



Lifelong  
Learning  
Programme

# PSYCHODRAMA AND CREATIVE EDUCATION IN PRISON

## GOOD PRACTICE GUIDE

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Arad Penitentiary – Romania

Romanian Classical Psychodrama Association – Romania

Consorzio Tartaruga Società Cooperativa Sociale – Italy

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HMP Grendon Underwood – U.K.

London Centre for Psychodrama Individual & Group Psychotherapy – U.K.

# **GOOD PRACTICE GUIDE**

**For using psychodrama techniques  
in educational activities and  
programs for inmates**

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## **I. Argument for the use of psychodrama techniques in prison**

Psychodrama techniques create a realistic context in which the learning process becomes more efficient. Based on this principle, the project used this action process in order to involve the participants in workshops to experience the specific techniques and their use in the current activities with inmates. Initially, the participants learned these techniques as group members and interns. As the project went on, they were responsible for planning and implementing the techniques in their own institutional programmes, under the trainers' supervision, as well as assessing their effectiveness.

Several analyses conducted throughout Europe show that significant parts of the prison population have behavioural and psychological problems. These problems can be acquired, residual or enhanced by the pathogenic prison environment.

Prison life is characterized by significant restraints on personal control, severe perturbations in communication, superficial, distorted and highly conflictive relationships with others, stress and traumatic experiences and the inability or impossibility of expressing feelings, thoughts and opinions. All of these pose a real problem in coping and adapting to the surrounding environment.

In order to accomplish its role and help inmates become responsible citizens, the prison must not only isolate the inmates from society for a certain period of time, but, most importantly, it must offer adequate educational and therapeutic services. Although the specialized activities and programs use interactive techniques and methods, they don't actually address the problems in the context in which they appear.

By contrast, psychodrama techniques create a safe environment for exploring one's needs, thoughts, feelings and behaviours, using a creative approach without fear of rejection or negative labelling, offering, at the same time, the opportunity for learning from others, for personal growth and for managing conflicts within the group.

Using psychodrama techniques with inmates enhances their chances to change, to adopt appropriate behaviours, to succeed in cognitive reframing

through exposure to new learning situations, and to assume a new socially acceptable role and identity.

Creative teaching activities can be an alternative for enhancing the efficiency of prison education. Many inmates begin a prison sentence with negative experiences from their previous formal education, which usually ended up in early school failure. This is the main reason why many inmates reject the idea of being involved in formal learning programs in prison, arguing that if they didn't like school outside, there is no point in attending the same activity inside a prison. By contrast, psychodrama techniques and pedagogical games can surmount these resistances, by using role play and facilitating self-disclosure.

Psychodrama uses creative exercises, spontaneity and brings forward positive emotions: this is the main reason why, when applied to education, it facilitates both learning the content and enhancing the level of prisoners' motivation in attending educational activities.

This argument allows us to believe that psychodrama techniques are crucial for education, alongside their therapeutic role, and contribute efficiently to a creating a positive learning environment in prison. In spite of its benefits, psychodrama has been insufficiently used by prison personnel and by the volunteers who work with inmates, due to their limited understanding and knowledge in this field.

Thus, this need to train the prison staff and prison volunteers has been the foundation to initiate the "Psychodrama and Creative Education in Prison" project, European ID: 2013-1-RO1-GRU06-29488 1, with the financial support of the European Commission through Life Long Learning Programme.

This project took place between 2013 – 2015, and has brought together correctional institutions and non-governmental organisations which are involved in adult prison education:

- Arad Penitentiary – Romania
- Consorzio Tartaruga Società Cooperativa Sociale – Italy
- Service pénitentiaire d'insertion et de probation du Val d'Oise – France
- Panevėžio apygardos probacijos tarnyba – Lithuania
- HMP Grendon Underwood – U.K.

The actual training in psychodrama was conducted by:

- London Centre for Psychodrama Individual & Group Psychotherapy – U.K.

