moderator be chosen prior to the actual psychodrama or other action event as this enhances the moderator's attention to key events and the generation of a "storyboard".⁷

(2) Having the director's and the group's consensus about a preferred focus, including the nature of specific preparations which will need to be made, such as gathering information in the form of role diagrams, sociograms, etc. (See page 23 for a listing of key sociometric concerns)

(3) Making a decision with the group about viewing a videotape, and making those arrangements.

(4) Reviewing the stated agenda and projecting the amount of time which will be needed to have the group members complete the processing they have requested.

(5) Check-in with the protagonist regarding their preferred level of involvement and their readiness to participate.

Moderating the session:

(1) Begin with opening statements setting the agenda and time frame.

(2) Check in with the group about any concerns. In the case of sociometrically processing a protagonist-centered session, offer options to the protagonist(s) to remain, to be absent during portions or the whole of the processing, or to supported in specific ways.⁸ Should the protagonist prefer to be absent during most of the processing, it is helpful for the protagonist's closure, and

for the group, to have the protagonist speak about their current feeling level, and the value they have placed on the experience. If they have any comments they want to make to the director or specific group members they may be addressed before leaving if that is his/her wish.

(3) Once the group is engaged in the chosen process, the moderator facilitates: acknowledging people who indicate a wish to speak, intervening when discussion becomes tangential, interrupting side issues with suggestions that these discussions be addressed later when more time may be planned for, identifying moments which could be re-played in action, and directing those segments. A number of individual encounters are happening during the processing. The moderator facilitates the *relationship* between persons and their relationship with the group. Group members who become engaged in a conflict may be offered facilitation in the moment or be scheduled for facilitation at another time.

(4) The moderator also monitors the intensity of the session, the group's energy level and may make offers to provide some relief; for example, a suggestion for a break, or a period of discussion in small groups. A re-ordering of priorities may be indicated when the objectives selected early on do not match the available group energy.

(5) The moderator, who is also a group member, will need to facilitate concerns of their own, and to stay in role while doing so. It may prove useful for the moderator to ask someone from the group to moderate in instances when his or her own issues become complex or heated.

(6) The moderator keeps track of time and facilitates the closure of the session maintaining the time frame. The moderator is clear in relinquishing their role and returning the role of leader to a specific person.

(7) For persons new to the moderator role we suggest they choose a member of the group to talk with following the experience and receive positive and authentic support.

Protagonist's Reflections, including deferred protagonists

Following the recovery period, the protagonist may begin to make connections between their personal story, the dynamics present in their everyday life and ways the protagonist selection process in the group relates or became an aspect of the psychodramatic action. There are a number of activities in which they may now engage designed to assist with their reflection and provide for a deeper understanding of the matrix of role choices, expectations and interpersonal dynamics which may connect to their personal history.

Reflections related to the warm-up to the issue

- What events happening in your personal social atom, and in the social atom of this group contributed to your warm-up to being protagonist?

- Draw a diamond of opposites of your internal pull to pursue the warm-up to the issue and your pull not to pursue the issues. (*See p.28*) You may also want to make another diamond of opposites of the push you experienced from others to pursue the issue and the pressure external to you to not pursue the issue.

Reflections on the process of becoming the protagonist in this group: the group members' warmup to you and the choice process

- Group members often sense and unconsciously respond to the depth of emotion they perceive under the surface during the warming up phase. What are you aware of communicating prior to the drama which may have alerted the group members to the underlying intensity of your need for the protagonist role?
- Reflect on the dynamics and themes (central concerns⁹) evident in this group and identify any which enabled you to be a focus for the role of protagonist.
- Think back to your behavior in group, the group member roles you have taken and recent actions. Practice giving a role name to any behaviors of yours which became part of the group's focus on you for protagonist. For example, "withdrawn group member", "clear articulator of internal processes"; "emoter"; "projector of unresolved issues onto others".¹⁰
- Did any group norm have to shift or be repressed to enable you to (1) be protagonist or (2) explore a particular issue?¹¹
- Revisit the sociometry of the group at the time you emerged as one of the choices for protagonist: (*See p. 30*) (1) Who else stated they wanted the role? (2) In your perception whom in the group was similarly warmed up to or considering the protagonist role? (3) Was any agenda other than protagonist work being considered by the group? (4) Are you aware of any conflict within yourself in relation to this, these persons and/or these issues.? (5) Is there currently any unfinished business for you related to this? If so, resolving these issues may be important to bring to the sociometric processing of the session.
- Specify your perception of the reasons group members chose you (or did not choose you) to be the protagonist. Complete a diamond of opposites identifying your perception of each group member's pull to choose you for the protagonist, and pull not to choose you. (*See p.28*) What seems to account for group member's (a) positive dominance; (b) negative dominance; (c) neutral, (d) conflictual, and (e) ambivalence in relation to you?
- What is more interesting for you to know about: (1) the persons who chose you; (2) the persons who did not choose you, or (3) the persons who were conflicted when considering you for the role of protagonist? (Each of the deferred protagonists are urged to address this question.

- To the deferred protagonist(s): Identify for the group the social atom of support you experienced at that moment in time when you realized you would not be the protagonist for the session and returned to take a place in the group.

Reflections on sociometric issues related to the drama as it unfolded, including choices for director and auxiliary egos

- What factors seemed most important to you in your choice for director? Was the choice primarily *sociotelic* (based on your awareness of their skill and ability) or *psychotelic* (based on your trust in the connection you have and the comfort you have disclosing yourself at a deeper level with this person). Phrase your personal choice criterion for the director role including these elements. (Example: Of the people in the group I perceive as able to go into fearful situations, whom do I choose to help me be courageous in dealing with past humiliations?)
- How did you experience the choice process for the director? Is there unfinished business related to your choices for directors, offers made to direct and offers declined?
- How did you experience the choice process for auxiliary egos? Did there seem to be sufficient ability for role playing present in the group to fulfill the role demands of the exploration? Did the absence of any group members effect the drama in any way?
- Concerning the various roles you took in your drama, what role reversals with which people seemed to have the most: (1) information for you? (2) feeling of relief? (3) give you the greatest range of expressiveness? (4) provide you with a sense of future usefulness and role expansion?
- What roles in your drama left you with the feeling of incompleteness and/or role conflict?
- What role playing by group members significantly altered your perception of the group member and consequently has changed the nature of your relationship?
- Are you aware of having overlooked someone from your social atom? Whom in the group could you spend time with that could lead you into greater awareness of that person in your life?
- During the processing when we examine each group member's perception of the reason you chose him/her for a role in the drama, it would be helpful for you to take a moment and reflect on the actual reason you chose each person for a role, even those you did not chose and why. (*Begin to complete aspects relating to this on p.51,52*)

- Draw a social atom of you in to connection with each group member focusing on the nearness and distance you feel based on the sharing at the close of the drama.
- Complete a diamond of opposites (*See p.25*) of your pull to/pull not to be directed by this director again in the future. Your data will be helpful when exploring this question during the processing of the director.

Reflections on the psychodrama in terms of the sociometric cycle, including themes, dynamics, and the role of your director in relation to you in each quadrant (See Appendix III E p 32-34)

- Trace this drama in terms of the sociometric cycle. In which quadrant did the drama begin? Are there particular quadrants related to catharsis? Which quadrant felt safest?
- As you think of your director as a “guide” examine their role in relation to each quadrant: (*See p.34*)
 - (A) *spring* - Was he/she a guide to accepting or giving nurturance? Was he/she a guide to you being reciprocal in your relationships and issues related to being highly chosen?
 - (B) *summer* - Was he/she a guide to helping you manage the intensity of incongruity in relationships? Was he/she a guide to your struggles to have wants and be passionate about choices?
 - (C) *fall* - Was he/she a guide to exploring unknown roles and facing ordeals? Was he/she a guide to helping you change patterns of choosing and relating to others?
 - (D) *winter* - Was he/she a guide in assisting you in a process of integration and discovery of meaning to choices and actions? Was he/she a guide to being less expansive socio-metrically, being more neutral and separate? Was he/she a guide to helping you prepare for the future in some way, and the introduction of new structures in your life which reflect learning from the transformative experiences in the drama?
- What events of continuity, separation, transformation, and/or incorporation were present in the drama? Did any of these resemble a ‘rite of passage’?

Reflections on areas of unfinished business for you with group members

- Was it a risk for you to reveal aspects of this drama in the presence of specific group members? (*See p.28, #3*) Is there a need to check out or be facilitated in your relationship with any group member due to the content of the drama?
- Was there any rejection of you, or you toward anyone else which needs clarification at this time?

The Director's Reflections

Most enactments have a single director; however, there are other options including co-directors, back-up directors, tandem directing, and change of director during the work. We suggest you alter the following reflections to fit the circumstances. For training purposes a director may ask a member of the group to pay specific attention to portions of the work and be part of the director's closure experience prior to the larger group processing session. When an enactment is videotaped viewing the videotape prior to processing can help the director focus on particular aspects of the drama which hold their interest for further group discussion. (See, p. 22) Directors in training are frequently asked in our sociometric processing to make a statement at the beginning about the nature of the processing which would be most useful: Some examples: "If I missed something and it has been pointed out I don't want people to keep harping on it." "I watched the video and I know I missed some things. I'd like the group's ideas about what distracted me from specific issues"; "I got a lot of positive comments after the drama so I think it went okay. I'm not quite sure what it was that I did that made it okay so it would help if we could expand on that"; "I'd really like to learn from parts that were vague and tentative." "Some of you know this was my first directing. I would like to feel when the processing is over that I'd want to do this again."

Preparations which the director may take prior to processing which expand their awareness of dynamics and issues related to the work

- Recall the sociometric choice for protagonist and director. Complete a sociogram of the potential protagonists for the session and the potential directors. (See, p.30) Place on the periphery the group members and indicate your perception of whether or not they would have chosen you to direct this protagonist.
- Consider your internal response to directing the protagonist. Complete the following Diamond of Opposites: (See, p.25) (a) Pull to direct this person - pull not to direct this person; (b) Pull to direct the stated issues - pull not to direct the stated issue; (c) Pull to direct in this group at this point in time - pull not to direct in this group at this point in time; (d) pull to have _____ (name a person) as a backup director - pull not to have _____ as your backup director. Suggest other criteria which fit your situation.
- Take into consideration your journey as director. Where do you place yourself in this role in the sociometric cycle? (See p.32)
- Examine the role diagram for the director role. Complete a role diagram for this session if you determine it would benefit your self-critique. (See pgs.39-48)
- To examine your belief about the receptivity this group has to you in the role of director after having directed this recent work, draw a diamond of opposites indicating your perception of each group member's pull to choose you to direct them in a future drama, or

their pull not to choose you to direct in a future piece of work. (See p.25) This can be checked out during the sociometric processing.

Note: It can be illuminating for the group to explore this in action by placing a diamond of opposites template on the floor using masking tape. Have the director place each group member within the diamond indicating their perception of the placement on the diamond of the intersection of each group member's pull to choose/not choose him/her to direct a future drama of theirs. Once the entire group is placed, the director can watch as each person moves to the actual place within the diamond which represents the intersection of their actual pull to choose/not choose him/her to direct a future drama or not. The director notes the composite change. A further elaboration is to have each group member (one by one) go to the director's placement and move to their actual placement, and make a direct statement to the director. The moderator may also ask the director for a story from his/her personal history which comes to mind as they contemplate the discrepancy between their perception and the group members corrected positioning on the diamond of opposites.

- If you choose to review the videotape, mark the numerical setting for portions of the drama which you would like to focus on during a processing, taking into account what is manageable in the time frame.

Reflections in the group on the choice process for director

- What do you imagine was the criterion on which this particular director was chosen by the protagonist? Formulate the wording of the criterion in such a way as it eliminates many of the other possible choices for director. Check out the criterion with the protagonist, by asking, "If this had been the criterion at the time you were choosing a director who might have been your choice(s)?"
- Would you have liked to have been the director of this action event? What might you need to do or say to be chosen in the future.
- The director discusses his/her response to being chosen to direct, including whether or not he/she had been focused on other persons for the role of protagonist. This is especially important to discuss as it involves changing warmup from the focus on one person to another and ways this was accomplished.
- Discuss choices for back-up director or co-director. (1) Share with us your remembrance of how this choice was initiated and examine your involvement in the choice process. (2) What enhanced your working together and what detracted from it? (3) Were you able to fully establish a contract? Did it work well for you during the enactment? In what ways might you amend this contract or alter it for the future? (4) What is the current relationship between you and in what way has it been effected as a result of working together.

Reflections of the role facilitation of group members during the work

- In addition to the protagonist's choices for auxiliary egos the director also shares a responsibility for facilitating group members into and out of roles based on shared memory of past requests for roles, expressions of act hunger, and their own sociometric perceptions. (1) Was there congruency around the match of available group members to the role demands of the work? (2) Were you aware of any persons on the periphery to the action who wanted more involvement? To what degree were these persons facilitated? (3) Were you aware of times when you as director were unconsciously or overtly cast in a role? How did you manage this?
- Speak about the performance aspects of each of the auxiliary egos in terms of their approximations of the role, investigation of the role, expansion of the role and the function of guide to integration and closure to the role. For any auxiliary egos who want to further explore their role playing, a composite group diamond of opposites may be completed which shows each group members' response to the question: pull to accept the person in the role - pull not to accept the person in the role. This may be matched with each person's own reaction to their ability using the diamond of opposites. (See, p. 28, #7-9)
- Were you as director aware of any missing roles or un-filled roles? Did the available role repertoire of the group impact your choices? Talk about this during the sociometric processing.

Reflections on managing sociometric issues related to the story which was explored

- Describe the relationship between the protagonist and significant others in sociometric terms, such as mutuality, incongruity, nearness/distance factor, role conflict, status, etc.
- How might you chart the protagonist's issues in terms of the sociometric cycle and the rites of passage of the crossover positions: continuity, separation, transformation and incorporation.? (See, p. 32-34)
- In terms of the protagonist's projective process, whom in their social atom was freer of projection and could assist in the gaining of insight into the protagonist's position?
- Are there any sociometric devices you could recommend to this protagonist which may further enhance their understanding of issues between him/herself and significant others?
- Were you aware of issues related to a parallel process between the protagonist's story and any of the following: 1) their relationship with you as their director; 2) relationships with any group members; 3) the protagonist's history with this group; 4) the protagonist's relationship with significant others who were portrayed in this drama. Elaborate.

Group Member Reflections - Concerning the directing

- Did you experience the director being aware of your sociometric position in the group and facilitating you in ways which brought you into more connection with other group members or your own issues? Was the facilitation helpful to you?
- Are there sociometric issues you would have liked the director to explore more fully?
- Based on this work, what is your pull to choose - not choose this director in the future? (See, p.28)

Reflections of group members regarding roles they had

- Did you anticipate being chosen for this role?
- What is your perception of the criterion on which you were chosen for the role? In what way did you fit this criterion?
- Do you consciously know this role? From where? Have you played this role in this group before?
- How deeply were you effected by this role?
- What is unfinished for you in relation to this role? Did you need assistance de-roling or does any member of the group now need assistance de-roling you from the role?¹²
- Did you share from the role?
- Did your willingness to play the role shift at any time during the drama? Explain.
- Concerning the sociometric cycle, which quadrant does this role reflect in your personal journey? (See p. 32)
- In terms of the harmony-conflict cycle (See, p. 35) did this role move you towards or away from harmony? Toward or away from conflict? In relation to your own life? In relation to this protagonist?
- Do you perceive other group members had a wish for this role? Whom in the group would you recommend this role to for a future drama? (See pgs. 50-51)
- What is your perception of the director's response to your role playing ability in this role? Is there any unfinished business between you related to this?
- What is your opinion about the high or low value of this role in this group?¹³
- Is there anything preventing you from closure with the role you had?

