

TRAINING STANDARDS AND GUIDELINES FOR PSYCHODRAMA PSYCHOTHERAPISTS AND SOCIODRAMATISTS

Introduction

The standards and guidelines outlined in this working document are consistent with those of the Humanistic and Integrative Psychotherapy College (HIPC) of the United Kingdom Council for Psychotherapy (UKCP) and should be read and understood in conjunction with these.

This document is the result of several iterations commencing with the initial BPA training guidelines document dated April 1993; amended November 1993, May 1997, 2002, 2007 and 2018. It forms part of a compendium of guidelines and requirements for qualification as Psychodrama Psychotherapists at practitioner, trainer and senior trainer levels.

Although all these guidelines address the broad competencies required for qualification, they do not constitute a competency framework as such. The BPA Training and Accrediting Committee (TAC) have identified this as a high priority area of development for the organisation. This 2018 review may therefore be considered the springboard to this process.

Psychodrama and Sociodrama training in the UK is offered by a number of independent training organisations accredited by the BPA Executive Committee on the recommendation of the TAC. Each training organisation has its own training programme or programmes. Psychodrama trainings must meet the minimum criteria set by the TAC, HIPC and UKCP.

The BPA supports and accredits the training of:

- competent professional psychotherapists specialising in psychodrama
- sociodramatists and
- trainers and educators using sociodrama and Morenian action methods.

Abbreviations

TAC - BPA Training and Accrediting Committee

HIPC - Humanistic and Integrative Psychotherapy College of the United Kingdom Council for Psychotherapy (UKCP)

APEL - Accredited Prior Experiential Learning

APL - Accredited Prior Learning

BCP - British Confederation of Psychotherapists

CATS - Credit Accumulation Transfer System

CCECC - Cross Cultural and Equality Consultative Committee

TC - Training Committee

Aims and Objectives of Training Programmes

Training organisations must provide a safe learning environment which is consistent with accepted evidence-based adult learning theories. They must be transparent and provide trainees with easily accessible and clear documented information outlining all aspects of the pre-, peri- and post-training programme and process. The organisations are accountable to their trainees and to the TAC and adhere to necessary accreditation procedures as stipulated by the TAC.

The training organisations must offer programmes which provide academically vigorous opportunities (at masters level) for trainees to acquire robust theoretical knowledge and methodological skill in the competent and ethical practice of psychodrama and sociodrama. Trainees must be offered an opportunity to fully appreciate the philosophical, social and sociological foundations of psychodrama. In addition, training programmes must provide a framework for the development of competence in psychodrama psychotherapy practice which can enable coherent integration of the modality into the wider psychotherapeutic milieu in the UK and as a methodology to integrate other psychotherapeutic modalities effectively.

The training programmes provided must facilitate the development of psychodrama and sociodrama competence which can be appropriately employed in personal, organisational and educational development.

The organisation must also ensure that trainees develop a sound understanding of and are fully conversant with BPA policies relating to ethical practice, professional conduct, equality and diversity and data protection as it applies to all areas of psychodrama and sociodrama practice. Adherence to these policies should also be reflected in the day-to-day functioning of the training organisations staffing, trainee recruitment and the curriculum.

Requirements and Guidelines

Requirements are considered to be essential and must be adhered to by the accredited training programmes; these are denoted by the use of the qualifier “must”. Maintenance of accreditation depends on absolute adherence to the requirements.

Guidelines are aspects of good practice recommended by the BPA to training organisations, but are not mandatory; these are denoted by the use of qualifiers such as “may”. Training organisations are expected to provide a clear rationale for deviating from good practice guidelines with explicit evidence that the omission does not result in a deficit to the trainees learning experience or competence at qualification.

The adherence of training programmes to essential requirements will ensure compliance with basic minimum agreed standards while diversity of training will result from the flexible employment of BPA guidelines.

1. General Training Programme

Selection Criteria

Requirements

- Training organisations must publish comprehensive selection criteria which is easily accessible to prospective applicants.
- Applicants must complete and submit a formal application form in addition to providing a written personal statement about their motivation to train in psychodrama or sociodrama prior to being offered a selection interview.
- Applicants for training at diploma level must demonstrate, at the selection interview, sufficient psychological maturity to undertake the psychologically intensive and emotionally demanding psychodrama training process. This requirement must be explicitly addressed with applicants.
- Applicants must be physically, cognitively and psychologically able to fulfil the requirements of training and practice. Specific disability or impaired functioning in any of these domains can only prevent selection to a training programme in the face of clear evidence that it would prevent necessary engagement in the training process or competent practice of psychodrama or sociodrama.
- Applicants for a psychodrama diploma must have had an experience of psychodrama prior to registering for diploma level training. Applicants for a sociodrama diploma must have had an experience of sociodrama prior to registering for diploma level training. Evidenced attendance at a BPA recognised or accredited introductory course will be accepted as such necessary pre-registration experience.
- Applicants must provide at least one recent professional and one personal reference.
- Applicants must declare any criminal convictions or relevant forensic history which will inform the selection outcome and will be recorded by the training organisation.
- Applicants must be made aware of all the requirements of the training programme to be undertaken including the practical, time, financial and academic demands of the actual training programme as well as those associated with undertaking personal psychotherapy, external training hours, supervision and professional registration and insurance. Explicit consideration of their ability to meet these demands must be addressed during the selection procedure.
- Training organisations are not obliged to accept candidates for training even if they fulfil all published criteria. They must however provide written feedback and recommendations to unsuccessful applicants within one month of the selection interview. This feedback should clearly outline either the conditions the applicant would need to fulfil before re-applying or stating why it would not be possible for the applicant to meet the requirements of the training programme.
- Applicants must declare any previous unsuccessful applications for psychodrama training.

Guidelines

- Applicants will be in a position to meet the intellectual requirements of the particular training programme. Normally this means possessing a first degree or recognised professional training. Trainees without degrees will be considered for entry and other relevant life experiences will be taken into consideration as is normal in higher education. This need not necessarily be a barrier for people from disadvantaged groups or those educated outside of the UK.
- Applicants will have relevant experience of working with people in a responsible role.
- Applicants for a psychodrama diploma may also have had training or experience in mental healthcare provision and/or settings. Training organisations may accept a trainee without this previous training or

experience, provided that the applicant subsequently undertakes to obtain a minimum of 100 hours of structured mental health experience in the form of a mental health familiarisation placement. This is a pre-requisite to clinical practice and qualification as a psychodrama psychotherapist. The experience can be gained by either a formal mental healthcare training or by experiential work in a mental healthcare setting in a voluntary capacity with appropriate structured learning for which there is a clear curriculum outlined in the relevant section of this document.