- Romanian Classical Psychodrama Association – Romania

The learning objectives of this project were:

- Developing specific psychodrama knowledge and skills in personnel and volunteers from the partners' institutions.
- Organizing practical multidisciplinary workshops in order to exchange information and best practices in pedagogical psychodrama.
- Testing and applying innovative formal and non-formal teaching approaches to institutionalized vulnerable groups.

One of the project results is this good practice guide, which can offer specialists and volunteers the opportunity to gain practical knowledge and skills and use easy psychodrama techniques in their educational activities.

This manual has a video product attached, which contains the main described psychodrama techniques.



## II. GENERAL INFORMATION

### II.1. What is psychodrama?

Psychodrama is a psychotherapy method, created by Jacob Levy Moreno, Romanian psychiatrist, one of the leading group psychotherapy pioneers. He was born on the 18th May 1889, in Bucharest (Romania) and immigrated to the US in 1925, where he began his work. In his autobiography he wrote “only in New York, the melting pot of the nations, the vast metropolis, with all its freedom from all preconceived notions, could I be free to pursue socio-metric group research in the grand style I had envisioned”.

He later held positions at Columbia University and the New School for Social Research. In 1932, Moreno first introduced group psychotherapy to the American Psychiatric Association. For the next 40 years he developed and introduced his Theory of Interpersonal Relations and tools for social sciences he called ‘socio-drama’, ‘psychodrama’, ‘sociometry’. In his monograph, he describes how he developed these sciences to counteract “the economic materialism of Marx, the psychological materialism of Freud, and the technological materialism” of our modern industrial age.

Moreno died in New York City in 1974, aged 84. His epitaph, at his request, reads “the man who brought laughter to psychiatry.”

Psychodrama is an action psychotherapeutic method which explores the individual’s issues. Given that it is based on action, psychodrama allows scenic representations from the past, present or future to be explored in real time, thus creating the opportunity for understanding and processing conflicts, situations and feelings, and also for changing the individual’s attitude towards them and identifying coping solutions. Thus, psychodrama does not alter the past, and does not transform an abusive parent, and neither does it change a conflict context, but can influence the protagonist’s attitude towards these experiences and the way they are integrated into the core personality.

It is mainly an action working method for the group. It is all done in a designated setting, including a circular space which becomes a stage (it can be done using a rug), another place for audience and a higher space that can be used as a balcony (a chair or a podium). The coloured lights, the stage props with different objects (pillows, scarves) complete the special

setting of psychodrama. In psychodrama people find out what learning through doing/action means.

The group creates a friendly and stimulating atmosphere which allows the person to enact different dimensions of one's life. In the psychodrama group, every person becomes a therapeutic agent for the other.

By enacting problematic situations, psychodrama facilitates the creation of equilibrium between inner expectations and reality, using spontaneity and creativity as resources.

The person becomes an actor of his life, a live-written script. The stage becomes the enacting environment of the person's inner world. This provides a safe environment in which the individual meets and explores his resources, doubts, obstacles, and dreams.

Psychodrama works essentially with human relationships; its specific techniques (the double, role reversal, soliloquy, sociometry) produce a structural change of the dysfunctional ways of "being" in relation with others: they challenge the person to discover new answers for specific situations and help him/her become autonomous and spontaneous.

Classical psychodrama, as a group process starts with a warm up stage which is about stimulating positive emotional relationships and spontaneity; after this, the group theme and the protagonist are chosen.

The action stage is next, in which the therapist and the group are working for the protagonist. The protagonist explores and clarifies different aspects of his/her life; brakes free of emotional tension and finds new ways to integrate his/her insights. The session ends with the participation of the auditorium, where group members express their emotions, thoughts and different aspects of their lives, activated by scenic representation. This sharing is important and integrates the protagonist's process, and also stimulates the perception of support and group acceptance.

Psychodrama implements specific intervention techniques, in a secure environment, using these therapeutic elements, constantly stimulating the person's spontaneity and creativity, as a healthy and healing development.