Group member reflections on the role you would have liked to have had in this work (It would be useful to complete the form Auxiliary Ego Role Choice A and B (See Appendix IV, p. 50-51) before proceeding with these questions)

- Name the role you would have liked to have had and the reasons you wanted this (these) role(s). Was this role present in the drama or merely suggested by the content issues of the

drama? If not explicit, was there something which prevented you from bringing the role into the action? What degree of unfinished business or act hunger are you aware of carrying?

- If someone else in the group had the role you wanted, what have you learned about the choice-making process for the role?
- Complete the following diamond of opposites: (1) pull to show eagerness for the role - pull not to show eagerness for the role (See p. 28, #7) (2) pull to develop the role in your role repertoire - pull not to develop the role.
- Do you have any unfinished business related to (1) the person who was chosen for the role; (2) the protagonist who chose someone other than you for the role; (3) the director who was not aware of your need for facilitation into the role.
- What would have to happen for you to be chosen for roles like this in the future? What changes would you need to make? What do you see as the next step in claiming this role for yourself?
- What changes in the group's perception of you needs to occur before you are chosen for roles like this in the future?
- What group norms have formed which may have prevented you from being visible for roles like these?¹⁴
- Can you identify a protagonist issue which would free you to take or be given a role like this in the future? Which group members do you perceive are receptive to choosing you for this role in the future? Check this out.
- In which quadrant in the sociometric cycle does this role reside for you? For the group? (See p. 34)
- Where does enactment in this role take you in terms of the harmony-conflict cycle?(See p. 35)

Example: A group member complained of always being chosen for child roles, stating she couldn't help her small stature. A group member offered to mirror the delivery of the complaint to the group. The mirroring double pushed out a sulky lower lip and said, "I'm tired of always playing the role of a child." The group member immediately laughed and contracted with the group to explore ways she unconsciously employs childlike mannerisms to get what she wants. The group also told her they would seek other roles for her in future dramas and gave her encouragement to turn down child roles..

Processing the occurrence of split groups

There are times when a group struggles to manage divergent agendas. For instance a group may want to organize itself to support more than one person's issue, or there may be a need to be involved in therapy centered work by some group members and others may wish to be involved in group process or a training agenda. It is our position that efforts to make a group stay in a group process until a consensus decision is made for one agenda discounts the abilities of a group to be multi-purposed and to be efficient with their time when they chose to be so. However, we know the value of processing these decisions thoroughly, particularly for hidden agendas which in some way help group members avoid their authentic truth, painful choice-making decisions or abuses of status or other subtle power energies exerted by both majority and minority sub-groupings. We choose to stay with the process until any covert agendas have been identified and the group can make an informed decision. It is not unusual to find that the interest in getting all the information "on the table" is uneven, and that for reasons of their own, some group members have no strong investment in any particular outcome. It may even be a choice of the group leader to have group members who have no strong interest in the outcome to take a position on the periphery of the group and observe the remaining members engaged in clarifying the choices. At any time they begin to become more invested they may change their seating and join those in discussion. Use of this option helps bring into focus the dynamics of a "split" which is already present in the group, for example the split to be engaged in a useful group process or the impatience to "get on with it". (*To explore these dynamics using the Diamond of Opposites see p. 28*)

We have chosen to itemize what we believe are useful topics for consideration of the advantages and disadvantages of splitting groups:

(A) Advantages -

- (1) More access to roles of high value, less competition for roles.
- (2) The size of the audience is reduced, lessening anxiety for those persons who have issues related to being observed.
- (3) There is a reduction of the overall stressors within the larger group related to persons in a state of "warm up" who are now able to get relief by being protagonist or by taking roles in the dramas of others.
- (4) There is more time for processing sociometrically as fewer people are involved.
- (5) The reduced group size forces the director and group members to be more resourceful in terms of concretizations of scenes. This may assist the training of persons who work one-on-one and who want to use more action methods in their individual and couples therapy sessions.
- (6) There is an opportunity for groups to realize the presence of a group theme which is manifesting in multiple protagonists. This can lead to a discussion of sociodramatic issues present in the group and for group members to trust in its ability to hold the issues collectively as well as individually.
- (7) Split groups can also allow training directors more options for observing student directors.

(B) Disadvantages

(1) Transference and projections become dispersed, particularly those which have solidified over time within the whole group, resulting in gaps in shared group history, incompleteness in terms of meeting previously identified act hunger, and the reduction of transference (or the solidification of it) not witnessed in the whole group.

(2) Split groups can lead to the feeling of disconnection and loss of opportunity to connect to persons in other groupings.

(3) Confrontation useful to resolving a group issue may be delayed or avoided, or witnessed by only a part of the group.

(4) Splitting the group allows a sub-group an "out" in instances when the high-status persons want to choose an agenda which they obviously have the clout to exercise. The high status group experiences relief from guilt they may have over their power to influence and be successful in group decision making. Agreeing to an option to split, with the lower status person having a small group of persons to support their agenda lessens feelings of guilt. The issues of the minority in these cases are often connected to issues of lower sociometric status and the resultant pain of these positions experienced in their life and the rejection they feel. The option to split keeps these issues and the underlying feelings related to the "have nots" from being more evident in the group. The star group is deprived of the opportunity to be present to shadow issues, those of feared rejection, abandonment, shame, etc. (See p. 28, #5)

(5) The more isolated group members have safety of small numbers but less opportunity to become known.

(6) Leaders who work with group themes, transference and patterns of connection forming in the group of the whole experience split groups as a maneuver which dilutes tensions which when addressed in the whole group may bring source scenes and the origins of coping mechanisms into sharper clarity.

(7) Being able to predict ahead of time when the group could reasonably complete its work and re-assemble poses a timing problem.

Devices which may be used to help the processing of split groups

The *sociogram* (See p. 30) may be used to track the movement of group members to the various agenda, capturing the selection process over time until the final decision is made. The *diamond of opposites* (See pgs. 25-29) may be drawn in composite form for each of the possible group choices. For instance, (a) the pull toward/away from each protagonist, each agenda item, (b) pull to avoid/not avoid an issue; (c) pull toward a perceived opportunity to play a role; (d) pull to respond/not respond to a protagonist's request that you support him/her; (e) pull to experience/not experience a particular director in role; (f) pull to make your selection along lines of the sub-group you most identify with/ pull not to make your selection along these lines.

Reflections of group members to the choice for split groups

- Trace the history of the idea to form more than one work group to handle the multiple

agendas. How did the agendas come into being and what feelings did this evoke in you?

- Identify anything which you may have avoided facing as a result of being in another group.
- What group norms were breached by this decision, or would have been breached by a decision to stay in the whole group?
- Remark on your satisfaction with being a part of the group you chose. Identify any dissatisfactions.
- What needs to happen to resolve any distance which may now be present between you and others.

Sociometric processing of sociodrama¹⁵, bibliodrama¹⁶, role play and role modeling¹⁷ and Playback Theater¹⁸

Having versatility in your role repertoire can provide you with more occasions to interact, expand your choices, prepare you for changes¹⁹ and lead to memorable experiences which may be called upon when faced with situations foreign to your life experience. The above named action methods vary in their focus and yet similarly effect role development and role imbalance leading to interpersonal conflict. Many of the reflections identified in the preceding section of this chapter may be used for processing these events. Each of these methods actually enlarge the opportunities for role taking, role playing and role creating. The connection to story, scripted or unscripted, may be skeletal with enhancements being derived from the co-production of director, situation, and available source material.

The director (or conductor) of these methods is essentially managing multiple role players simultaneously who often have been given instruction to approximate a given role and move into unknown territory using inventiveness, intuition and spontaneity. Once the warm-up phase is completed, the interchanges between the multiple role players may be complex, fast-paced, and in those cases when the sheer release of pent-up energy has motivated the action, there is the potential for inadvertent, un-monitored, even scatological lapses. We place emphasis on the word inadvertent due to the fact that as the actor becomes fully engaged in an act in which there has been repression of energy related to the need for the act, the *observer* falls away, and self-monitoring is overwhelmed. “When there is suddenly a place where there was none before, the act hunger explodes, and what is observed, rather fearfully by the novice, is a kind of chaos.²⁰ For some this is fun, a breaking out of confined role stereotyping; for others it produces fear and the risk to be humiliated or inadequate to respond.

The focus of sociometric processing of these events needs to address the mood of the action, the range of reaction present within the group and to assist group members in accounting for behavior

outside their norm. Learning to manage these high energy events and becoming skillful requires a full range processing of the values held and values overtaken, the implications of the various episodes of act hunger relative to the current group life, healing of incidences of “insufficient care” and understanding the actual benefit of the action over the long-term. Group member reflections may take precedence, particularly if the action is viewed as having a focus on multiple-role playing rather than single protagonist centered action. The moderator may need to anticipate a high energy and somewhat chaotic group process session and come prepared to provide a structure which provides some ground rules for exchanges between group members. To reduce the escalation of conflict, group members may be reminded to (1) sit beside, rather than across from, someone they have unfinished business with related to the recent action. This reduces the antagonist position and encourages the “with” position found in doubling.²¹ (2) use “I” statements as often as possible; (3) to ask for facilitation or reflective listening²² coaching from group members to help with completion. The moderator may also call for break-out groups of two or three to allow for timely exchange and to process specific moments which were difficult for many of the group members. This can later be shared within the whole group once the energy to “be heard” has abated.

Example

A training group has chosen a sociodrama to explore their frustrations encountered when introducing psychodramatic methods into a clinical setting. The director has group members select roles with the instruction to “experience fully the obstructing behavior and attitudes of the clinical staff member you choose to become.” The stage becomes filled with administrators concerned about cost effectiveness, staff morale and quality control; with psychiatrists who are emphasizing cognitive change and resistant to other methods; with staff therapists who are under-supported and burned out, even fearful of having some inadequacy discovered. Anyone remotely interested in the methodology becomes frustrated when it appears no one is listening to anyone else and the fears begin to inhabit the entire room. One by one in defensive anger multiple encounters take place.

During the processing phase of the sociodrama each group member was asked to give attention to their act hunger and the way it was expressed through the way they played the role. “How is the role you played different from the one you usually have in this system?” “What drove your act hunger in the role as you played it this time?” Later group members answered the question “What would you have needed from the staff around you in order to address fears related to adding another modality to the therapeutic program here?” Each person during the processing is helped to identify the resources they have for addressing the fears and resistances they encountered through the role playing. For example, “As the administrator I would want people to relate to my needs and responsibilities and articulate respect for my efforts to hold the whole picture.” “As a burned out therapist I need people to respect my work and when I become fearful to be called to my courage and to recognize the best of my intentions.” Many people spoke of needing to be listened to and to be engaged from a position of respect and genuine interest.

Summary

Through sociometric processing group members, group leaders and students of the various action methods come closer to a collective understanding of the values and norms which prompt the choices and rejections they make. They discover a rejection has usefulness, that it can be limit setting, delivered with directness and care; and, that the impulse to reject has visible and describable origins in their personal stories. It is far more difficult to recover from a rejection which is hidden in distancing untruth or the mask of politeness. Rejection can also lead to role relief and freedom from other's role expectations. There are cultural and social settings where one has been led to believe that popularity is of unparalleled high value. Persons can become engaged in lengthy searches for acceptance, inclusion and the perceived related benefits and security of high status. Sociometric processing dispels the myths of "star" and highlights the responsibilities to maintain the status quo associated with the star position. The processing also provides direction for those persons seeking access to roles which will expand their abilities, alert group members of the need for more practice opportunities and enrich their overall associations.

To engage in this investigation requires the ability to give attention and energy to a qualitative process which is inclusive. There are many directions to take which uncover truths connected to painful realizations. These are offset by the enormous hopefulness gained by understanding and addressing those changes which are able to carry whatever weighty agenda with which the group struggles. The leader holds the belonging of each group member in their consciousness and assures the continuation of that belonging through their actions. The group members seek, own and free their barriers to personal autonomy and self esteem. Through this process the interpersonal identity of each person broadens and deepens.

To absorb this process in one gulp is not our objective. We have laid paving stones and encourage you to discover paths which have the most meaning for you at the time. We appreciate knowing of new developments which can enrich this process for everyone and by no means consider this topic complete. We include e-mail addresses to facilitate contact with us.

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Donna Little, MSW, TEP dmlittle@interlog.com

ENDNOTES

1. Alton Barbour, Ann Hale: Edited correspondence via e-mail, March 16, 18, 2002 *Alton*: "All of these components are part of what I would call "group composition and structure". Spontaneity and values do not exist separate from the people who have them. So, who composes the group makes a difference, and how they organize and utilize the characteristics of the various group members also makes a difference. Some groups (because of who is in them and how they organize) have a greater potential for change than others. This same idea, if extended a bit, would/could affect the larger society. The second component, the "universal matrix" is a puzzler. It may be reasoning on a very abstract level that the universe is one big system which is undergoing change (dynamics) continually. Moreno did tell me once that he thought

psychodrama, sociometry and group psychotherapy were open systems which could admit new information as it became available. Meaning, systems should be able to change. It could be about some larger outside standards or criteria (the matrix part) for evaluating change. But “universal matrix” has no conceptual definition and certainly no operational definition that I’m aware of. *Reply from Ann E. Hale*, March 18, 2002: I have been reading *The Sociometry Reader* (1960) again, and all the refining “matrix” analysis of sociometric investigations began to hit the literature around 1947, with some applications of matrix algebra in the early 1950s. I think Moreno WAS wanting to lasso the word and put it with his cosmic, inclusive frame and probably came up with “universal matrix”. I believe Moreno was inviting people to focus in from the big picture, and not lose sight of the reality OF the big picture”. By way of further elaboration, Moreno referred to the “matrix of all identity” in his *Spontaneity Theory of Child Development*. It is possible that he was referring to the universal experience of “the matrix of all identity”.

2.J. L. Moreno, *Who shall survive? Foundations of sociometry, group psychotherapy and sociodrama*, 3 ed. Beacon, NY, Beacon House, 1978, p.115.

3. Ann E. Hale, *Conducting Clinical Sociometric Explorations*. Roanoke, VA, Royal Publishing Co., 1985, p.15-29.

4. Linnea Carlson-Sabelli, Hector Sabelli and Ann E. Hale, “Sociometry and sociodynamics” in *Psychodrama since Moreno* edited by Paul Holmes, Marcae Karp and Michael Watson. London, Routledge, 1994, pgs. 147-185.

5. Ann E. Hale, “Sociometric elements related to the “Healing Circle” as presented by John Mosher. *Journal of Group Psychotherapy, Psychodrama and Sociometry*. Vol. 40, no. 3, (1987) pgs. 115-118.

6. Ann E. Hale. “Individual and group exploration of the Harmonic-Conflictual Cycle” a paper presented at the 52nd Annual Meeting of the American Society of Group Psychotherapy and Psychodrama, (Baltimore, MD) 1994. Unpublished. 6 pages.