- Applicants will be interviewed by at least two qualified psychotherapists, one of whom will be a BPA registered senior trainer representing the relevant training organisation.
- Successful applicants, in collaboration with the interviewers, will agree and document appropriate academic and experiential goals for the early training phase of the programme. This will highlight the applicant's particular areas of capability or development needs.
- BPA accredited certificate and introductory courses will be accepted as APEL or APL; the number of hours accepted as such will be at the discretion of the training organisation interviewers.
- Applicants who are not successful at one training organisation may apply to another, but must provide the written feedback from the previous unsuccessful application prior to the selection interview.

Registration of Trainees

Requirements

- Applicants accepted onto a diploma training programme must become registered trainee members of the BPA. If a trainee fails to register as a BPA trainee their training hours will not be recognised by the BPA and may therefore result in a delay in qualification.
- All trainees must be provided with a comprehensive course handbook by the training organisation, which will include complaints and disciplinary procedures and the BPA Ethical Principles and Code of Professional Practice.
- The course handbook must clearly outline the structure and content of the course, the intended learning outcomes of each identified stage or module, specific information about the assessment procedures and success criteria for academic and practical components of the course.
- All trainees must be provided with a comprehensive reading list required for the academic component of the programme and should be signposted to a wider relevant body of literature to broaden knowledge and exposure to the field of psychotherapy, to strengthen relevant areas of special interest and to foster a culture of lifelong learning for the trainees. Trainees will be encouraged to critically reflect on theory, practice and the training process itself and specific time will be identified for such reflection and to challenge traditions, assumptions and practices.
- All trainees must record all training activity and learning experiences in an agreed logbook.
- The training organisation must have a formal procedure for recognising APEL, APL and/or CATS. These should be formally recorded in the trainee's training agreement and logbook.
- Trainers will annually review the delivery of the curriculum, balancing trainees' needs and the developing fields of psychodrama and sociodrama.
- Appropriate management of **confidentiality** is a cornerstone in creating a safe learning and training environment for trainees. By registering with a training organisation and the BPA, trainees undertake to maintain the confidentiality of their peers so that material shared and gleaned during specific training experiences remain confidential to that specific training group. All trainees must be clear about the limitations of confidentiality and should be made aware of processes and organisational mechanisms in place for raising concerns about personal safety and/or ethical practice. The training organisation should foster a culture of candour and openness so that trainees develop competence in addressing concerns sensitively, respectfully and directly in the context of their training group. All trainees need to be aware that the training team (trainers) involved in individuals' training programmes shares information about the progress of individual trainees, the training group process, the content and process of psychodrama and sociodrama training sessions, and of trainees' work as protagonists, auxiliaries, directors and as group members. The trainers will make written records of all training sessions, both individual and group activities, which will be available only to other trainers of that training organisation and be stored in keeping with the BPA data protection policy. All trainees must be aware that external trainers and supervisors may share relevant information with the training organisation about a trainee and be consulted by the training organisation and within a spirit of transparency and professional respect; a trainee will normally be informed of these contacts.

Guidelines

- APEL will comprise of experiences that are either entry requirements or as contributing towards the fulfilment of the diploma. For example, if an applicant who does not hold a degree, their life experience as a volunteer for MIND could be counted as relevant experience towards their entry onto the programme, but they may still be expected to undertake a 100 hour mental health placement during their training if the volunteer role did not meet all the requirements of a structured mental health familiarisation placement.

- APL will comprise of actual training course hours attended with recognised trainers that are considered to be an appropriate contribution towards the total number of hours needed to complete the diploma programme.
- CATS points can only contribute to the fulfilment of a diploma in psychodrama or sociodrama if it pertains to a relevant subject area in the curriculum and so might be considered APEL or APL under “other training hours”. The application of the CATS system is subject to negotiation and agreement between relevant institutions of higher learning and psychodrama training organisations.
- The process for registration as a trainee member of the BPA varies between training organisations, but the BPA trainee registration form available from the training organisation or the BPA administrator must be countersigned by a relevant trainer before submission.

Tutorial Support for Trainees

Requirements

- Upon enrolment to a training programme, a specified trainer (or associate trainer) will assume the role of the trainee’s personal tutor.
- The trainee will be offered, and must attend, a minimum of three tutorials in each year.
- The personal tutor must not provide personal therapy to the trainee nor be the sole supervisor of the trainee’s clinical practice.

Guidelines

- If a trainee wishes to change their personal tutor, the training organisation will explore this and, if appropriate, provide an alternative personal tutor.
- Personal tutors will assist trainees to focus their training on the intended learning outcomes of each stage, to identify areas they need to develop, and to set and review development goals as appropriate.
- Personal tutors will signpost trainees to relevant reading, provide guidance on academic and practical tasks, and make recommendations for preparation for assessment tasks.
- Trainees will review their training needs with their tutor and consider how their external hours offer them opportunities to complement the training offered by their training organisation.
- Personal tutors will provide verbal and written feedback to trainees which is specific, accurately (but sensitively) challenging or validating and encouraging and which is appropriately timed.
- Trainees struggling to achieve the required standards despite proactive and appropriate tutorial support and interventions, including the liaison with other trainers and supervisors in the training organisation, should be engaged in discussion about the suitability of ongoing training as soon as possible. Due consideration should be given to minimising the potential negative consequences to the trainee in delaying this discussion.
- A trainee may take reasonable time out of their training due to extenuating circumstances and will be offered a tutorial during this time to review the appropriateness and/or their fitness to return to their agreed training programme.

Personal Therapy

HIPC guidelines state: “Candidates must have an experience of psychotherapy congruent with the psychotherapy in which they are in training, a minimum of 40 hours per year for four years, and normally be in psychotherapy throughout their training. This personal psychotherapy must normally be undergone with a UKCP registered psychotherapist, or equivalent. This would normally consist of 160 personal therapy hours weekly throughout training, over at least four years, with not less than 40 hours per year. Where the model is group therapy, the total hours recommended may be different according to the approach.”