## II.2 Fundamental concepts in psychodrama

### • The Stage

The stage is the place where people express their mental content.

### • Building the Stage

The psychodrama stage is a designated space for the objects and the people who stimulate the protagonist to give life to the images he wishes to clarify during the psychodrama session.

### • The Director

The psychodrama director is the leader of the group, during the session. He/she is the promoter of the action and the analyst of the psychological information. The title of director expresses his acting positive role in each session.

### • Protagonist

In psychodrama, the subject is the real person, whom we call "protagonist". The protagonist is the individual that carries the group concern. This word expresses the central role a person has in psychodrama, the sole carrier of the undisputed subjective truth, for the individual and the group.

### • Auxiliary Ego

It is about any member of the group who was chosen by the protagonist to play a part in the on-going psychodrama representation.

### • Auditorium

In psychodrama, group members who are not directly involved in the work have a side space near the stage to allow them to follow the action and to become auxiliary egos, when necessary.

### • Surplus Reality

The psychodrama methodology is about establishing a reality on a stage, a specific inner reality which psychodrama specialists call surplus-reality: it is just a part of the reality because it is fictional, but constructed

in an objective manner, on stage, whereas the subsequent emotions are accurate.

The surplus-reality is constructed by creating an “as if” quality, by consented rules. It will be proportional to the capacities of the people in the group, trying to create spontaneous adequate behaviour, bringing the “there and then” into the “here and now”.

### • Spontaneity

Spontaneity stimulates the transformation of reality, breaking the scripts, leading to a secure environment in order to tackle change. This is the reason why psychodrama is opposite to remaining in a comfort zone, both individually and socially. Thus, the person may become spontaneous without feeling the difficulty of such a task, and moreover, live it as positive experience.

### • Tele

Tele is the unit of affective energy transmitted from one person to another. It is the expression of the human natural tendency to emotionally relate to others, in the here and now. It is different from transference. The quality of these emotions shows the characteristics of attraction and rejection in a different gradualism, from a maximum to a minimum, down to indifference (which actually means no “tele”). An attraction liaison means positive “tele”, while rejection means negative “tele”.

Tele may also be about: mutual empathy, emotional mutual communication, sensibility to various emotions, affective warmth, and emotional ties.

### • Role concept

In psychodrama, the role is a way of being responding to a situation in which the individual finds himself/herself. It has both a private and public element. Role dynamics has a number of benefits as a general framework for psychology. It is holistic insofar as it addresses all the dimensions of human experience.

### III. The Main Psychodramatic Techniques one can use in Education Programs

#### • **Self - presentation**

The self - presentation techniques are used for the members of the group who are invited to present themselves to others. Self – presentation is usually done before the activity starts and represents a way for everybody to find out something about a certain person that can help develop further (inter)action within the group.

#### • **Role reversal**

It is one of the fundamental techniques in psychodrama. It refers to asking a group member to take the role of another for a certain period of time, in order to understand the situation from another perspective. This is usually real, but can also be the embodiment of an object, an idea, a fantasy, symbol, or part of oneself.

#### • **Role playing**

It is an intentional and somewhat experiential act neither wholly involved nor yet entirely authentic. The protagonist is “in” and “as if” role and projects part of his/her inner content into action.

#### • **Interview**

The interview allows explanations of mental content (images, thoughts, feelings, longings and behaviour, leading to a better understanding of the individual and also to changing mental content into stage representations. This can be done directly by the director or by other members of the group.

#### • **Concretisation**

Concretisation is a psychodrama technique through which the individual can make his/her inner world perceptible in an external physical world. This

externalization of his/her feelings allows the individual to place outside him/her, make concrete, feelings that otherwise would be overwhelming. Concretisation is possible because the individual can express his/her inner world using more than words, by creating a situation which can reflect himself/herself, using the body, the surroundings, the objects, using props and group members.