7. Stephen Josephs, *Psychodramatic Directing Style*, a Masters thesis, Antioch University, Charlottesville, Va, 1993, p. 9, 118. Stephen describes and gives a sample of a storyboard as a sequential charting of each segment of the action broken down into “scenes” and named events. He describes the storyboard as similar to a process used in film and television.

8. Jennie Jeffries, “The Processing”, Chapter 11 in *The Handbook Of Psychodrama*, Edited by Marcia Karp, Paul Holmes and Kate Bradshaw Tauvon. London, Routledge, 1998, pgs. 189-201.

9. To read further on central concern model, consult: Dale R. Buchanan, “The central concern model, a framework for structuring psychodramatic production” *Journal of Group Psychotherapy, Psychodrama and Sociometry*, vol. 33 (1980), pgs 47-62.

10. Ann Hale: I have noticed (and appreciated) that role names offered by persons who have trained in Australia and New Zealand are refreshingly worded to reflect context and are less apt to fall under the heading of “psychobabble”. For instance, “withdrawn group member” might be named “Sulky Sue” or the projector of unresolved issues onto others might be named “junk-yard dog”.

11. Donna Little explores group norms and group member expectations as part of the beginning stages of group formation. She has group members stand in a circle, and as a norm of importance to a group member is stated by him/her, other persons holding that norm as important take a step into the circle thereby indicating their agreement to the norm. Others remaining on the periphery of the group are invited to make statements or ask questions for further clarification. They may also state an objection to the norm.

12. Ann E. Hale, e-mail communication, April 17, 2000 responding to a discussion on the listserv "Grouptalk" in April, 2000. "The auxiliary ego accesses role images from numerous sources and utilizes their own expressive system even enlarging on that if the occasion calls for it. One definition of psychodrama I particularly like is, "Techniques of distortion under conditions of control." I understand de-roling as the closure process for all group members which clearly facilitates the end of the projection phase (the distortion phase). De-roling assists with restoring the images the group, protagonist, and audience members have of the person occupying the role of auxiliary ego to the on going reality of everyday life and a relinquishing of the separate reality of the psychodrama enactment. I do not believe that every person present has the same process for de-roling auxiliary egos. We have learned from Neurolinguistic Programming that some people are more charged visually, kinesthetically, auditorially, gustatorily and/or olfactorily. The projections taken on by the auxiliary ego have "worked" due to varying degrees of trance-like states in the group members. The director may be more in tune with the degree of trance active in the protagonist, but other group members, less keenly observed during a drama, may in fact be in need of de-roling a fellow group member. I believe this calls for a de-roling process which can "strike a number of notes": visual, kinesthetic, grounding in on-going reality, auditory. The auxiliary resists using any phrasing, intonation, word choice or delivery cues associated with the role. The mannerisms, gestures associated with the role are withdrawn from their current repertoire during the closure phase. Efforts, such as sharing, which allow group members and the protagonist to supplant previous experience of the person in role are encouraged. I have often used short psychodramatic enactments to allow an auxiliary ego to demonstrate differences in their own personal way of interacting in a scene. Part of the "control" in "techniques of distortion under conditions of control" is the promise to return to a grounding in reality, impacted and altered somewhat by the experience, but retrievable by self and other. I have come to dislike the practice of "brushing off" the role. I realize that it is an effort to "mark" the occasion for the group. Its primary usefulness is symbolic. I do not think it meets the broader needs of group members who have taken in an image of a person unconsciously and who may need facilitation to engage with the internalized projection and relinquish that."

13. Ann E. Hale, "Group Exploration of Act Hunger for Roles of High Value" in *Conducting Clinical Sociometric Explorations*. Roanoke, VA, Royal Publishing Co., 1985, p.193-194.

14. See endnote # 11.

15. Consult J. L. Moreno *Who Shall Survive: Foundations of Sociometry, Group Psychotherapy and Sociodrama*. 3ed. Beacon, NY, Beacon House, 1978, p. 57, 531, as well as Patricia Steinberg and Antonina Garcia. *Sociodrama: Who's in your shoes*. 2 ed. Westport, CT, Praeger, 2000.

16. Peter Pitzele, *Scripture windows: towards a practice of bibliodrama*. Los Angeles, Torah Aura Publications, 1998.

17. David A. Kipper, "The differential effect of role playing conditions on the accuracy of self-evaluation", in *Journal of Group Psychotherapy, Psychodrama and Sociometry*. Vol. 41, no 1 (1988) pgs. 30-35.

18. Jonathan Fox, "The Multi-model Actor" in *Acts of Service: Spontaneity, commitment, tradition in the nonscripted theatre*. New Paltz, NY, Tusitala Publishing, 1986. Also reference the unpublished paper by Ann E. Hale, "The Sociometry of Company Life" a paper presented at the International Playback Theater Conference, Christchurch, New Zealand, January 18-20, 1994. 18 p..
19. Adaline Starr. *Psychodrama: Rehearsal for Living*. Chicago, Nelson-Hall, 1976.
20. Ann E. Hale, "The sociometry of social chaos" in *Sociodrama: who's in your shoes*. 2ed. Patricia Sternberg and Antonia Garcia. Westport CT, Praeger, 2000, p. 225-227.
21. Ann E. Hale, (1985) "The double-bonding paradoxical role reversal" in *Conducting Clinical Sociometric Explorations*, Roanoke, VA, Royal Publ. Co., p.94.
22. Ann E. Hale (1985) "Reflective Listening" in *Conducting Clinical Sociometric Explorations*, p. 95.
23. Richard Chasin, Laura Chasin and Sandra Garfield, "Processing a Psychodrama", A paper presented to the 51st Annual Meeting of the American Society of Group Psychotherapy and Psychodrama (Washington, DC) April, 1993, 5 pages.
24. Readers may find especially helpful the following work: Barbara Guest. *Many doors: integrating knowledge with practice in psychodrama*. Toronto, Toronto Centre for Psychodrama and Sociometry, Director's Project, 1999. 21 pages.
25. Linda C. Frick, "Role Diagram of the Psychodrama Director" in *Conducting Clinical Sociometric Explorations* by Ann E. Hale. Roanoke, Royal Publishing Co, 1985, pgs. 131-136.
26. Ann E. Hale, *Conducting Clinical Sociometric Explorations* Roanoke, VA, Royal Publ. Co, pgs. 102-104, 137.
27. Alton Barbour, Ann Hale correspondence. E-mail, February 20 and 22, 2002. See endnote 1.

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(Endnotes may be found on pages 16-19)

APPENDIX I

Guide to Note-taking in Preparation for Sociometric Processing

Dividing your note pad into sections can help you to organize information in order to find it quickly for reference later. You may want to reserve an entire page for sociograms, particularly if you want to make notes of the process of protagonist/theme selection, choices for director or group leader, and the sociograms of the action event. For a protagonist centered session I keep the top portion of the first page for sociograms and for a sociometric cycle template. Also at the top of the page I note any group contracts or contracts between director and major actors. The rest of the pages are separated into two columns. The left side of the note pad is for following the sequence of the action, major scenes and choice points, similar to a "story board" used in videotape productions. The right side I keep for my comments, and questions.

Examples of the kinds of comments I may wish to refer back to are:

- "I wouldn't have chosen him for the role. His voice is very weak. The scene is about being overpowered by a person in authority.."
- The director has noticed people moving around. Hasn't asked about it.
- I wanted that role! I was right he chose Melanie again. Always Melanie for these other women roles.

I keep a small notepad of diamond of opposites (quarter page of 8 ½ x 11 sheet), and use those to record my pull to/pull not to information, as well as the perceptions I have about the strength of others internal pulls relative to choice points during the action. For example:

- My perception of the director's pull to push for catharsis, pull not to push for catharsis.
- My pull to share from a deeper level, pull not to share from that level
- My perception of his pull to take the role, not take the role

I clip these notes to my note pad and refer to them during the processing. I can also check out my perceptions one on one if there is not time to check my perceptions during the processing session.

Note-taking for the group's official record

Maintaining a record of who has opportunities to experience which roles, and the frequency of each individual group members access to roles may become part of the official record. The data sheets for role taking over time are generally usefully for tabulating. The confidentiality of records needs to be considered. In training groups, where the attendance changes from group event to group event may suggest that the record omit content and simply record the role. Group leaders are ultimately responsible for the confidentiality of their records. There may be a need for the group to follow a specific routine which safeguards records from group session to group session. If the group has occasion to work in sub-groups, there needs to be an understanding that role access is a group wide concern and the data will be part of a public record.

There are times that a group is investigating an issue over time, completing a composite data sheet from group session to group session. One example of this is the composition Diamond of Opposites of the Pull to be vulnerable in this group and pull not to be vulnerable in this group. Also, the pull to show competence in this group and pull not to show competence in this group. An official record of shifts following a particular session is maintained by the group's designated note taker and posted for the group members. A group may also choose to identify shifts and changes in their pull to be protagonist, or changes in their position in the group relative to the sociometric cycle. A sample of notes is attached to this appendix.

Note-taking specifically for the director

The director may take a moment at the start of a session and request a note-taker monitor the action for specific areas of interest to the director for follow-up at the close of the session.

APPENDIX II

The Use of Videotape for Review Before and During Processing Sessions

Whether a video camera is set at a wide angle and left unattended or a camera person is used, having access to a videotape for review is an enhancement of the training process. While a protagonist may have an interest in reviewing the videotape we believe there is sufficient reason to wait and allow the protagonist's own memory selection processes to work and settle any unresolved issues related to the work. They may wish to be present for the processing and view selected segments. Of particular usefulness to us has been a style of processing using videotape review introduced by Laura and Richard Chasin and Sandra Garfield (1992) which assists students of the method in identifying the belief systems which inform their director and directors being able to refer to these when making their process statements.²³ The process which we like to emulate is as follows:

- 1) Group members in a training setting are asked to identify belief systems or theories which inform their directorial interventions.
- 2) Small groups are formed, organized on the basis of sub-groups holding similar belief systems. Their task following a psychodrama will be to identify three moments they wish to have discussed in the larger group.
- 3) Next there is a warm-up for protagonist, protagonist selection and subsequent psychodrama which is videotaped. (See set up instructions below.) Sharing follows the psychodrama but is *not* videotaped.
- 4) Small groups meet and make known their selections for videotape review and discussion.
- 5) During a break the moderator of the processing selects 3-4 moments overall and finds the exact settings on the videotape. A "stop-action" replay is used, inviting people to make a soliloquy or pose questions related to these moments. Participants are cautioned to use language which identifies their belief system and to speak directing from their own frame of reference. The director makes the last comment before moving on to another moment. Once this process is completed the protagonist, if present, makes a final comment as well.

We especially appreciate this process for its potential for broadening the scope of the role of director and for enhancing the opportunities for beginning directors to bring their expertise in other fields to the training setting.²⁴

Set-up of video equipment

Video camera and tripod with wide screen capability, low light capability, battery pack, and numbered screen sequencing capability. *Set number sequencing to zero at beginning of taping.*

External flat to the floor mike to pick up wide range of sound with about 24 ft. Cord

TV monitor and appropriate cables for videotape playback. Place the monitor facing the audience

Rolling cart is useful to quickly move equipment out of the way during scenes involving confrontation and lots of physicalization.

If you hook the camera's cable to the tv monitor, turn the monitor on and face the monitor to the group, you can set the number sequencing mechanism for "display" thereby giving group members the capability of noting the exact reference for videotape replay purposes.

Place the external mike in the stage area close to the audience and tape the cord to the floor to alert audience and persons on stage to its whereabouts. The external mike plugs into the camera so you need enough cord length to reach the camera. The external mike is important as the video camera is necessarily as far back as possible from the action in order to capture the entire stage area. This distance affects the pick-up capability of the camera's internal mike.

If possible have the videotaping be unobtrusive, preferring a space behind seated group members. If a camera person is used the person can occasionally use the zoom to capture expressions and to scroll the audience. At moments when all group members are involved the camera can be set on its widest angle. The group needs to be instructed to note the video sequencing number in their notes when they want to reference this later. The director can make an arrangement with a group member and cue him/her when they want a specific moment during the drama referenced.

Use of the Process to Highlight Significant Sociometric Moments

We consider the following moments to have significance for sociometric processing:

- Any selection processes: choice of agenda, choice of protagonists, choice of directors, choice of auxiliary egos and exploration of the specific wording of criteria related to the selections which are made
- The director's sociometric expansiveness: ways he/she manages group size
- Breaking or adhering to group norms: evidence of the group's values in action
- The presence of act hunger and solutions which address this during the action: facilitation of group members into and out of roles
- Declining roles: impact on the work and on the group sociometry
- Presence of themes of inclusion/exclusion in both group dynamics and content of the work (parallel process)
- Moments when engaging in an actual sociometric procedure is an option in the exploration of an issue: for example, use of social atom exploration, a diamond of opposites or an encounter
- Moments when sociometric issues present in the group are visible and indicate a need for group-wide intervention
- Moments indicative of placement on the sociometric cycle, major transitions through quadrants or fluctuations which may be mapped on the harmonic/conflictual cycle

When these moments are reviewed using the videotape as a warm-up to the experience for the group we ask key players to speak about what was true for him/her. These elaborations prove both useful to those giving them and serve the purpose of demonstrating to the whole group the benefits of psychodramatic explorations for more than the principle protagonist. These soliloquies may clarify and settle an issue or open new concerns requiring further exploration in the group. The moderator has the role of highlighting the various choices; however, each group member shares in the leadership and the facilitation of issues brought before the group.

Appendix III

A: Checklist of Preparations which may be made prior to a Sociometric Processing Session

Whole Group Data

Sociograms (p.30)

- 1) Protagonist Selection (including choices for other group centered events)
- 2) Sociograms of the action event, including choices for roles, family constellation, work teams, etc.
- 3) Director selection process
- 4) Theme selection for sociodramatic events; text selections for bibliodrama; actor selection in Playback Theater

Composite Diamond of Opposites related to central concerns (p.28, 58)

Sociometric cycle of group member's positioning related to protagonist role, director role, a specific issue (p.32)

Harmonic-Conflictual cycle related to each person's current feeling of connection to the group (p.35)

"Storyboard" of sequence of events of the work being processed

Data sheets for tracking access to roles over time (p. 52-53)

Individual Group Member Data

Notes (p. 21)

Auxiliary Ego Role Choice data sheet for the session, filled out (p.50-51)

Individual diamond of opposites relative to issues experienced during the session: (1) choice of protagonist or agenda item; (2) choice for director; (3) whether to have director direct you some time in the future; (4) pull to take, not take a role; etc (p.28)

Information to be added to the group's composite data sheets : to show vulnerability, competence, to bring issues before the group, etc.(p.28)

Group Member Role Diagram (p.49)

Director

Perceptual guess about group members' choice of him/her to be the director (p.25)

Diamond of opposites: choice for director (pull and push scales) (p.25)

Diamond of opposites (perception): being chosen by group members to direct him/her at some time in the future (p.28)

Role diagram of director function (pages 37-48)

Diamond of opposites: accepting group members performance in role (p.28)

Sociometric cycle: the protagonists themes or issues as they relate to the quadrants and crossover places (p.32)

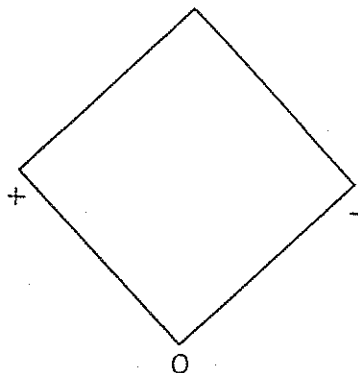
Protagonist

Review reflections and prepare any information which may be requested.