BPA Requirements

- Psychodrama trainees must be in personal therapy with a UKCP or BCP registered psychotherapist, or equivalently registered therapist acceptable to the training organisation throughout their training, accumulating a minimum of 160 therapy sessions.
- The personal psychotherapist must not be their trainer, personal tutor or clinical supervisor. The boundaries between therapy and training and supervision must be discussed with trainees and must be maintained.
- Trainees must be clear that the experiential component of the psychodrama training programme is to learn the methodology of the modality and is not intended to provide personal therapy to trainees. Personal tutors and trainers will ensure that trainees can identify and manage their personal involvement in and contributions to the processes of their practice of psychodrama and sociodrama.
- Sociodrama trainees must undertake at least 50 sessions of therapy of which 20 must be in individual therapy and 20 in group therapy. The remainder can comprise of individual, group, family or couple therapy.
- The trainee must provide written evidence of engagement in and attendance of therapy to the training organisation and the TAC in the form of a report or letter from the personal psychotherapist.
- The training organisation must monitor the impact of personal therapy on the trainee’s development in the training programme.

BPA Guidelines

- For psychodrama trainees, at least one year of their personal therapy will be in a psychodrama psychotherapy group run by a registered psychodrama psychotherapist.
- Sociodrama trainees may be asked to undertake further therapy if deemed appropriate by their trainers.
- Special dispensation may be made for trainees who live too far away from a weekly group, but this must include psychodrama psychotherapy experience that is separate from training. A trainee might attend a residential week and declare, with the agreement of the facilitator that this is for their therapy, not to be counted as training hours. Personal therapy is not included in training hours.
- Personal therapy will be at least as intensive in terms of frequency, method and duration as the trainee aspires to practice.
- Personal tutors and trainers will guide the trainee in approaching their personal therapy. Working together with the trainee they will enquire whether the therapy is adequate to the needs of the trainee. Further therapy of a more intensive frequency or a different therapeutic approach may be recommended or required.

Training Hours for Psychodrama

Requirements

- The overall training in psychodrama shall comprise a minimum of 780 hours in direct contact with a psychodrama trainer or appropriately designated teacher/associate trainer.
- Training organisations must separate personal therapy and training.
- Trainees must have training and/or experience of other modalities of psychotherapy.
- Trainees must have training hours in sociodrama.
- Training must normally take place over a minimum of four years, but in the case of appropriately evidenced extenuating circumstances the TAC may approve an extension of training duration for individual trainees.
- Summary of minimum training hours required:

➤ Trainee's registered training organisation	530 hours	} Psychodrama-specific training
➤ External training hours	250 hours	
➤ Mental health familiarisation experience	100 hours (may be APEL)	
➤ Other training	420 hours	
➤ Total	1300 hours	
- If a trainee wishes to undertake individual, couples, family or sexual therapy clinical practice, they must ensure that they have adequate special further training in these areas. Such further training may fall within the "other training hours" at the discretion of the training organisation. Upon qualification, the psychotherapist must ensure appropriate professional registration commensurate with this ongoing area of clinical practice.
- Trainees must accumulate 420 other training hours of relevant experience. These may be counted as achieved through APL or APEL.
- In addition to these 420 hours, 100 further hours must comprise of structured mental health familiarisation experience or placement which will include experience on an acute psychiatric ward; awareness of common acute psychiatric disorders and suicidal risk; chronic and complex diagnoses such as personality disorder; drug abuse and dependency; psychiatric emergencies; and when it may be necessary to contact a client's GP, psychiatrist or even to advise the client to go to a hospital A&E department.

Guidelines

- Training organisations will make individual assessments of what may constitute other training hours.
- Trainees are encouraged to attend the annual BPA Conference and other BPA accredited/recognised events in partial fulfilment of external training hours in addition to attending specific training events hosted by external BPA registered trainers.
- At least 120 hours of the 780 psychodrama-specific training hours will have been acquired by attendance at residential courses, offered by the trainee's registered training organisation or other BPA registered trainers.
- Training organisations may award hours for relevant training experience that has been acquired before commencing training (APL). Normally these hours will not be prior to five years before the trainee registers with a training organisation.

Training Hours for Sociodrama

Requirements

- The overall training in sociodrama must comprise a minimum of 750 hours in direct contact with a trainer or teacher.
- Trainees must have experience of other creative action methods such as Dramatherapy, Playback Theatre, Boal's Theatre of the Oppressed, etc.
- All trainees must have training hours in psychodrama.
- Summary of minimum training hours:

➤ Trainee's registered training organisation	300 hours
➤ External training hours	250 hours

➤ Mental health familiarisation experience	100 hours (may be APEL)
➤ Other training	200 hours
➤ Total	750 hours

Guidelines

- Training organisations will make individual assessments of what may constitute other training hours.
- Trainees are encouraged to attend the annual BPA Conference and other BPA accredited/recognised events in partial fulfilment of external training hours in addition to attending specific training events hosted by external BPA registered trainers.
- Training organisations may award hours for relevant training experience that has been acquired before commencing training (APL). Normally these hours will not be prior to five years before the trainee registers with a training organisation.

2. Core Curriculum Topics in Psychodrama Training

Requirements

- A comprehensive training in psychodrama must comprise of the following six basic components
 - Experience in psychodrama therapy and training groups.
 - Academic study of psychodrama theory and methodology.
 - Clinical and non-clinical application of psychodrama.
 - Training in sociodrama.
 - Experience and study of other relevant psychological theories and psychotherapy modalities.
 - The use of psychodrama in individual therapy.
- Psychodrama philosophy, theory and practice
 - Learning to be a protagonist, auxiliary ego, double, group member and director
 - Process of psychodrama
 - Use of the techniques and their development
 - Spontaneity
 - Creativity and responsibility
 - Moreno's theory of child development
 - Role theory
 - Therapeutic factors in psychodrama and sociodrama
 - Integration with other therapies
 - Social context including sociodrama
- Sociometry and group process
 - Sociometry theory of group organisation and structure
 - Clinical, non-clinical and supervisory application of sociometry
 - Recognised theories of group process
- Theories of human and personality development
 - Moreno's spontaneity theory of child development
 - Recognised attachment theories
 - Object relations theory
 - Culture-mediated differences in child development theories
 - Recognised theories of personality development including psychoanalytic, trait, behavioural and humanist theories
- Psychotherapeutic principles common to all models of psychotherapy
 - Confidentiality
 - Therapeutic boundaries
 - Assessment and selection of participants for psychodrama group psychotherapy
 - Psychological formulation
 - Individual psychodrama psychotherapy: theory and practice
- Competence in anti-discriminatory and anti-oppressive practice
 - Awareness of how issues of ethnicity, gender, disability, sexuality, class, religion, cultural and age apply to the client, to the psychodrama psychotherapist, to the interaction between them and to the institutional and social context within which this interaction occurs.
 - Self-awareness and awareness of life histories and how our assumptions, biases and values affect our practice with individuals and groups.
 - Context awareness of how socio-political influences have contributed to the formation of our assumptions, biases and values.
 - Environment awareness of how both benign and discriminatory institutional systems and practices can impact on the practitioner and his/her ongoing work with individuals and groups.
 - Process awareness of power, both external and internal and how power is used in psychodrama and sociodrama groups by directors, group members and in group process.