### • **The Double**

The double is about “giving voice” to the feelings the individual cannot otherwise verbalize, as he/she might be: shy, ashamed, inhibited, anxious, filled with guilt, uneducated. This technique requires the intervention of another person who can “double” the protagonist, and identify with him/her. The “double” stands near the protagonist in order to become an alter ego and verbalise the protagonist’s unsaid feelings, thoughts, and desires. Should the director choose to double instead of using group members he/she should be sensitive to power issues and over identification with the protagonist. The double enriches the individual’s, self- representation by focusing on his inner world.

### • **The Mirror**

This technique refers to a type of interaction which can produce a mental self-learning dynamic, using the relative perception others have about him/her. In this case, the individual is able to see outside his/her self, to experience exterior perception of him/her.

The individual is able to stand outside the action in order to experience a distanced perception. The mirror function represents a later development, in parallel with the ripening of the necessary cognitive structures for building inner and outer world experience. The mirroring function is also activated in a group in which every behaviour expresses the perception of others.

### • **Amplification**

Amplification is a technique used to enhance specific emotions in the individual: rage, joy, envy, boredom, hate, shame. These emotions should then appear distinctly in an otherwise opaque and undifferentiated context.

This technique can be used in two ways:

- The person is asked to amplify his/her own emotion, using a bodily expression, voice, intonation, mimic, posture.
- The rest of the group members' act according to the directors' instructions.

### • **Soliloquy**

The psychodrama technique implies a dialogue with the self, and the protagonist allows the free expression of thoughts, without the use of logic barriers. In this way, emotions are surfaced and the individual can get in touch with them.

The use of the soliloquy is useful when the protagonist's perception of the situation must be known, rather than the descriptive elements of him / her. An effective soliloquy can be done if the group has already warmed up, so that the emotional content can be put into words. Thus, one can form an "inner perspective" of the protagonist in that particular moment (I feel that ..., I think that ...).

It represents solitary verbalization, as if talking to oneself out loud.

### • **The Extra Chair (Often referred to as the Empty Chair)**

In psychodrama, there is always an "extra" chair, when a real chair is used as an auxiliary element to help the individual develop the psychodrama action. There is a special place for this chair on stage, a certain area which must be filled with an imaginary discussant, when we speak about the "empty chair" or with the individual himself when we speak about the "tall chair".

### • **Sociometry**

Sociometry is a technique which can explore and make visible the positive and negative relations within a group (tele), observe hierarchies and objectify types of relationships. Sociometry can be both graphic and actionable.

### • **Projection into the Future**

The future projection technique allows the individual to imagine and enact his life in the future rather than be constrained by past experiences. The

technique allows the protagonist to gain a more realistic approach and portray scenes in which he can achieve some success, based on his work in the session.

### • **Encounter**

This technique is used for creating an authentic meeting between two parties, in a manner in which they are open to see the other's reality. The psychodrama encounter is based on the principle that addressing someone directly is more efficient than speaking about what that specific person might say.

The techniques used in the encounter are role reversal and auxiliary chair.

### • **The Balcony**

The balcony is part of the psychodrama setting, together with the stage and the auditorium. It is situated outside the stage, but on higher ground, in order to offer a different perspective on the stage action.

The balcony can offer a more detached and global perspective, thus being useful in trigger change.

## IV. GROUP INITIATION

### IV.1. Principles:

When attempting to form a group, one should follow certain basic principles:

- *Inter-subjective communication principle:* refers to allowing and giving each member time, a subjective time to express oneself;
- *Parity and confidence principle:* which means creating a group climate, through action sequences, in a way that self-worth and self-confidence which is activated, in order to enhance the courage to experiment, a longing for intimacy, for each participant;
- *Establishing positive tele:* which means creating a setting which that sustain members' mutual attraction relationships;
- *The feeling of belonging:* This means cohesion and constructive group climate.