Identify reasons for choosing specific group members for roles: word the criteria on which you made choices for various auxiliary egos/ your director (p. 50-51)

What is your estimation of where this drama fits in the sociometric cycle of your personal journey? Your journey in this group (p.32)

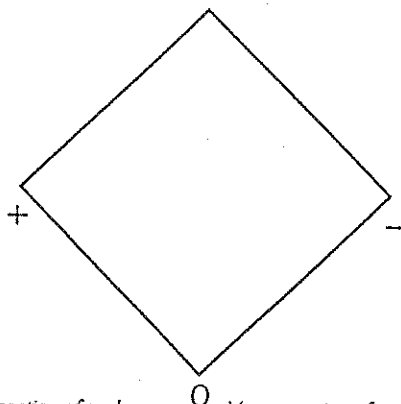
Appendix III. B Useful Diamond of Opposites Relating to Directors



Pull to direct if asked

Pull not to direct if asked

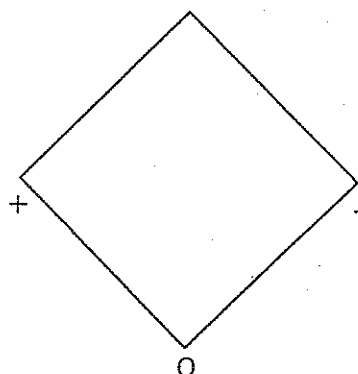
**COMPOSITE GROUP DIAMOND OF OPPOSITES;
DIRECTOR CHOICE (DIRECTOR'S PERCEPTION)**



My perception of each group member's pull to have me direct this protagonist

My perception of each group member's pull not to have me direct this protagonist

**COMPOSITE GROUP DIAMOND OF OPPOSITES;
DIRECTOR CHOICE (GROUP MEMBER DATA)**

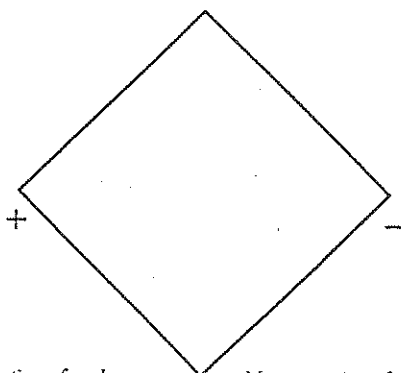


My agreement with protagonist's choice of this director

My lack of agreement with protagonist's choice of this director

← COMPARE →

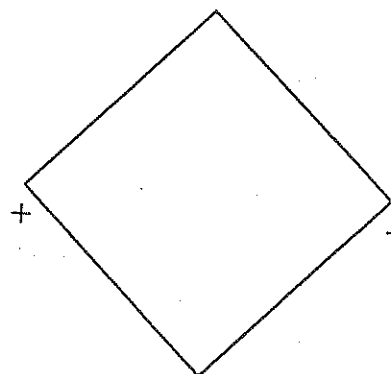
**COMPOSITE GROUP DIAMOND OF OPPOSITES;
DIRECTOR'S PERCEPTION OF GROUP MEMBER'S
WILLINGNESS TO HAVE HIM/HER DIRECT THEM AT
SOME POINT IN THE FUTURE**



My perception of each group member's pull to ask me to direct him/her in the future

My perception of each group member's pull not to ask me to direct him/her in the future

**COMPOSITE GROUP DIAMOND OF OPPOSITES;
GROUP MEMBER DATA FOR HAVING THIS DIRECTOR DIRECT
HIM/HER AT SOME POINT IN THE FUTURE**



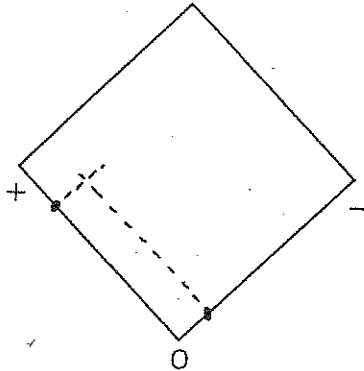
My pull to ask this director to direct me at some point in the future

My pull not to ask this director to direct me at some point in the future

← COMPARE →

Appendix III. B Useful Diamond of Opposites Relating to Directors

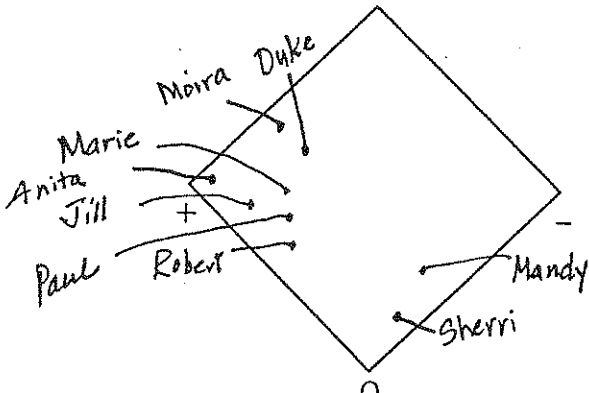
SAMPLE



Pull to direct if asked

Pull not to direct if asked

COMPOSITE GROUP DIAMOND OF OPPOSITES; DIRECTOR CHOICE (DIRECTOR'S PERCEPTION)

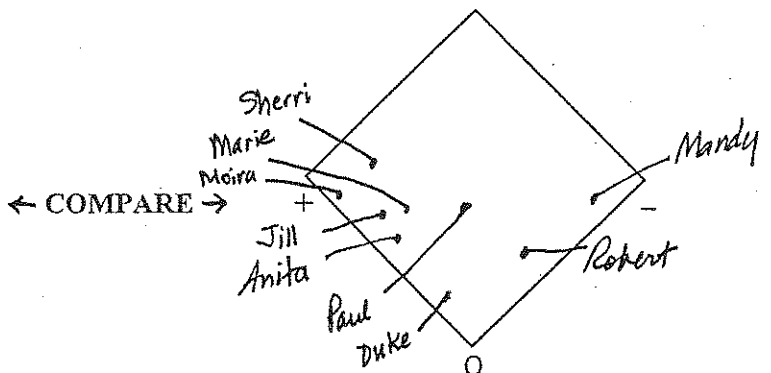


My perception of each group member's pull to have me direct this protagonist

My perception of each group member's pull not to have me direct this protagonist

(Phil to direct Paul)

COMPOSITE GROUP DIAMOND OF OPPOSITES; DIRECTOR CHOICE (GROUP MEMBER DATA)

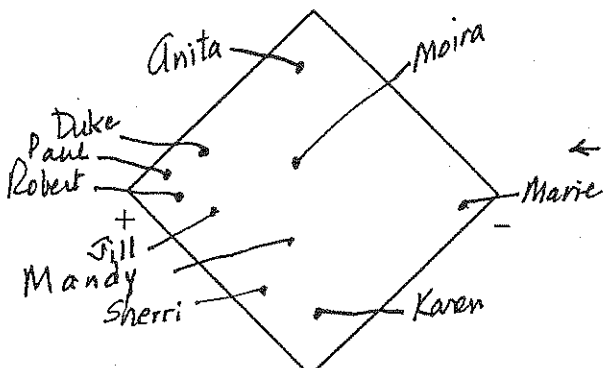


My agreement with protagonist's choice of this director

My lack of agreement with protagonist's choice of this director

(Phil to direct Paul)

COMPOSITE GROUP DIAMOND OF OPPOSITES; DIRECTOR'S PERCEPTION OF GROUP MEMBER'S WILLINGNESS TO HAVE HIM/HER DIRECT THEM AT SOME POINT IN THE FUTURE

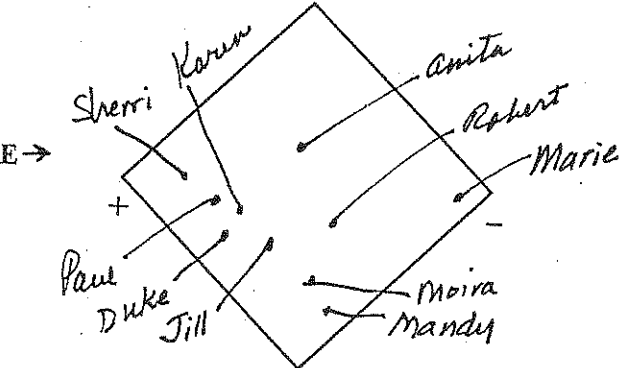


My perception of each group member's pull to ask me to direct him/her in the future

My perception of each group member's pull not to ask me to direct him/her in the future

Phil's perception

COMPOSITE GROUP DIAMOND OF OPPOSITES; GROUP MEMBER DATA FOR HAVING THIS DIRECTOR DIRECT HIM/HER AT SOME POINT IN THE FUTURE



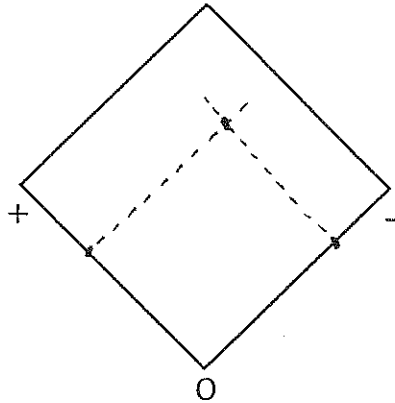
My pull to ask this director to direct me at some point in the future

My pull not to ask this director to direct me at some point in the future

(Group contemplating Phil as dir.)

Appendix III. B and C. Diamond of Opposites

Instructions for entering data and identifying the co-existing opposites in the phase space, ascertaining degree of dominance



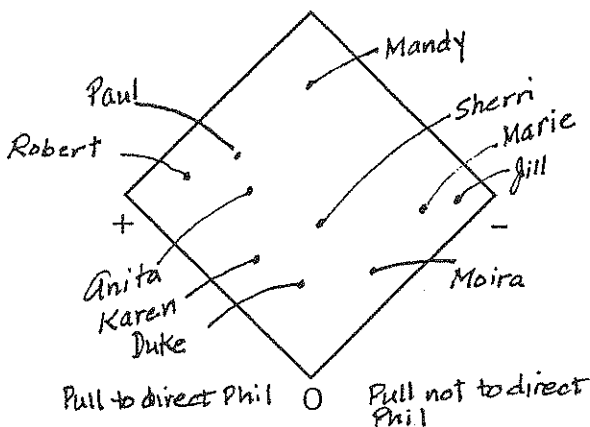
1. Indicate on the ascending line to the left and the right of the **O** a mark which indicates the strength of the intensity of the pull you experience as you contemplate the subject of the diamond.
2. Find the point within the body of the diamond where the two points intersect by (1) first running your pencil from the mark on the left side upwards into the box area and *parallel to the line* on the right side of the diamond until (2) it would intersect with another line drawn from the mark on the right side into the box area and also drawn parallel to the line on the left side. (I assure you it is easier to do this than to describe *how* to do this. You can check to see if it is correct by noticing that all angles end up being 90 degrees.

Composite group data entered on the diamond --- actual

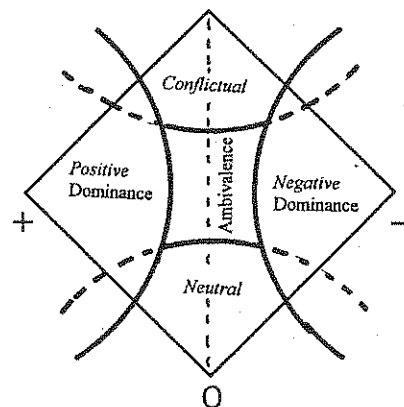
Group members locate on a diamond the point where the two points intersect. They make a small mark and then draw a line from the mark out to the margin and write their name. All the group members enter their data which then gives the group information about where group members stand on a particular issue.

Composite group data entered on the diamond --- perceptual

One group member makes perceptual guesses about all other group members' pull to choose/not choose, locating on a diamond the point where the two points intersect. They make a small mark and draw a line from the mark out to the margin and write the group member's name. Once completed the person can compare their perception with data supplied by each person on an individual or composite diamond.

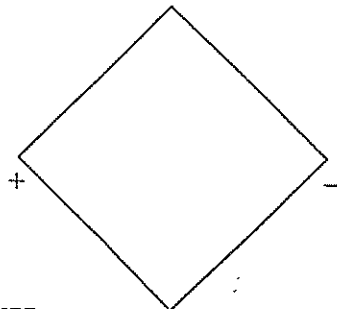


Example: Composite Group Data

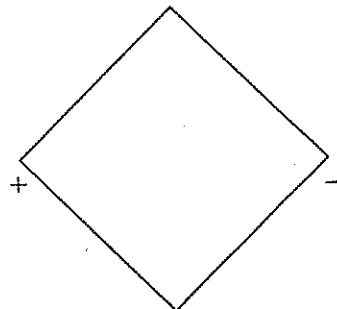


Indication of areas of dominance within the diamond of co-existing opposites

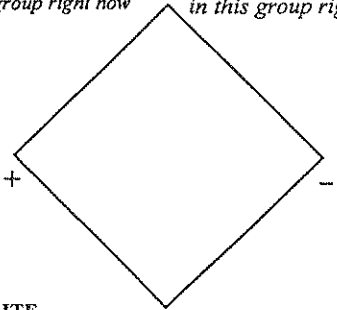
Appendix III. C. Useful Diamond of Opposites Relating to Group Members



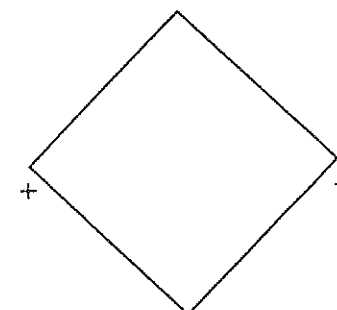
COMPOSITE
My pull to show vulnerability in this group right now ○ *My pull not to show vulnerability in this group right now*



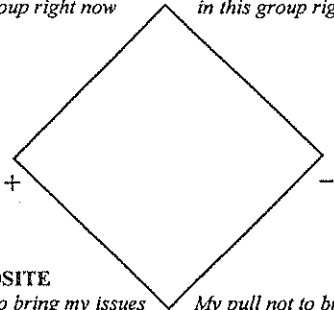
My pull to be involved in group decision-making now ○ *My pull not to be involved in group decision-making now*



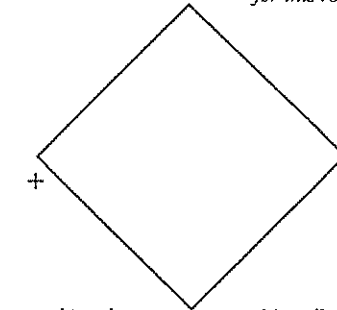
COMPOSITE
My pull to show competence in this group right now ○ *My pull not to show competence in this group right now*



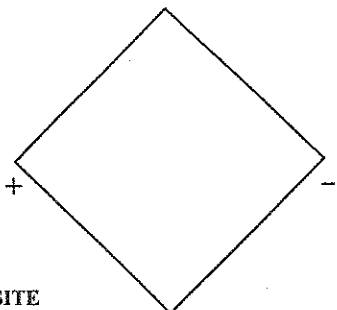
My pull to show eagerness for this role ○ *My pull not to show eagerness for this role*