- Awareness of the impact of oppressive structures on social groups and their developing sense of self and individual psychological development.
- Overview of other psychological models and an understanding of psychodrama's place within this context and an anti-ethnocentric critique of models
 - Direct experience of and an in depth study of one other model of psychotherapy
 - A basic understanding of the major therapies within the following traditions: Humanistic and Existential models, Psychoanalytic approaches, Group Analysis, Cognitive Behavioural Therapy, Systems theory and family therapy, Transpersonal psychotherapy and specific Integrative approaches.
- Study of the ethics of psychotherapeutic practice
 - BPA Ethical Principles and Code of Professional Practice
 - UKCP and HIPC ethical guidelines
 - Awareness of legal issues in relation to psychodrama practice including professional indemnity, DBS checks, and professional wills.
- Models of mental disorder
 - The medical, diagnostic, social, cognitive and behavioural models
 - Structure of psychiatric services and the NHS
 - Roles of multi-disciplinary mental health professionals
 - Psychiatric diagnosis and disorders
- Theory and practice of drama and theatre
 - The origins of drama and development of theatre
 - Stagecraft and the role of the theatre director
 - Improvisational skills
 - Dramatherapy and other action methods
- Communication skills
 - Verbal communication with patients or clients
 - Communication across cultural difference and through interpreters
 - Written clinical communication and record keeping
 - Verbal and written communication with other professionals
 - Written academic work (e.g. journal keeping, essays, final dissertation)
 - Use of video
 - Academic presentation and workshop facilitation
- Non-Clinical Application of Psychodrama
 - There are many non-clinical applications of psychodrama techniques which are useful in staff development, in-service training, social skills groups and child and adult education in general.
 - Trainees are expected to become familiar with this work appreciating its advantages and limitations.
- Research Methodology
 - Good practice dictates that therapeutic interventions are based on robust current evidence and trainees are encouraged to develop a culture of reflexively assessing the effectiveness of the clinical work they do.
 - Trainees are encouraged to become familiar with current literature and research in psychodrama and the wider psychotherapeutic field.
 - Trainees will demonstrate some awareness of relevant work in related disciplines such as brain physiology, psychiatry, cognitive science, developmental psychology, consciousness studies, gender and sexuality studies.
 - Trainees are expected to have a basic understanding of research methodology appropriate to clinical psychotherapy.

3. Psychodrama Course Structure

Requirements

- Training organisations are expected to ensure that trainees have covered all aspects of the above core curriculum.
- There will be theoretical seminars in addition to practical, experiential training workshops.
- Trainees must have residential hours during their training.
- Senior trainers and trainers must have personal supervision of their work with trainees.

Guidelines

- Each trainee will have a written training contract.
- Training programmes will be arranged in clear stages. Trainees will be assessed at the end of each stage, at least once a year, before advancing to the next stage of their training. Trainees will be made aware of the fact that training may be delayed or terminated at the discretion of the senior trainer or training organisation.
- Other trainers involved in the trainees' development will be available for consultation by both training organisation and trainee.

- A trainee will obtain a minimum of 30 hours in a psychodrama training group in any one calendar year. Exceptions may be made due to prolonged illness, maternity or paternity leave or other exceptional circumstances.

4. Academic Written Work for Psychodrama Trainees

Requirements

- Trainees must write at least:
 - One major paper on theory of 5000 words
 - One case study of 5000 words
 - A final dissertation on the theory and practice of psychodrama of 10,000 words
 - The essays must be of an acceptable standard to the training organisation and the final dissertation must also be assessed by the external examiner and the external second marker.

Guidelines

- The first of the psychodrama essays will focus on theoretical issues but include clinical material and demonstrate knowledge of the literature both in psychodrama and in other related theories and therapies.
- The psychodrama case study may be of individual or group work or a placement report; the focus will be on clinical practice.
- The final dissertation will focus on clinical psychodrama and/or practical sociodrama work and be presented towards the end of training.
- All trainees will be advised to keep a training notebook (a personal learning diary) for ideas, notes and reflections on theory and practice.

5. Supervised Clinical and Non-Clinical Practice for Psychodrama Trainees

Requirements

- Trainees must have mental health experience before commencing clinical practice and must be at least into their second year of training.
- Supervised clinical practice that contains a therapy contract shall be a minimum of 450 hours. These would be broken down as follows:
 - A long term group consisting of a minimum of 80 sessions achieving a minimum of 160 hours. If the minimum sessions are not achieved because the group has to end prematurely how long a further group must run will be agreed at the discretion of the senior trainer.
 - A short term group consisting of a minimum of 20 sessions achieving a minimum of 40 hours.
 - Individual sessions consisting of a minimum of three and a maximum of five clients one of whom has to be a long term client for at least 40 sessions. Total individual client practice achieving a minimum of 80 sessions. If the long term client practice therapy ends prematurely then the same arrangement as applies to the long term group practice applies
 - Assessment practice consisting of a minimum of 20 sessions achieving a minimum of 20 hours.
 - The remaining 150 supervised clinical hours, can at the discretion of the senior trainer be achieved by extended group or individual practice, working as a co-therapist, psychodrama taster days as long as they have a therapeutic content and are supervised and applied psychodrama sessions such as working with children.
- During their training placements trainees must be in individual or group supervision.
- Trainees must make clients aware that they are trainees and in supervision.
- Trainees must aim for a ratio of 1 hour of supervision for four hours of clinical practice as a minimum.
- If working with a co-therapist or trained auxiliary both parties shall commit to joint supervision.
- Trainees must discuss their supervision arrangements with their personal tutor in their training organisation and this be recorded.
- Trainees must make their supervisor aware of their training status and provide them with the name and address of their personal tutor, informing their supervisor that contact is expected between a supervisor and a personal tutor and/or training organisation; at the very least in the provision of a report about the trainee's fitness to practice at the end of their training placement.