### IV.2. Director's tasks:

**A group facilitator should take into consideration the following:**

- to prepare the action, after negotiating it with the group;
- to prepare the necessary space, or the stage for action;
- to determine interaction between the two polarities (the role and the counter-role) inside a significant context;
- to allow the individual to express himself/herself without the fear of being judged and while being respected inside the group;
- to favour action methods which empower the individual physically, emotionally and which allow self-reflection;
- to identify participants messages, both non-verbal and verbal;
- to create the feeling of novelty, surprise, in order to stimulate an instant response, without appearing dangerous;
- to give the individual the feeling that he/she is in a favourable and open environment, willing to support him/her in any situation;
- to stimulate the individual to admit and adequately express his/her real feelings, which help him/her bond or drift apart from another.
- to set up tasks involving the individual into should be in action and also inducing self-observation moments;

- to suggest that the individual can enrich the group with his/hers' mental content;
- to take into consideration group dynamics.

### **IV.3. The purpose of the group forming sessions:**

These sessions pursue the activation of mutual encounters among members and encouraging relationships' change into positive tele relations.

### **IV.4. Describing the usable techniques:**

An ordinary group session is usually divided into three parts: the time of the group, every participant's time and final participation time. During each of these stages, the director stimulates interactions among the group members, thus creating roles that make the protagonist become the creator of his/her reality.

#### **IV.4.1. Group dynamic**

This process is about activating the three components of the participants: physic, mental, and emotional. It is also about action rather than only conversation.

### **§ Taking the pulse of the group and group physical dynamics**

Purpose: identifying the group's state, physical activation, reducing anxiety and spontaneity enhancement.

#### **Exercise no. 1**

#### **Methodological advice:**

*1. Each participant will take turns in expressing his/her present emotional state using just nonverbal action and then indicates a colleague to repeat that certain posture and to verbalize that specific emotion. Following this, the first person will verbally express his/her subjective truth, thus the present state. (video on DVD)*

**Variations:** the participants can also express their present state by making a sound, by association with a certain colour or with an animal.

2. Each participant will take turns suggesting a game in which everybody must be involved. After this, the group's present state should be re-evaluated.

**Variations:** participants can all be involved in a certain game, or some of them can transmit a certain movement to the others.

## **Exercise no. 2**

**Aim:** to identify the initial group state and to normalize the group's energy level.

**Props:** 3 different scarves.

### **Methodological advice:**

1. All participants are invited on the stage. The three different scarves represent three different energy levels (minimum, average, maximum). Every person should get close to the scarf which is most suitable to express his/hers dynamic level.
2. The people with the highest energy level are asked to do something to help enhance the ones in the medium energy level group. Then, the ones who reported medium energy are asked to do something for the ones with the lowest energy level.
3. Sitting in circle, each participant will analyse and verbalize his/her current state and then create a movement for the others to repeat, thus reflecting his/her current state.

## **IV.4.2. Self - Presentation**

This moment should respect the inter-subjectivity principle.

**Aim:** getting to know the members of the group and stimulating the willingness for self-disclosure and listening to others.

## **Exercise no. 1**

### **Methodological advice:**

1. Sitting in a semi-circle, each participant will sit on the central chair and share his/her strengths, hobbies and passions.

2. After this, he/she will choose two colleagues to ask a question and provide the answer. (video on DVD)

## **Exercise no. 2 “The Story of the Name”**

### **Methodological advice:**

1. Each participant will utter his/her name, tell a short history of that name, say if they think it suits them, and express desired alternatives, if any.
2. Then, each member of the group addresses another by name and names one personal characteristic of the other.

## **Exercise no. 3**

### **Methodological advice:**

Group members stand in a circle and one of them is asked to step into the middle of the circle and state one of his/her strengths. All group members who share that certain strength will also step in the circle. The exercise will continue until every member gets the chance to introduce himself/herself.

## V. GROUP COHESION

### V.1. What does group cohesion mean?

Although cohesion may begin at the early stages of the group it becomes a key element of the group process. If trust has been established and if conflict and negative feelings have been worked out the group becomes a cohesive group.

When cohesion is attained people open up on a deeper level and are willing to reveal painful experiences and take other risks.