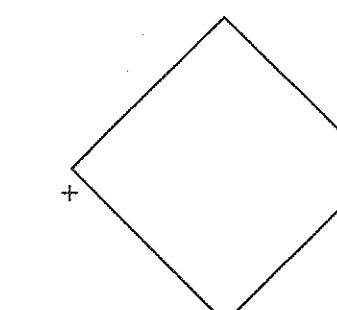
COMPOSITE
My pull to bring my issues to the group right now ○ *My pull not to bring my issues to the group right now*



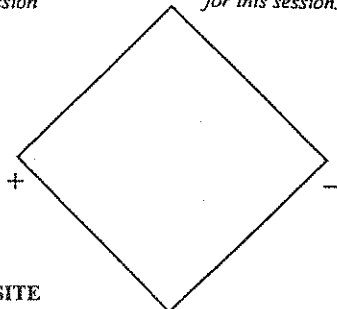
My pull to accept this role ○ *My pull not to accept this role*



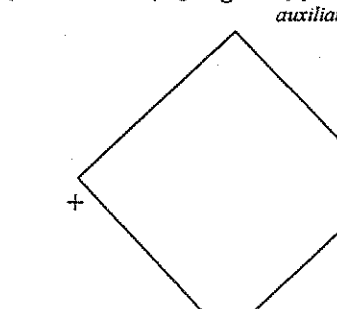
COMPOSITE
My pull to be the protagonist for this session ○ *My pull not to be the protagonist for this session.*



My pull to replace an auxiliary ego ○ *My pull not to replace an auxiliary ego*



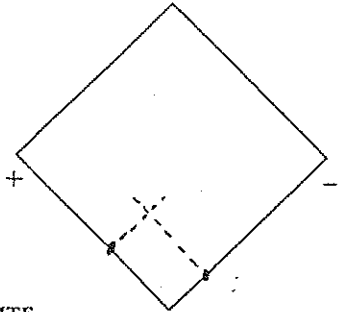
COMPOSITE
My pull to be identified with the high status sub-group ○ *My pull not to be identified with the high-status sub-group*



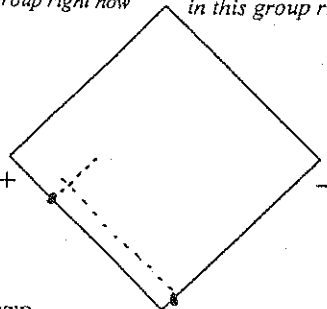
My pull to warm up deeply during this drama ○ *My pull not to warm-up deeply during this drama*

Appendix III. C. Useful Diamond of Opposites Relating to Group Members

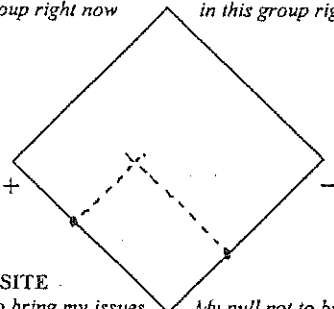
SAMPLE



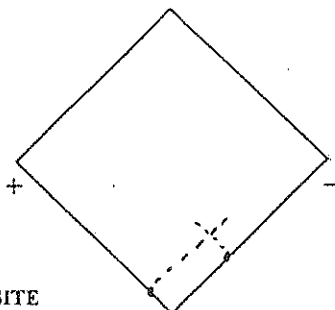
COMPOSITE
 My pull to show vulnerability in this group right now My pull not to show vulnerability in this group right now



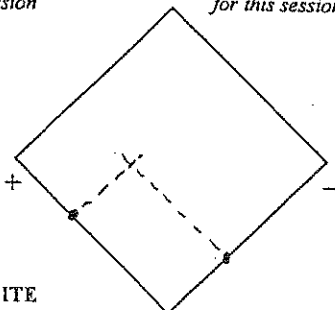
COMPOSITE
 My pull to show competence in this group right now My pull not to show competence in this group right now



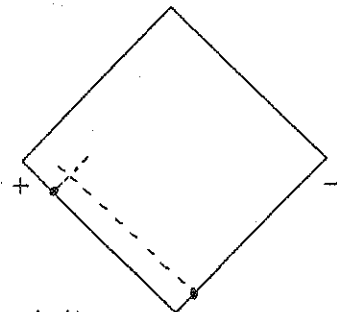
COMPOSITE
 My pull to bring my issues to the group right now My pull not to bring my issues to the group right now



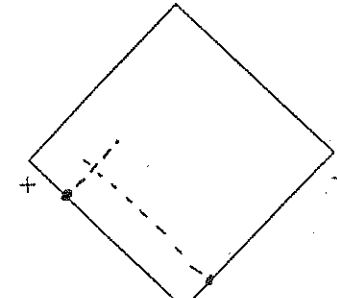
COMPOSITE
 My pull to be the protagonist for this session My pull not to be the protagonist for this session.



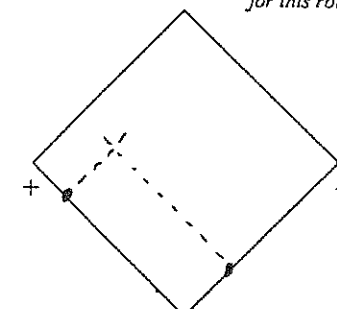
COMPOSITE
 My pull to be identified with the high status sub-group My pull not to be identified with the high-status sub-group



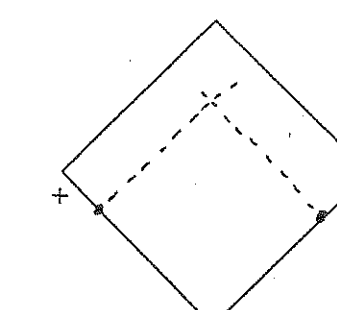
My pull to be involved in group decision-making now My pull not to be involved in group decision-making now



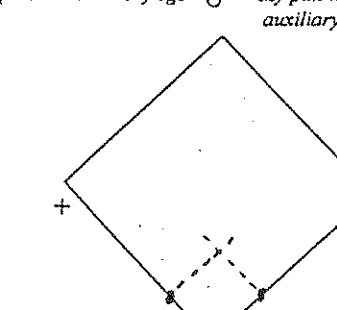
My pull to show eagerness for this role My pull not to show eagerness for this role



My pull to accept this role My pull not to accept this role



My pull to replace an auxiliary ego My pull not to replace an auxiliary ego



My pull to warm up deeply during this drama My pull not to warm-up deeply during this drama

Appendix III. D. Sociograms

Sociogram of the Choice Process to Establish Agenda, including protagonist selection process if any

Sociogram of Director selection process

Sociogram for Auxiliary Egos

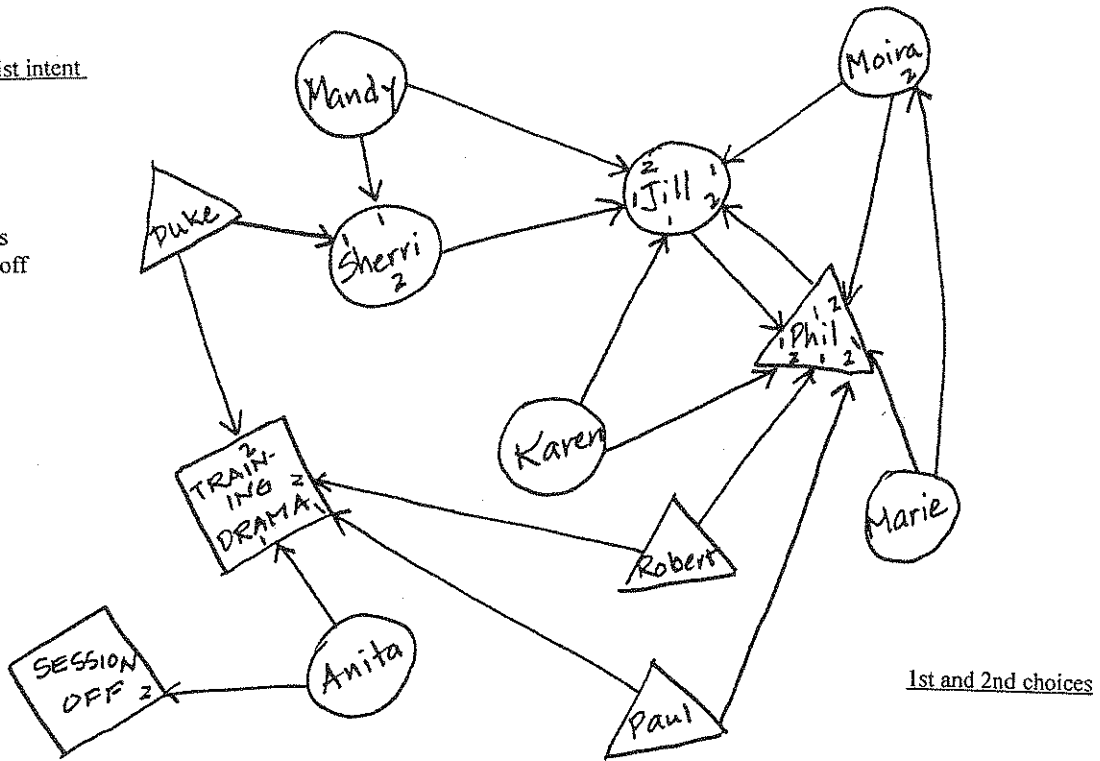
Appendix III. D. Sociograms
S A M P L E

Declared Protagonist intent

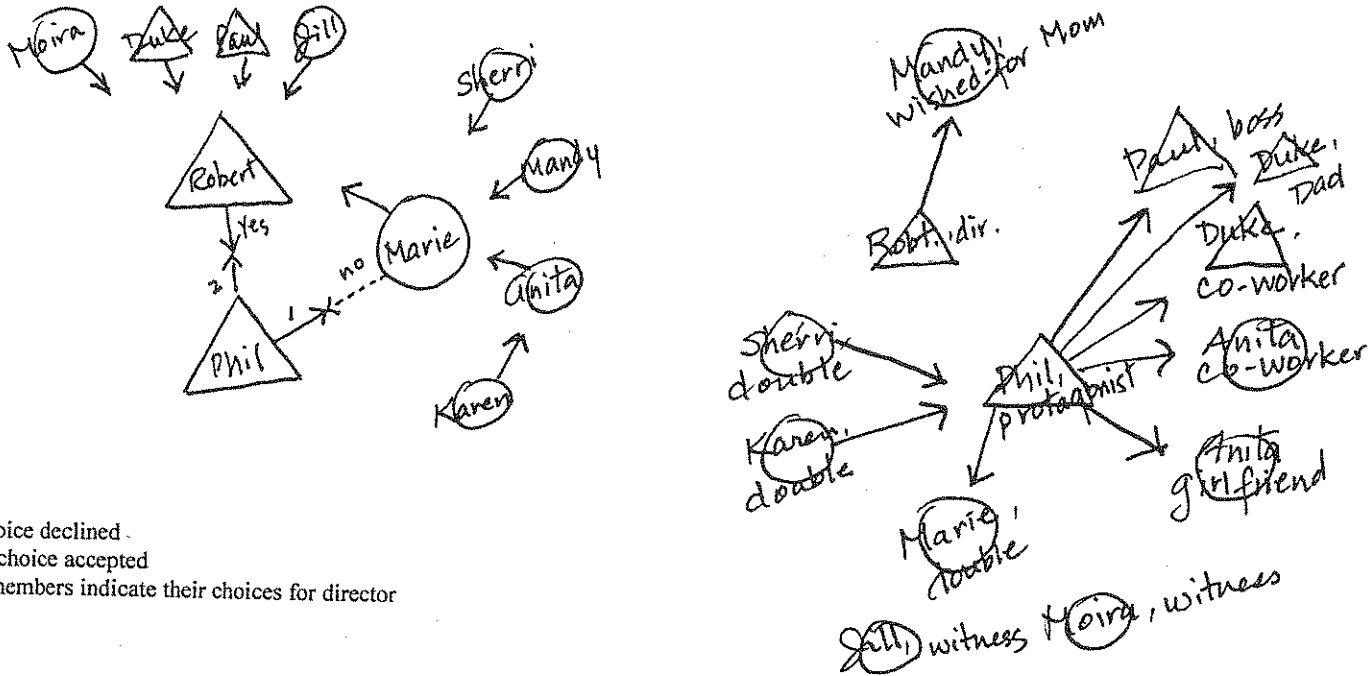
Jill
Phil
Sherri

Other options

training dramas
taking session off



Sociogram of the Choice Process to Establish Agenda, including protagonist selection process if any

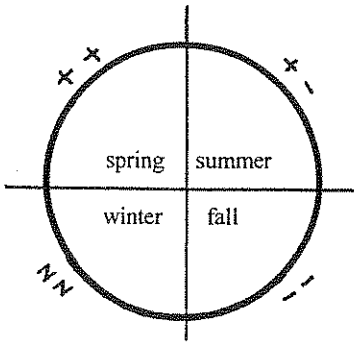


First choice declined.
Second choice accepted
Group members indicate their choices for director

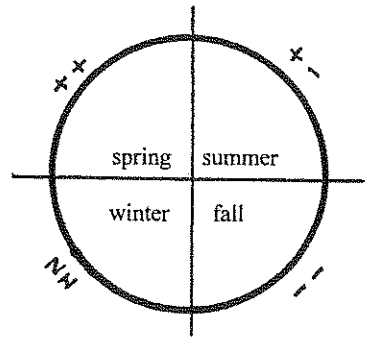
Sociogram of Director selection process

Sociogram for Auxiliary Egos

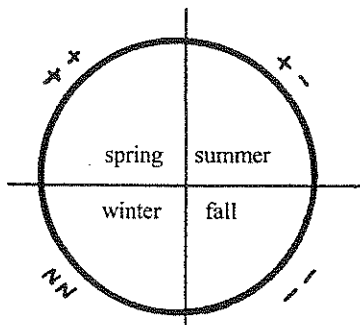
Appendix III. E. Sociometric Cycle Templates



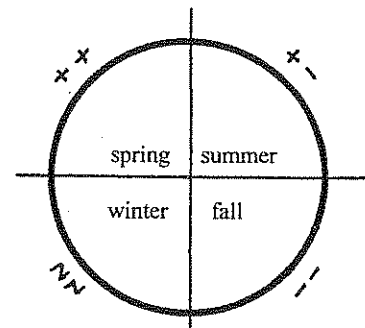
My position in this group right now



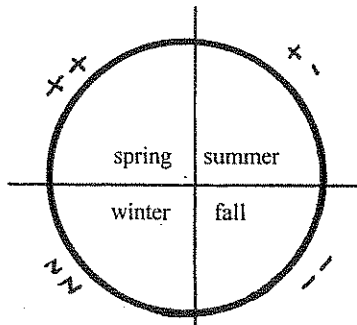
Composite: All group members in relation to the cycle



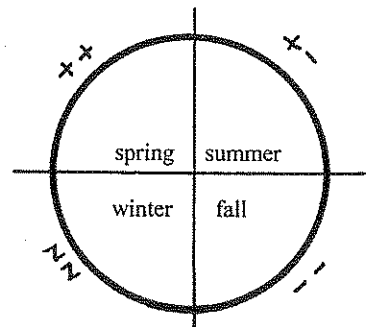
My position in relation to leading/directing the group