Guidelines

- Trainees are advised to start supervision before they begin to practice: having a space where they can discuss anxieties, plans and preparations will be useful.
- Trainees will be best served by a psychodrama supervisor. If such a person is not available close by, it may be acceptable to the training organisation that the trainee seeks supervision from another UKCP or BCP supervisor, or equivalent, as discussed with their training organisation and/or the TAC. One option is for a trainee to have internal supervision within their employing organisation, such as a psychologist, psychiatrist, group analyst who has appropriate clinical experience and then also have sessions with a psychodrama psychotherapist, as agreed with their training organisation. In the former sessions the focus may be on clinical matters (therapeutic intent, client and group relationship problems); in the psychodrama supervision matters

of technique will be addressed. Alternately the trainee could attend a psychodrama supervision group as well as having individual supervision with a supervisor who is not a psychodrama psychotherapist.

- If a supervisor has concerns about the trainee's ability to function as a psychotherapist s/he may contact the trainee's personal tutor. This will normally be with the full knowledge of the trainee and copies of any written reports will be made available to the trainee.
- Trainers who receive such communications will endeavour to clarify what is a supervision issue (and so rightly returned to the trainee and supervisor for further consideration) and what is a training issue (and so belonging in the training and in the relationship between trainee and tutor/training organisation).

6. Core Curriculum in Sociodrama and Action Methods Training

- A full training in sociodrama & action methods will consist of five basic components:
 - Experience in sociodrama training groups.
 - Academic study of sociodrama theory and methodology.
 - A variety of practice.
 - Training in psychodrama.
 - Experience and study of other relevant theories and therapies.
- Sociodrama theory and philosophy
 - Basic constructs and language
 - Learning to be an auxiliary ego, double, mirror, model, group member and director
 - The process of sociodrama: Warm-up, enactment, sharing and closure
 - Use of the techniques and their development
 - Spontaneity
 - Creativity and responsibility
 - Role theory
 - Ability to use and create other action methods appropriate to the task.
- Sociometry and group process
 - Sociometry theory of group organisation and structure
 - Clinical, non-clinical and supervisory application of sociometry
 - Recognised theories of group process
- Competence in anti-discriminatory and anti-oppressive practice
 - Awareness of how issues of ethnicity, gender, disability, sexuality, class, religion, cultural and age apply to the client, to the psychodrama psychotherapist, to the interaction between them and to the institutional and social context within which this interaction occurs.
 - Self-awareness and awareness of life histories and how our assumptions, biases and values affect our practice with individuals and groups.
 - Context awareness of how socio-political influences have contributed to the formation of our assumptions, biases and values.
 - Environment awareness of how both benign and discriminatory institutional systems and practices can impact on the practitioner and his/her ongoing work with individuals and groups.
 - Process awareness of power, both external and internal and how power is used in psychodrama and sociodrama groups by directors, group members and in group process.
 - Awareness of the impact of oppressive structures on social groups and their developing sense of self and individual psychological development.
 - Politics and power: the social and cultural context of sociodrama.
- Study of the ethics of sociodrama practice
 - BPA Ethical Principles and Code of Professional Practice
 - Health and safety issues
 - Awareness of legal issues in relation to psychodrama practice including professional indemnity.
- Theory and practice of drama and theatre
 - The origins of drama and development of theatre
 - Stagecraft and the role of the theatre director
 - Improvisational skills
 - Dramatherapy and other action methods
- Communication skills
 - Verbal presentations
 - Academic work (e.g. journal keeping, essays, final dissertation)
 - When to seek other professional advice
 - Communication with other professionals
 - Running workshops

- Research Methodology
 - Trainees are expected to have some understanding of research methods appropriate to sociodrama and have some knowledge of sociodrama research.
 - Sociodrama trainees must have regular supervision of their practice from a supervisor agreed by their trainers as appropriately qualified.
- Guidelines on Sociodrama Curriculum
 - Trainers will annually review the delivery of curriculum, balancing trainees' needs and the developing fields of sociodrama and action methods.
 - Trainees will review their training needs with their tutor and consider how their external hours offer them opportunities to complement the training offered by their training organisation.
 - The curriculum may be delivered in identifiable modules and clear learning outcomes be set out for each module in the trainees' handbook.
 - The curriculum and the structures and processes by which it is delivered should be presented to trainees in the handbook.
 - Trainees will be encouraged to critically reflect on theory, practice and the training process itself and time will be allocated for such reflection and to challenge traditions, assumptions and practices.

7. Academic written work for Sociodrama Trainees

- Sociodrama trainees must write at least:
 - One major paper on theory of 2500 words
 - An ongoing assessed learning log
 - A psychodrama essay completed during the year with the psychodrama training organisation of 5000 words.
 - A final dissertation relating to the theory and practice of sociodrama of 10,000 words.

8. Assessment

Requirements

- There must be on-going assessment of the trainee.
- Trainees must be advised of their progress and the outcome of assessments, including advice on any area where they are failing to achieve satisfactory standards.
- Trainees should normally be given feedback on formally assessed work within four to six weeks after the submission of the work.
- From tutorial feedback the trainee should be able to assess her/his own progress and to identify weaknesses which need to be addressed.
- Trainees will be expected to provide a practical demonstration of their ability as a psychodrama psychotherapist/sociodramatist before completion of their training. This is the final examination piece. It will be assessed by the external examiner who will be advised by the trainers.
- The BPA requires that a trainee's attainments be assessed by her/his senior trainer, trainers and an external examiner before an approved diploma can be awarded. The external examiner is a psychodrama/sociodrama trainer from outside the training organisation and should therefore be able to give an independent assessment.
- The training organisation must be satisfied that a trainee has fulfilled training requirements and is able to practice competently prior to being awarded a diploma in psychodrama, sociodrama or action methods.
- Each training organisation shall appoint an external examiner and an external moderator who are approved by the B.P.A. Accreditation Committee. The external moderator's role is to advise on and monitor the training programme and be available from time to time to the trainees especially in any unresolved case of dispute. The external examiner will be involved in the final assessment and evaluation process for each individual trainee.
- The final dissertation will be second marked by a UKCP practitioner outside the training organisation. However whilst their opinion will inform the assessment of the work the External Examiner's decision on any assessment is final.
- External trainers are other senior trainers or trainers who maintain a supplementary role in the development of the trainee. They have a duty to provide accurate information about the quality of the trainee's participation to the training organisation. This applies particularly to attendance at external workshops and groups.
- There must be regular evaluation of the training, including verbal and written feedback from trainees whose views must be considered by the training organisation.