Cohesion involves a sense of belonging, inclusion and solidarity. It is the result of all the forces acting on the members that make them want to remain in the group. Using cohesion the members can experience caring and comfort in the group and a sense of being valued and being accepted and supported by the group. Cohesion provides the group with the impetus to move forward and is necessary for group success.

### V.2. Purpose of group cohesion sessions

- Developing the feeling of belonging and inclusion within the group.
- Deepening the intervention level.

### V.3. Group cohesion psychodrama techniques

#### V.3.1. The Mirror

**Aim:** to create and strengthen positive tele relationships.

#### Exercise no. 1

**Methodological advice:** each participant chooses a person within the group that he/she wants to get to know better. In couples, each person adopts a posture that his/her partner should mirror. Then, the first person will tell his/her partner "Now I can see myself ... and I like about what I see, that ...", and the mirror impersonator will reply "What I like about you is that ..." Then they reverse role. (video on DVD)

**Variations:** each participant can take turns in saying to each member of the group "Now I see you ...", "What I like about you ..."

## Exercise no. 2

**Methodological advice:** sitting in a circle, each member shares something of importance about him/her to the group. Then he/she will pick a person from the group to hear a positive thing about him/her and a second one to hear a flaw.

### **V.3.2. The Interview**

**Aim:** to get to know the group.

## Exercise no. 1

**Methodological advice:** the participants are asked to divide into smaller, 4 people groups, based on how little they know each other. Each participant has 5 minutes to speak about him/herself, by answering no more than three questions addressed by the subgroup members. At the end, each small group will choose a significant element for each member and introduce it to the large group.

The interview is used for setting the ground for role reversal. (video on DVD)

### **V.3.3. Role Reversal**

**Aim:** to collect “new truths”, to act and naturally overcome emotional blocks and cognitive prejudices.

## Exercise no. 1

**Methodological advice:** participants are divided into couples, one will be referred to as A, as the other as B. Each has three minutes to talk about him/herself to the other partner.

Then, at the director’s signal, the two switch seats, A becoming B and B becoming A. The two will take turns in introducing oneself to the group, and will answer the different questions the director asks.

After each person has presented him/her in role reversal, they will switch

back at the directors mark and sit as they did initially, becoming his/herself.

Each participant has the right to state his/her own truth: “the thing which is true about what has been said about me is ...”, “I would also like to add that ...” (video on DVD)

## **Exercise no. 2 – role reversal with a significant other**

**Methodological advice:** participants will sit in a semicircle, and two empty chairs will be set in the middle. Participants will be asked to identify the current significant other. Each participant will take turns in sitting in one of the empty chairs and, at the director’s mark, will occupy the other chair and become the significant other. Then, the director will conduct an interview, in which the significant other will talk about the participant. At the end, the participant will take his/her own new role and will state something which is significant for him/herself, a new finding or something else he/she is left with after the interview. (video on DVD)

## **Exercise no. 3 – role reversal with an object**

**Aim:** Getting to know each other better

**Methodological advice:** Three members are elected become protagonists (using the “less known people” criteria, in small groups it is recommended that all group members experience the exercise) and are invited in a middle circle to sit on a chair; near each person there is an empty chair on which they are asked to place an object that belongs to them; they are asked to become the object by changing their place and sitting on the chair next to them (the object is placed ...); the group facilitator does a short interview of the object (e.g. hello, you are X’s watch and you are special today and able to talk; how long are you with X? How did you get there? How is your owner doing about time management? Does he take care of you? How is he as a person? Etc). After all objects are interviewed people’s roles reverse (move back to their initial chair) and are asked to talk about what they have experienced. Observers are asked to add or comment if somebody wishes. (video on DVD)

**Techniques:** role reversal (with an object), soliloquy

## **Exercise no. 4 – role categories**

**Aim:** identifying the three roles which an individual can have

Moreno described role as having three categories: somatic, social and psychodrama.