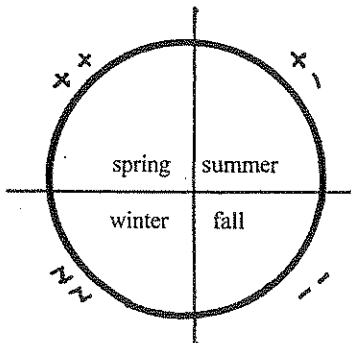
Protagonist's themes/issues related to the cycle



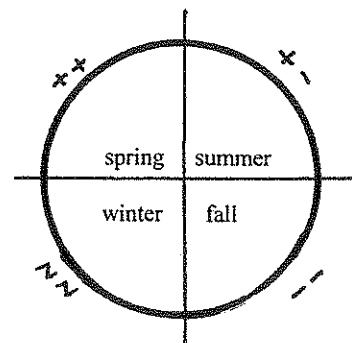
My position in relation to being protagonist



Progression of the drama as viewed through the cycle



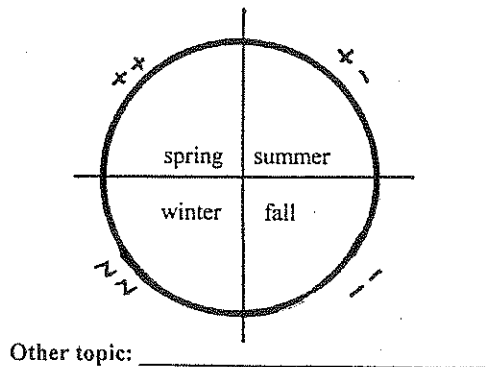
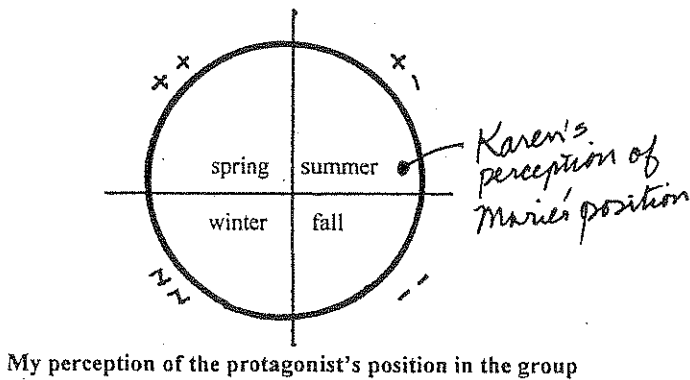
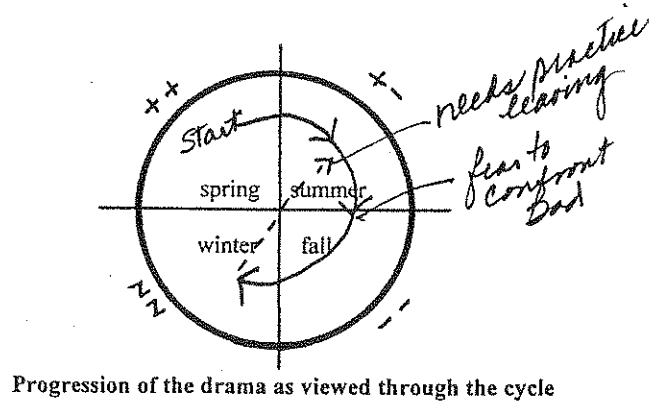
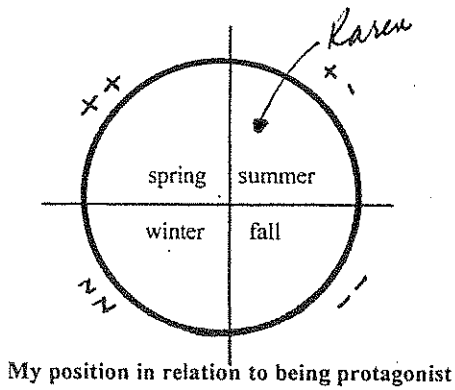
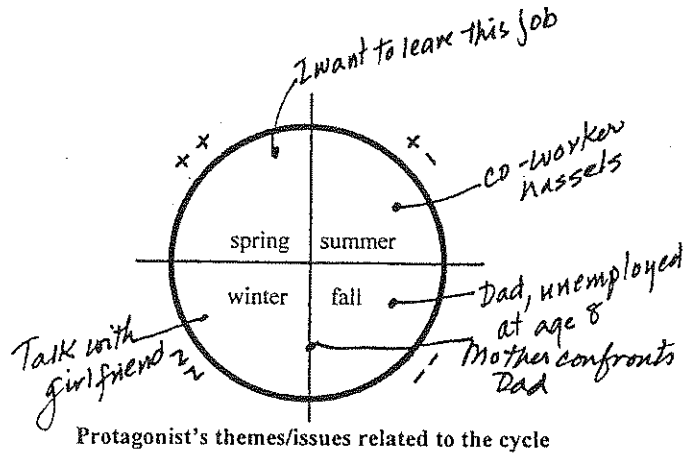
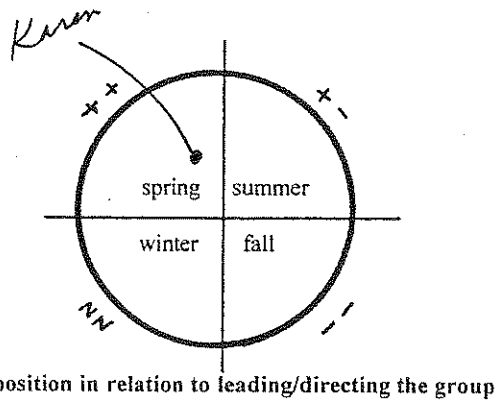
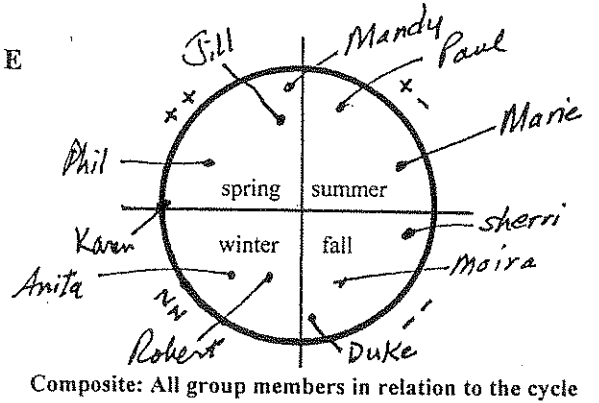
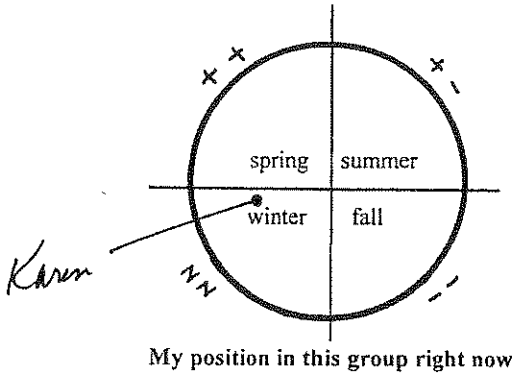
My perception of the protagonist's position in the group



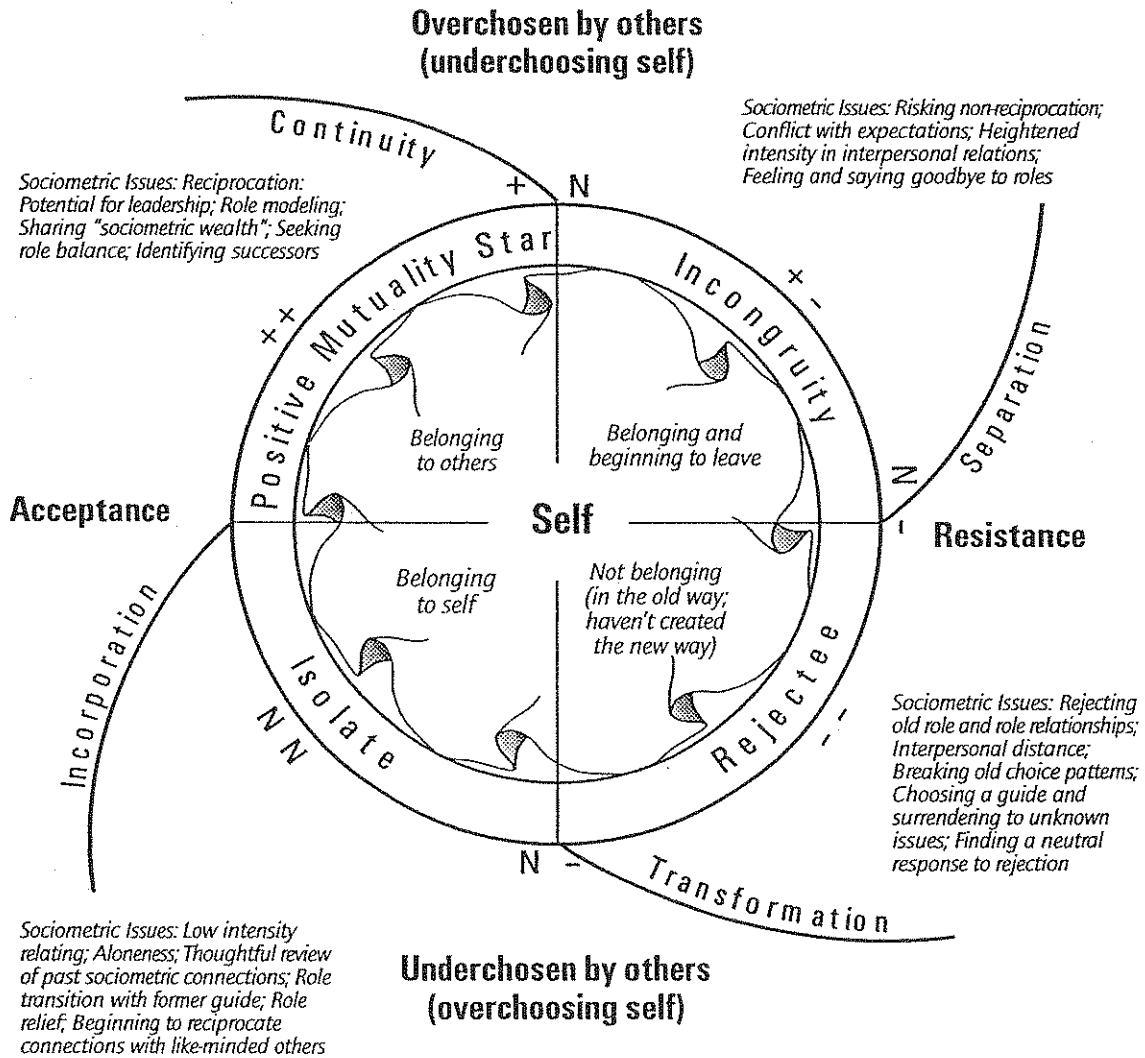
Other topic: _____

Appendix III. E. Sociometric Cycle Templates

SAMPLE

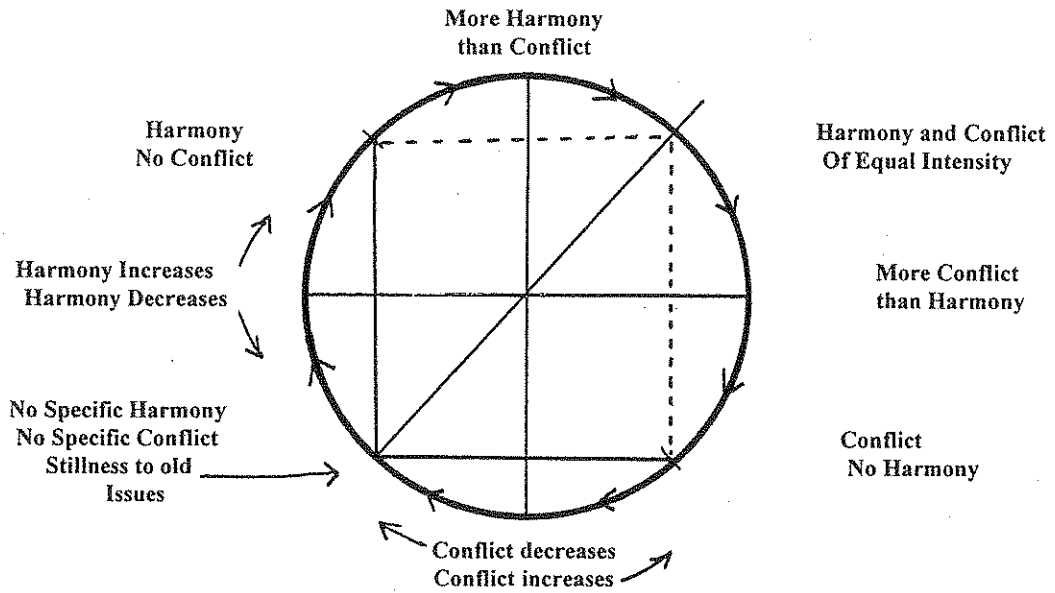


The Sociometric Cycle

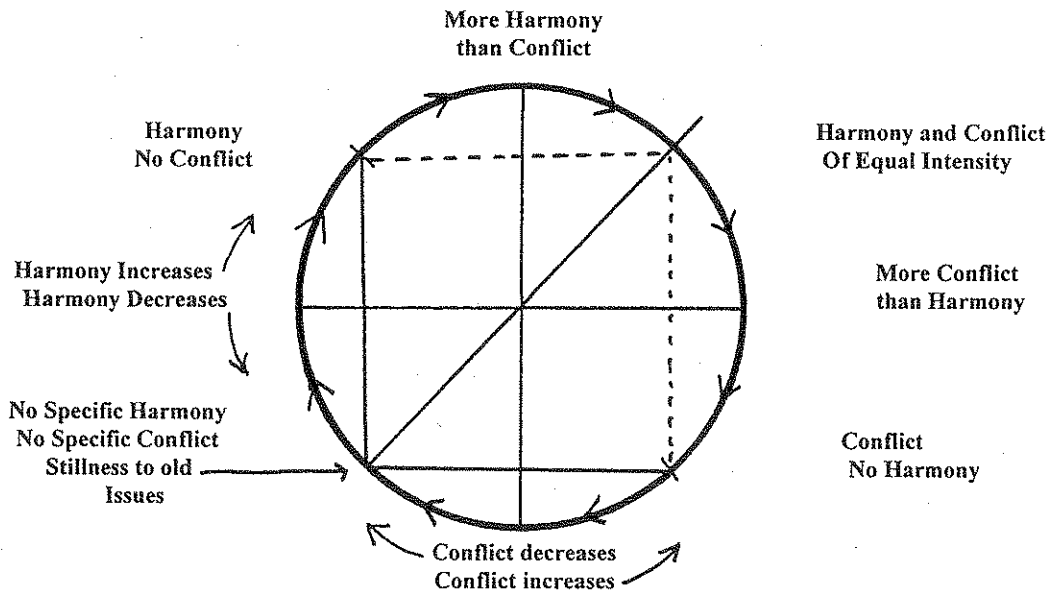


Sociometric Cycle (© Ann E. Hale, 1987) with elements from John Mosher's
 Healing Circle Mandala #2 (© John Mosher, 1987)
 annehale@swva.net