Guidelines

- A training organisation may choose to associate with an academic body such as a university, at their own discretion.

- The final assessment of ability as a director will not be the only criterion for deciding the trainee's competence. The ability to direct adequately under assessment conditions is considered important, but good practice and evidence of an understanding of theory are equally important.
- Assessment will include self and peer assessment.
- Assessment of written work: Specific Criteria for Essays
 - 1: Quality of presentation and written English: layout of text, e.g. appropriate width of margins, pages numbered, references set out properly, essay within required word limits, good writing style (clear and concise), style appropriate to an academic essay but lively with nice turns of phrase.
 - 2: Inter-connectedness of essay: well structured, coherently organised argument; appropriate introduction; clear progression of ideas; each section of essay contributes to development of argument; material from different sources is amalgamated; essay ends with detailed conclusion.
 - 3: Selection of material and framing of issues: comprehensive range of sources which demonstrates wide reading; effective use of primary sources and clear evidence of going beyond reading list; critical examination of divergent points of view; ideas discussed in detail and with no irrelevant material; quality of own ideas: originality, creativity.
 - 4: Understanding of issues, theory, ideas, research: good understanding of all these with appropriate use of examples to illustrate argument and the relation to practical issues.
 - 5: Analysis and critical evaluation: clear analysis of subject and critical evaluation through discussion of divergent points of view; appropriate links between subject matter; recognising and discussing uncertainties and ambiguities; evidence of independent thought and analysis.
 - 6: Quality of personal reflection: honest examination of application of theory and practice to trainee's life and work; analysis of personal process. Each of the above criteria will be used to award up to 15 marks (making a total of 90).
 - The remaining 10 marks will be awarded for the overall impression the piece gives.
 - The following grades will be used:
 - 80 and above = A
Excellent - suitable for publication. Clear understanding of themes and issues. Well organised and presented. Evidence of fresh, original, imaginative insights and approaches. Ability to analyse is shown.
 - 70-79 = B
Very good - clear understanding of themes and issues. Good organisation and presentation. Material from sources critically and carefully selected. Less evidence of originality.
 - 60-69 = C
Good - main themes and issues described but without much evidence of interpretation and analysis. Organisation and presentation satisfactory. Perhaps material is dependent on books without much evidence of originality.
 - 50-59 = D
Adequate - insufficient evidence of main themes and issues. Weakness in coverage of content and sources. Poor organisation and/or presentation. Inadequate use of research material. This pass grade is also the highest grade that can be awarded to work submitted late.
 - 40-49 = E
Remedial Fail - trainee must re-submit. Every one of the points made in D above applies and each area shows serious deficiencies but the tutor's knowledge of the trainee's other work means that it is possible for the essay to be rewritten. Such resubmitted work cannot be given a grade higher than a pass (D). You may only fail (grade F) one piece of written work and still pass the course.
 - 39 and below = F
Fail - inadequate presentation. Content plagiarised or so disorganised as to make it impossible to mark. Failure to provide evidence of understanding issues and inability to analyse themes. Lack of insight in the process, theory and practice.
- Guidance to psychodrama and sociodrama trainees preparing for their final practical examination.
 - When you have agreed with the trainers and group that a session will be your examination piece, take care to prepare yourself well: be aware of your own warm-up needs: to relax, trust yourself, trust the group and the method. Be aware of your own issues and what the examination situation may trigger in you as a director. Find a way of dealing with these. Remember that the examination is to show you are good enough in your practice: this does not mean you must be perfect. From the start of the session you will be the group facilitator. The assessors will remove themselves from the group, observe and take notes. They will not intervene unless you stop the session: in which case the exam may be considered invalid or a failure. You must follow through the whole group process from warm-up to closure within the time boundary (usually two/two and half hours: to be agreed in advance). After the end of the session there will be a quarter of an hour break for the group during which you will withdraw and complete a self-assessment. When the group re-convenes you will present your self-assessment and then hear the peer

assessment of the group. The examiner may then either give their assessment or withdraw for further consideration. The group will later process the session: this immediate post session assessment is not processing but peer feedback.

- Guidance to **psychodrama trainees** and training organisations on standards for the Final Practical Examination. The following are the criteria by which your work will be assessed:
 - The Director's Warm-up:
How does the director present to the group at the start: what is their spontaneity/ creativity, clarity, authority, presence in the here and now, warmth, congruence, empathy, awareness and acceptance of group needs?
 - Group Warm-up:
How appropriate is the warm-up to the group needs?
 - Protagonist Selection:
How is this handled by the director? Is this process used to facilitate group cohesion?
 - Clarifying the protagonist's request to work:
Has a clear agreement/contract been negotiated (even if this is re-negotiated later)? Is this realistic? Is this agreement/contract lost sight of during the action or does the director remember the through line?
 - The Relationship between the Director and Protagonist:
How does this appear: what quality of tele, empathy, warmth, congruence is demonstrated? What did the director notice and understand of this relationship? Is there awareness of any significance or replay between the relationship and the protagonist's work?
 - Scene Setting:
Does the director demonstrate an awareness of stagecraft and clarity in setting the scene? Do scenes follow a meaningful process? What methods are used to set the scene? Are these efficient or therapeutic in themselves?
 - Awareness and Care of the Group:
Does the director appear to be noticing the group as a whole? Is the group safe? Does the director acknowledge or attend appropriately to the feelings of group members? What awareness of the sociometry does the director show?
 - Production
Can the group members see/hear the drama? Are they involved in the action?
 - Roling in Auxiliaries:
What method does the director use to enrol auxiliaries: is this done sufficiently to enable them to play the role? Is the process therapeutic for the protagonist? Does the director make use of the information gained?
 - Role Reversal:
Are instructions to role reverse given clearly and appropriately? Is there a balance between information gathering, the needs of the protagonist and the needs of auxiliaries?
 - Doubling:
How are doubles managed? If a permanent double is used is this appropriate? Are the act hungers of any doubles appropriately contained?
 - Strong Emotional Expression:
Is there adequate space for strong emotions to be expressed? Is this safe? If strong emotions appear to be avoided is this appropriate?
 - Awareness of Body Language:
Is the director aware of non-verbal communication and able to use such clues?
 - Mirroring:
Is a mirror used at an appropriate time?
 - Other Psychodrama Techniques:
Does the director employ concretisation, surplus reality, soliloquy, role training etc. at appropriate points in the action? Was the protagonist offered creative options?
 - The Director's Use of Self:
Is the director able to be spontaneous, improvise, be creative? Is the director exhibiting the core conditions of empathy, congruence, unconditional positive regard in relation to the protagonist, group and psychodrama process? Does the director appear to monitor their own energy? Can the director usefully verbalise their thinking and feeling? Can the director experience their own power through their spontaneity and creativity as opposed to feeling powerful as a result of the impact that their knowledge of theory and techniques and theory has on the individual and the group?
 - Sharing:
Are clear instructions given? Is there sharing from role and appropriate de-roling? How does the director handle inappropriate "sharing"?

- Closure:
How does the director handle the closure in terms of fulfilling the protagonist's agreement to work, acknowledging work still to be done, group needs, de-roling? Is their timing adequate?
 - Why would an examination piece pass?
 - The director handled the above processes safely, therapeutically and creatively.
 - The quality of the director's relationships with the protagonist and group was therapeutic, demonstrating empathy, warmth, congruence.
 - The director's self -was accurate and showed self-awareness and awareness of any errors.
 - Techniques were used correctly.
 - Sufficient awareness of and trust in the process/method was demonstrated.
 - The work was good enough: perhaps there were mistakes but the protagonist and group gained some therapeutic benefit and the director demonstrated sufficient skill to satisfy the group and examiner that their practice was safe and efficacious.
 - Why would an examination piece fail?
 - The director's practice was unsafe, power was misused or misdirected.
 - The director did not attend to the needs of the group.
 - The director lacked spontaneity and creativity.
 - The director did not trust or use the method sufficiently.
 - The director avoided significant material, gave up, collapsed or abandoned the protagonist.
 - The director became entangled in their own material and confused this with the protagonist's material; not noticing the transference or becoming caught up in the counter-transference.
 - The director did not complete the process, failing to achieve appropriate closure or hold the boundaries.
- The examiners will take into account the level of difficulty of the work undertaken.

- Guidance to **sociodrama trainees** and trainings on standards for the Final Practical Examination
The following are the criteria by which your work will be assessed.
 - The Director's Warm-up:
How does the director present to the group at the start: what is their spontaneity/ creativity, clarity, authority, presence in the here and now, warmth, congruence, empathy, awareness and acceptance of group needs?
 - Group Warm-up:
How appropriate is the warm-up to the group needs?
 - Awareness and use of group process:
How is this handled by the director and allowed to influence the movement of the group? Can they identify the Central Group Concern and Theme? Is this process used to facilitate group cohesion and learning?
 - Contracting:
Has this been clarified at the start of the session and units for work within the session? Is a clear agreement negotiated (even if this is re-negotiated later)? Is the agreement realistic? Is this agreement lost sight of during the action or does the director remember the through line?
 - The Relationship between the Director and the Group:
How does this appear: what quality of tele, empathy, warmth, congruence is demonstrated? What did the director notice and understand of this relationship? Is there awareness of any significance or replay between the relationship and the group's work? Does the director bring about a high level of group involvement and interaction; is she/he actively facilitative rather than dominant or passive?
 - Action Methods:
Does the director demonstrate ability to use or respond by inventing appropriate action oriented and experiential approaches for a wide range of situations?
 - Concretisation and Scene Setting:
Does the director demonstrate an awareness of stagecraft and clarity in concretising, setting the scene and setting out the system? Does this follow a meaningful process? What methods are used to set the scene and/or setting out the system? Are these efficient and useful in themselves?
 - Awareness and Care of the Group:
Does the director appear to be noticing the group as a whole? Is the group safe? Does the director acknowledge or attend appropriately to the feelings of group members? What awareness of the sociometry does the director show?
 - Production:
Can the group members see/hear the drama? Are they involved in the action?
 - Roling in Auxiliaries:
What method does the director use to enrol auxiliaries and involve the group: is this done sufficiently to enable them to play the role? Does the director make use of the information gained?
 - Role Reversal:

Are instructions to role reverse given clearly and appropriately? Is there a balance between information gathering, the needs of any auxiliary and the needs of the group?

- Doubling, Modelling and Mirroring:
How are these techniques managed? Are the auxiliaries appropriately coached and contained?
- Strong Emotional Expression:
Is there adequate space for strong emotions to be expressed? Is this safe? If strong emotions appear to be avoided is this appropriate?
- Awareness of Body Language:
Is the director aware of non-verbal communication and able to use such clues?
- Other Psychodrama, Sociodrama & Action Method Techniques:
Does the director employ concretisation, surplus reality, soliloquy, role training etc. at appropriate points in the action? Was the client offered creative options?
- The Director's Use of Self:
Is the director able to be spontaneous, improvise, be creative and flexibly enact a wide range of congruent roles in response to the group? Is the director exhibiting the core conditions of empathy, congruence, unconditional positive regard in relation to individuals, the group and sociodrama process? Does the director appear to monitor their own energy? Can the director usefully verbalise their thinking and feeling? Can the director experience their own power through their spontaneity and creativity as opposed to feeling powerful as a result of the impact that their knowledge of theory and techniques and theory has on the individual and the group?
- Sharing and De-roling:
Are clear instructions given? Is there sharing from role and appropriate de-roling? How does the director handle inappropriate "sharing"?
- Closure:
How does the director handle the closure in terms of fulfilling the group's agreement to work, acknowledging work still to be done, group needs, de-roling? Is their timing adequate?
- Why would an examination piece pass?
 - The director handled the above processes safely, productively and creatively.
 - The quality of the director's relationships with individuals and the group was healthy, demonstrating empathy, warmth, congruence.
 - The director's self-assessment was accurate and showed self-awareness and awareness of any errors.
 - Techniques were used correctly and appropriately.
 - Sufficient awareness of and trust in the process/method was demonstrated.
 - The work was good enough: perhaps there were mistakes but individuals and the group had a valuable learning experience and the director demonstrated sufficient skill to satisfy the group and examiner that their practice was safe and efficacious.
- Why would an examination piece fail?
 - The director's practice was unsafe, power was misused or misdirected.
 - The director did not attend to the needs of the group.
 - The director lacked spontaneity and creativity.
 - The director did not trust or use the method sufficiently.
 - The director avoided significant material, gave up, collapsed or abandoned the group or an individual in the group.
 - The director became entangled in their own material and confused this with an individual's material; not noticing the transference or becoming caught up in the countertransference.
 - The director did not complete the process, failing to achieve appropriate closure or hold the boundaries.
 - The director did not show sufficient awareness of social, political, cultural issues.
 - The contract with the group was not kept and not re-negotiated when necessary.