Appendix III. F. Harmonic-Conflictual Cycle Templates



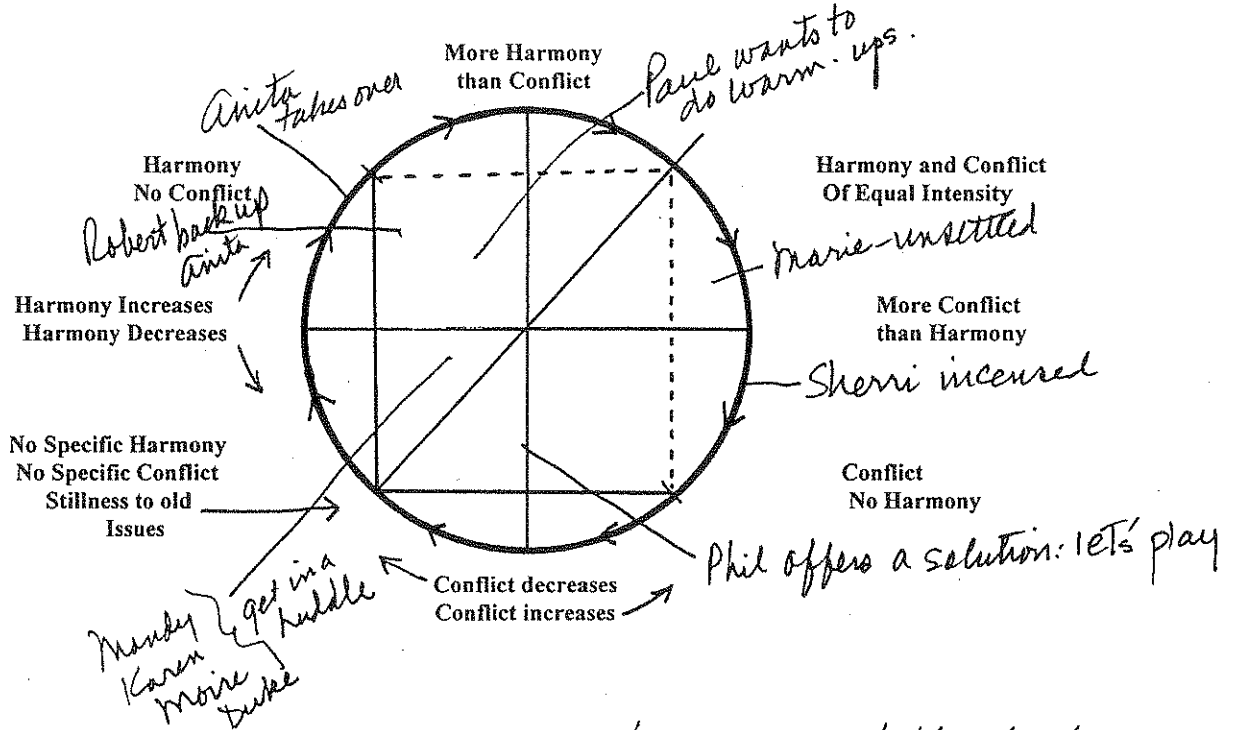
A. Plotting Moments in the Group History related to: _____



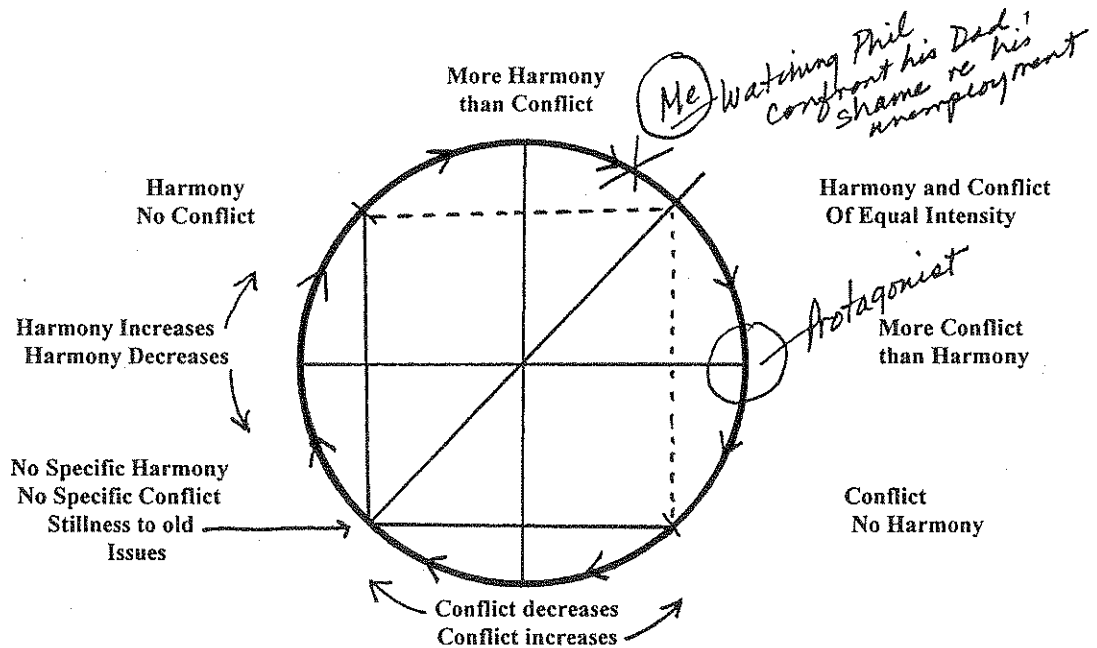
Plotting Moments in the Drama as I perceive it impacted (a) *Me* (B) *the protagonist*

Appendix III. F. Harmonic-Conflictual Cycle Templates

SAMPLE



A. Plotting Moments in the Group History related to: leader unexpectedly absent



Plotting Moments in the Drama as I perceive it impacted (a) Me (B) the protagonist

Appendix III. G. Role Diagram Templates

Role diagramming notation

_____ † _____	feels more positive now	
_____	feels positive now	
_____ - _____	feels less positive now	
----- - -----	feels less negative now	BLACK INK
-----	feels negative now	
----- † -----	feels more negative now	
* * * * *	indifferent	
.....	neutral	
.....	unexamined	

The notation provided here is for indicating the kinds of feelings connected to role interactions. A line is drawn using this notation from the person to the role name. It is suggested for use when reporting data in printed sources which appear only in black and white print. Participants are encouraged to experiment with using color to indicate their feelings when they are able to do so.

The ellipse is used to contain the role name. A broken line used in the drawing of the ellipse indicates a "no longer active role", and a dotted line is used in the drawing of the ellipse to indicate a role which has been missing from the role repertoire. The complete line indicates an active role.

If you have difficulty narrowing down the number of feelings associated with the role, check to see if you can break down the role name into component parts. Blanks have been included for your additions.

To read further consult *Conducting Clinical Sociometric Explorations* by Ann E. Hale, Roanoke, VA, Royal Publ., 1985, pp. 113-142.

Appendix III. G. Role Diagram of the Director Function by Linda C. Frick²⁵
 Section 2. Producer Function (4 pages)

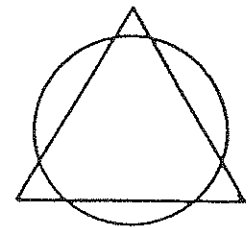
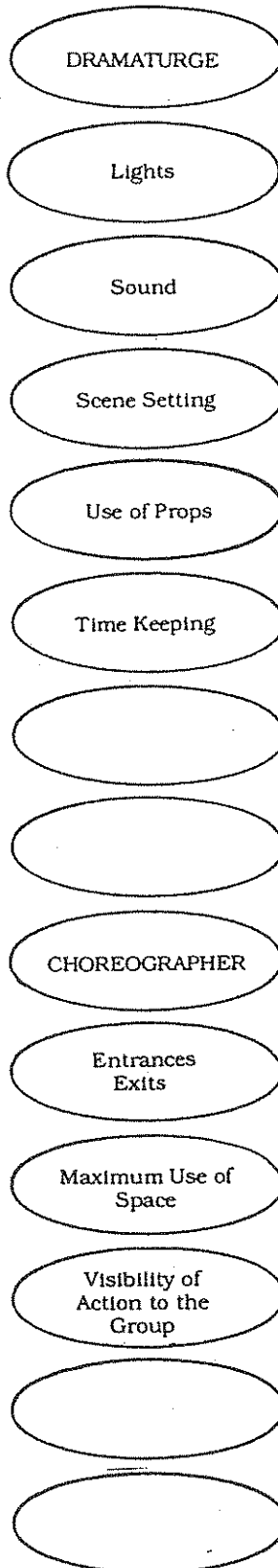
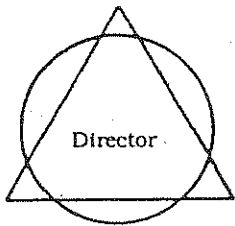
How I feel about myself in these roles:

- Perceptual Diagram
- Actual Role Diagram

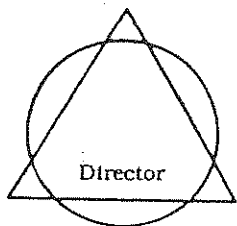
- How I
- Auxillary ego
 - Protagonist
 - Group Member
 - Trainer

feel about:

In role of Director.

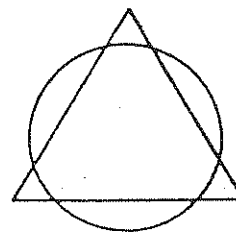


How I feel about myself in these roles:

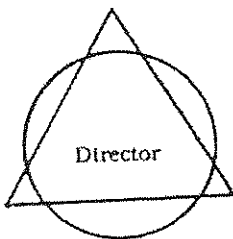


- PLAYWRIGHT
- Finding and Following Cues
- Build Protagonist's Story in Common Grp. Experience
- Moving from Periphery to Center
- Flow of Drama
- Aesthetic Quality
- Use of Comic Relief
- Involvement of Group in Production
- Closure of Scenes
- Tying scenes Together into a Whole
-
-

How I feel about the Director in these roles:



How I feel about myself in these roles:



TECHNICIAN Directing

Role Reversal

Double

Mirror

Soliloquy

Surplus Reality

Role Diagram

Action Sociogram

Empty Chair

In Situ Encounter

Warm-up Exercises

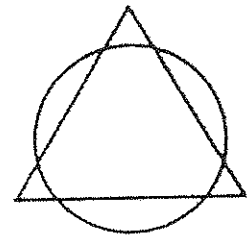
Self Presentation

Directing Co-Protagonists

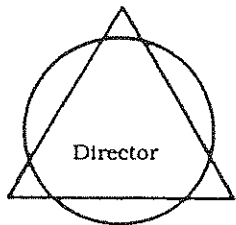
Following Rules of Psychodrama

Utilizing Protagonists' Symbols

How I feel about the Director in these roles:

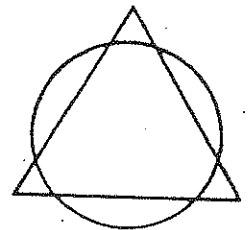


How I feel about myself in these roles:



- TECHNICIAN:
Adjunctive
Methods
- Sociodrama
- Hypnodrama
- Dream Drama
- Axiodrama
- Bibliodrama
- Playback
Theater
- Living
Newspaper
- Magic Shop
- Role Plays
-
-

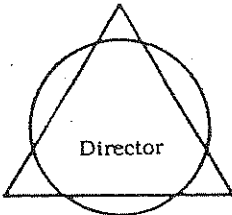
How I feel about the Director in these roles:



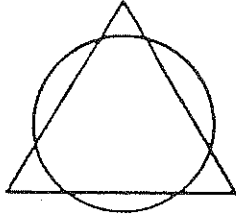
**ROLE DIAGRAM OF THE PSYCHODRAMA DIRECTOR:
ANALYST/GUIDE FUNCTION**

How I feel about myself in these roles:

How I feel about the Director in these roles:



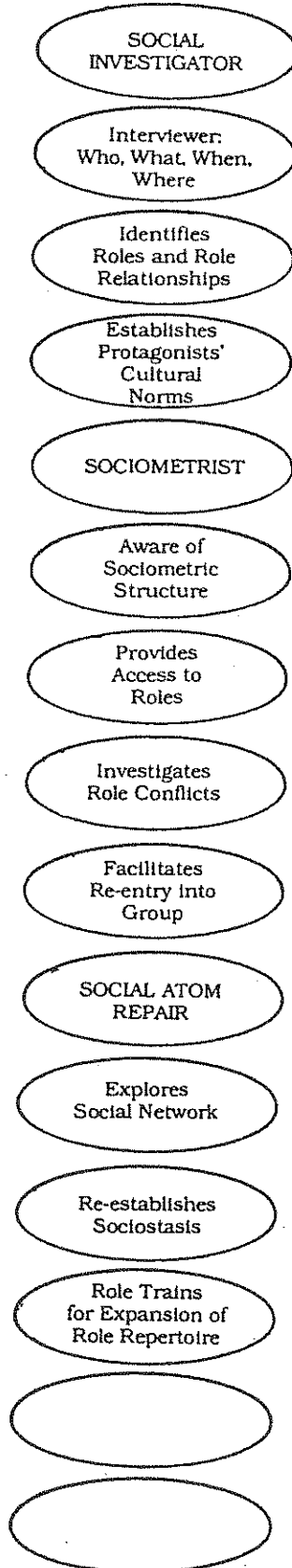
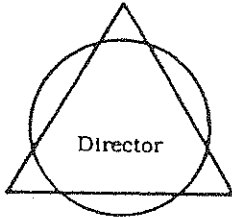
- ANALYST/
GUIDE
- Permission
Giver
- Confidant/
Companion
- Comforter
- Voice of
Justice & Ethics
- Facilitates
Catharsis
- Link Between
Protagonist and
Group
- Trains
Spontaneity
- Offers Creative
Alternatives
- Maximizes/
Concretizes
- Tests
Hypothesis in
Action
- Integrates
Other Modalities
with Psychodrama
- Provides
Recovery Time
- Facilitates
Sharing
-



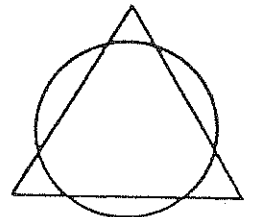
Appendix III. G. Role Diagram of the Director Role by Linda C. Frick

ROLE DIAGRAM OF THE PSYCHODRAMA DIRECTOR:
SOCIAL INVESTIGATOR FUNCTION

How I feel about
myself in these
roles:



How I feel about
the Director in
these roles:

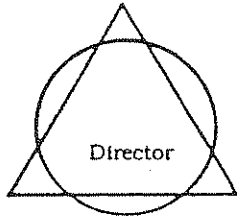


Appendix III. G. Role Diagram of the Psychodrama Director by Linda C. Frick

ROLE DIAGRAM OF THE PSYCHODRAMA DIRECTOR:
ELEMENTS OF PERSONAL STYLE

How I feel about
myself in these
roles:

How I feel about
the Director in
these roles:



PERSONAL
STYLE

Trust in
the Method

Spontaneity
and Ability to
Infuse Group
With It

Giving
Clear
Instructions

Aware of
Moment of
Difficulty

Willingness
to Ask for Help

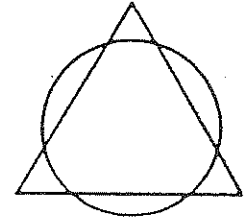
Bracketing

Authentic
Body Language

Voice Control

Volume of Words

Proximity to
Protagonist



Appendix III. G. Bilateral Role Diagram for Directors of Encounter by Ann E. Hale²⁶
 Section 6: Analyzer Function