The examiners will take into account the level of difficulty of the work undertaken.

9. External Examiner

Requirements

- The External Examiner role must be carried out by someone separate from the Training Organisation.
- The External Examiner role must be autonomous. However there must be a free dialogue with the senior trainer/trainers over the course of the examination. It is possible for the External Examiner to discuss with the senior trainer/trainers her/his conclusion without losing autonomy. The autonomy of the role also meets the above HIPC requirement.
- The External Examiner will examine one session as the final practical examination.
- The External Examiner must ensure the trainee's practice meets the standards set by the BPA and where applicable the University validating the course.

- The External Examiner must be present at the final practical examination to observe whether the standard of practice is good enough as represented through the trainee's performance of the role of psychodrama psychotherapist/sociodramatist.
- The external Examiner must provide a written assessment of the final practical examination to the trainee and the training organisation.
- The External Examiner must read and provide a written assessment of the trainee's final thesis/clinical paper.
- The External Examiner must be available for a consultation to a trainee who has queries or complaints about their assessment.
- The External Examiner must re-assess any trainee who, having failed a final practical examination, retakes the examination.
- A trainee who fails an examination may not re-take the examination within six months.

Guidelines

- The External Examiner will maintain a degree of objectivity, neutrality and keep appropriate boundaries.
- The External Examiner will be helpful rather than daunting in the processing and discussion and ask questions which allow the group and trainee to learn from the experience and to demonstrate their learning.
- The External examiner will acknowledge the stress and anxiety that might prevent optimum performance in examination conditions.
- There will be no contact with the trainee apart from an introduction and explanation of the role. If the External Examiner has had previous contact through shared workshops etc. with the trainee difficulties that may occur as a result of this contact will be discussed with all parties beforehand.
- The time boundaries of the examination session will be agreed at the start of the session and it will normally last between 2-3 hours. The ability to stay within agreed time boundaries for a session is an important skill for clinical or other professional practice.
- During the examination the trainee will be responsible for the entire conduct of the session.
- At the end of the examination the trainee will withdraw from the group and prepare a self-assessment. (During this 15 minutes the group may have a break and the External Examiner discuss the examination with the trainer/s.)
- After the trainee has delivered their self-assessment they will receive feedback and peer assessment from the group.
- After this the examiner may give their assessment or withdraw for further discussions before delivering their verdict.
- Any trainee who has failed an examination will be offered a follow-up tutorial to process their learning experience.

10. External Moderator

Requirements

- Each training organisation must appoint an external moderator who will be external to the training organisation and not directly associated with the training organisation (i.e. they may not be a graduate, trainer or ex-director/partner).
- The external moderator is chosen and paid by the training organisation.
The external moderator will critically evaluate the on-going policies and procedures of the training course, scrutinise the course documents and ensure the organisation is doing what it says it is doing.
The external moderator will be part of the complaints, grievances and appeals procedures (excepting in academic matters which are properly the remit of the external examiner).

Guidelines

- The external moderator may be available to trainees to act as an ombudsman to ensure fair treatment.
- The external moderator may be available to the trainers to review inter-trainer difficulties and reflect on any possible internal prejudices, collusion or dispute.
- The external moderator may be from another professional discipline such as another UKCP psychotherapy organisation or have appropriate skills in organisational consultancy.

11. Training Log and Journal

Requirements

- On registration with the B.P.A., the trainee must keep a log of their training activities, which may be provided by the training organisation. This will include dates and details of the external psychodrama/sociodrama training sessions attended with trainers' names and signatures, supervision, tutorials and attendance at theoretical workshops. This log will be used to keep a record of the hours gained for each activity.
- The training log will also include details of all APEL, APL and/or CATS accepted by the training organisation.
- The log therefore constitutes a complete record of the training and must be available for the scrutiny of the TAC.

Guidelines

- Trainees will be encouraged to keep a training journal/notebook to record their reflections on theory and practice. This will not be assessed.

12. Transfers Between Training Organisations

Requirements

- No training organisation will accept a transfer from another training organisation without the agreement of the former senior trainer. In the case of a dispute the TAC will be asked to consider the matter.

Guidelines

- The training organisation receiving the transferring trainee will review the reasons for the transfer before accepting the trainee.
- The training organisation receiving the transferring trainee may decide how many previous training hours will be accepted as APL. The training organisation receiving the transferring trainee has the right to determine its policy in this matter.

13. Reading

Requirements

- Training organisations will produce a list of recommended reading to include psychodrama, sociodrama and allied psychotherapies.

Guidelines

- Training organisations will have a library available to trainees with the major texts they must read during their training.

14. Appeals, Grievances and Complaints

Requirements

- Training organisations must have written procedures for dealing with appeals against decisions that affect their training, complaints and grievances.
- These procedures should involve the External Moderator of the training organisation.
- Complaints if unresolved should be referred to the TAC or ethics committee where appropriate.
- Each training organisation must ensure that there is a mechanism for consulting trainees in the running and development of their training so that appropriate changes can be made to the structure, content and process of the training.

Guidelines

- Trainings will regularly give trainees time, during training events, to review their training and hold trainee meetings, elect representatives and participate in the co-creation and development of the training organisation's procedures to assure quality.

15. Practitioner Registration

Requirements

- Following the awarding of a diploma by their training organisation, trainees may apply to the Accreditation Committee for registration as a practitioner. Trainees must submit an application, along with a copy of their diploma, a letter from their supervisor, confirming their qualifications and supervision arrangements, plus the appropriate fee. These must be sent to the BPA Administrator.