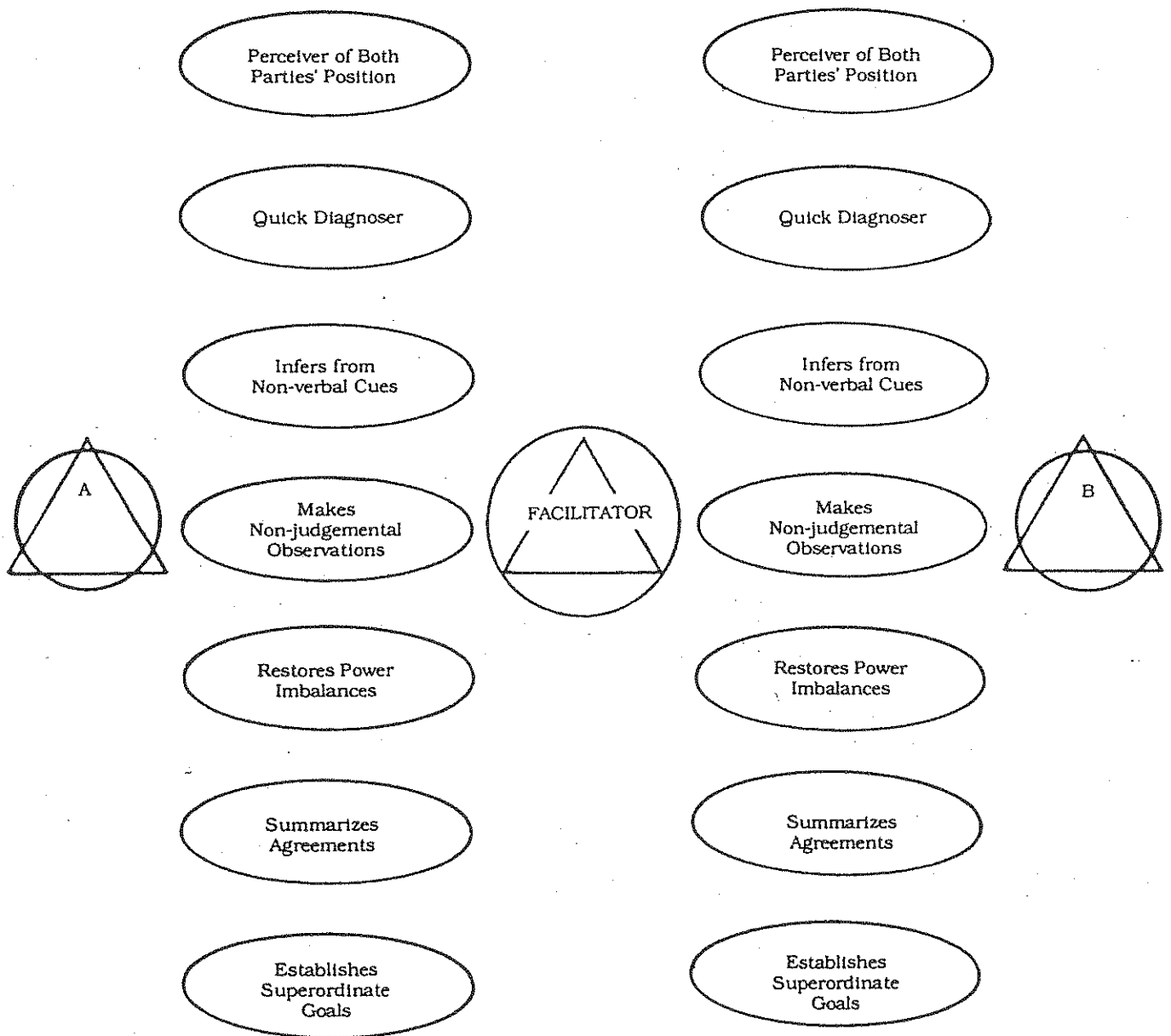
Analyzer Function

How I feel about the facilitator in these roles in relation to me.

How I feel about myself in these roles in relation to party A.

How I feel about myself in these roles in relation to party B.

How I feel about the facilitator in these roles in relation to me.



Appendix III. G. Bilateral Role Diagram for Directors of Encounter by Ann E. Hale
 Section 7: Communicator Function

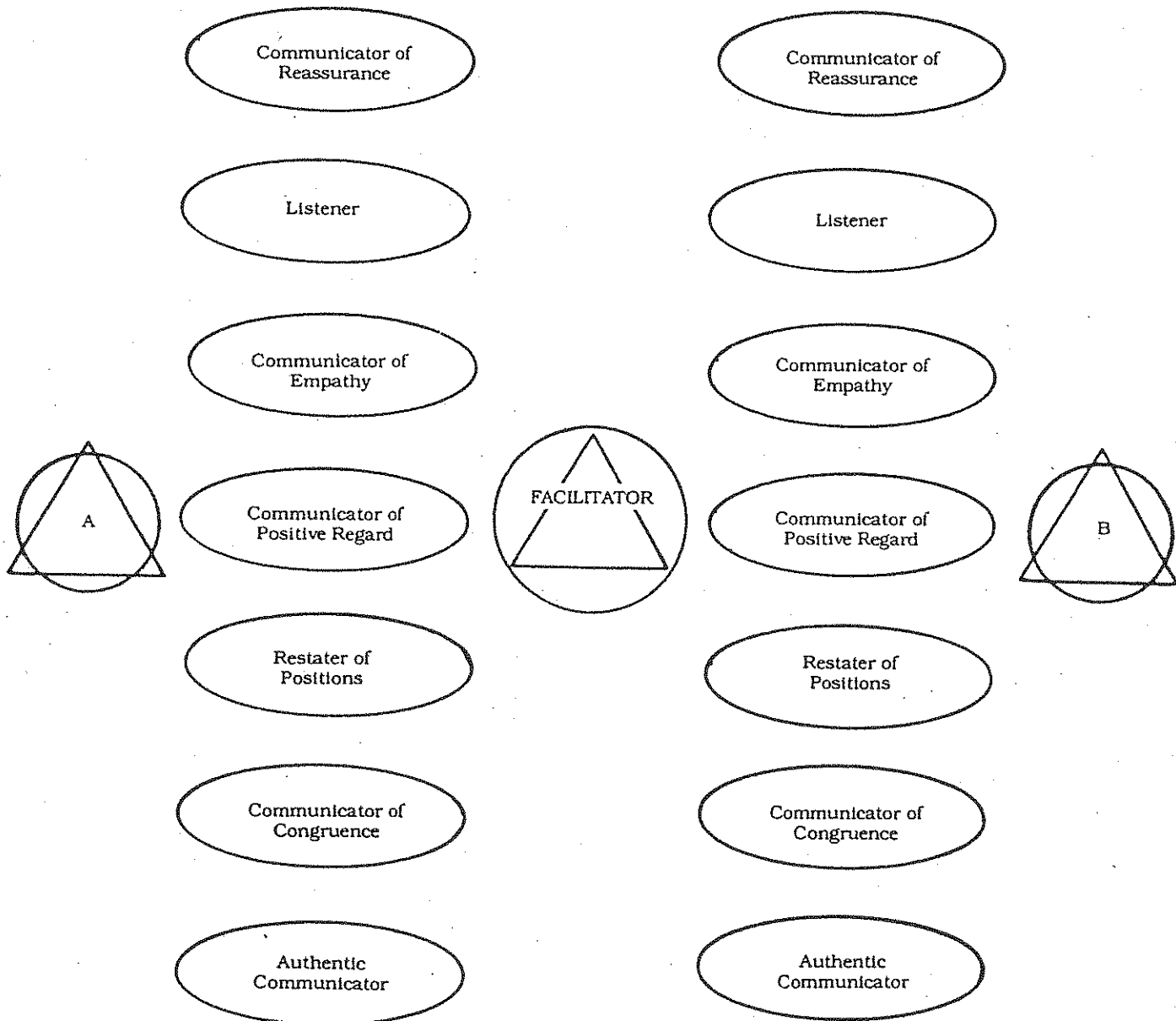
Communicator Function

How I feel about the facilitator in these roles in relation to me.

How I feel about myself in these roles in relation to party A.

How I feel about myself in these roles in relation to party B.

How I feel about the facilitator in these roles in relation to me.



Appendix III. G. Bilateral Role Diagram for Directors of Encounter by Ann E. Hale
 Section 7: Conflict Manager Function

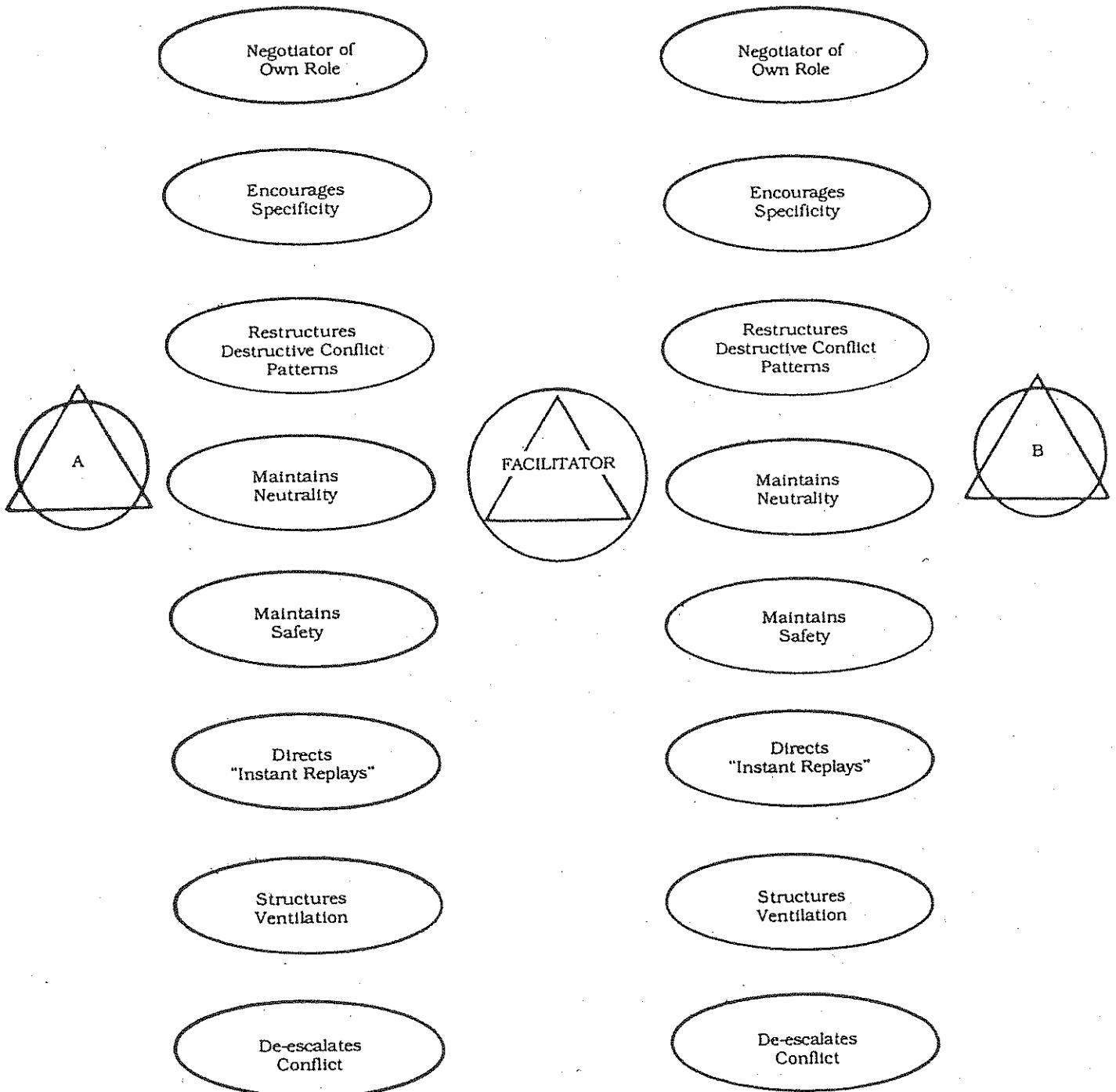
Conflict Manager Function

How I feel about the facilitator in these roles in relation to me.

How I feel about myself in these roles in relation to party A.

How I feel about myself in these roles in relation to party B.

How I feel about the facilitator in these roles in relation to me.

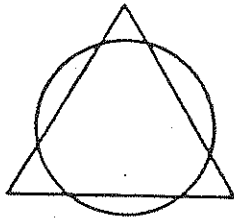


Appendix III. G. Group Member Role Diagram by Ann E. Hale

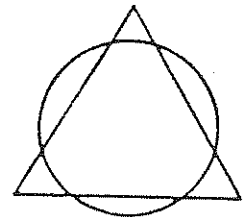
GROUP MEMBER ROLE DIAGRAM

HOW I FEEL ABOUT
MYSELF AS A PERSON
WHO:

HOW _____
MAY FEEL ABOUT ME AS
A PERSON WHO:



- Takes Initiative
- Expresses Feelings Openly
- Responds to Others
- Refrains from Interrupting Others
- Remains Present
- Provides Encouragement
- Avoids the Superficial
- Facilitates Others
- Asks Clearly
- Establishes Mutuality
- Commands Respect
- Remains Nonjudgemental
- Contributes Ideas
- Is Supportive During Conflicts
-



Appendix IV: A. Auxiliary Ego Role Choice: Role I had in the Drama My Name: _____ Date: _____

Fill out before processing and complete during processing those sections requiring information given by others. Use to inform future choices and expand your repertoire.

Role I had	Reason I was chosen: Perception	Actual reason I was chosen (correction of perception)	Reason I accepted role (or chose it)	Who else wanted role: perception	Who stated they wanted the role: the reason they gave

Appendix IV: B. Auxiliary Ego Role Choice: Role I wanted to have in the Drama: My Name: _____ Date: _____ Whose Drama: _____

Fill out before processing and complete during processing those sections requiring information given by others. Use to inform future choices and to facilitate others into roles.

Role I wanted	My perception of the reason I was not chosen	Protagonist's reason for choosing the person they chose	What I need to do to be chosen for roles like this	What the group might do to facilitate me	What a director or leader might do to facilitate me

Appendix V. Social Change through Sociometric Intervention:

J. L. Moreno wrote (1953): “The sociometric concept of social change has four chief references: a) the spontaneity-creativity potential of the group; b) the parts of the universal matrix relevant to its dynamics; c) the system of values it tries to overcome and abandon; and, d) the system of values it aspires to bring to fulfillment.” *

A. Recall your first impression of this group’s potential as a group with whom you would be able to be and feel spontaneous. What seemed to be the basis for your impression?

B. What going on in the world outside the group became relevant and impacted the group dynamics?

C. What behaviors, norms and values did the group confront and seek to “overcome and abandon”? Write briefly about a time you were most aware of this happening.

D. What behaviors, norm and values did you experience this group wanting to aspire to? Write about a time you were most aware of this happening.

*J. L. Moreno, *Who Shall Survive? Foundations of Sociometry, Group Psychotherapy and Psychodrama*, Beacon, NY, Beacon House, 1978 (reprint 1953 edition). See endnote #1 for further elaboration, p.16-17.

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