- *Somatic Roles* include such activities as eating, sleeping, style of dress.
- *Social Roles* include occupational/economic/class/race/sexual and family roles.
- *Psychodramatic Roles* include those played in your fantasy/characters in your imagination /people in your memories and dreams/your complexes of attitude and behaviour.

Role dynamic has a number of benefits as a general framework for psychology. It is holistic insofar as it addresses all dimensions of human experience.

Its language is simple even non-professionals can understand it. Thus it serves as a tool for presenting psychological principles in an educational context.

More importantly role dynamics suggests a methodology. By naming our complexes of interactions attitudes and expectations we create some distance from these roles and thus become somewhat objectified.

**Methodological advice:** Identify the roles you have in your life those roles that feel productive and those which perhaps at the moment are causing difficulties.

The participant will be asked to place three chairs representing the three above roles and sit on all of them, consecutively, and speak about oneself in that particular role:

- ☒ *In this role, I feel very ...*
- ☒ *This role helps me in my everyday life to ...*
- ☒ *This role hinders my everyday life because ....*
- ☒ *The thing I would like to change about me in this role is ....*

**Observations:** *We can examine them re-negotiate them try out different ways of playing them, consider related roles and opposing roles and so forth.*

*The concept of role encourages us to become more conscious and more creative in how we choose to play our roles, which was Moreno's basic idea.*

*One of the fundamental techniques that express the principles of role dynamics is that of role reversal, which function as an effective vehicle for developing and communicating empathy.*

### **V.3.4. Role Play**

**Aim:** to stimulate empathy, a vehicle for developing new action and ways of thinking, thus reducing self-centred perspectives.

#### **Exercise no. 1 - Role Play around Violence in using Role Play cards**

##### **Methodological advice:**

Divide into groups and prepare yourself for a public meeting and take a role in your group. The roles include: parent, teacher, mentor, NGO worker, police officer, social worker, mayor of a city, doctor etc.

The roles are written on sheets of paper and place on the floor. Each participant will walk to the desired role and sit near the paper containing it. Each role has to be occupied. A certain role can have more than one participant.

The task will be about a public debate on violence in the local community and the group will be asked to find solutions to tackle it. This meeting will be moderated by the NGO worker.

At the end, the participants will step out of the roles and will speak about their experience in that certain role and underline the helpful insight they found.

#### **Exercise no. 2 - Offence history**

**Methodological advice:** We would like you to create a character to think about the offence history, be it drugs alcohol / offending / family history.

Divide into three subgroups. Choose one of the three offence history from above, and then, we would like you to create a scene with the following title: *The argument/The outsider/The family*. Next, there will be some time for rehearsal.

Play in front of group.

The director will then interview each character (in role), encouraging others to double and bring in role reversal.

Introduce Forum Theatre: The audience can offer possible solutions by the audience member taking on the role of the central character and playing the solution.

The group then reflect on how affective the solutions might be.

**Observations:** *the director can create different scenarios and situations which can be significant for the participant life-styles or for the group theme. The scripts will be presented to the group, and then members should choose a role. Once distributing the roles, the participants will enact the script.*

*At the end, each participant will speak about the way he/she felt in role and what are the resemblance and differences between the role and his/her reality.*

### **V.3.5. Concretization**

This is a technique which can be used throughout the group activity (for example to express a feeling using a posture), but also as a concluding method.

Purpose: to extract the conclusions of an event by enacting it together.

#### **Exercise**

**Methodological advice:** the director will ask each participant to say “what are you left with after this session?”, “what do you take and what do you leave behind in the group?”

Then the group members are asked to find together a symbolic image to conclude the session, and enact it on stage, and also choose a person to put into words and explain it. Then everybody is asked to find a common salute.

### **V.3.6. Introducing a new member in the group**

#### **Exercise**

**Aim:** Integration of new group members

**Methodological advice:** the group facilitator/director places a chair in a corner where all newcomers are invited; then a chair is set to point the first meeting of the group (the date of ...) and all members who participated are invited to that location; one person is asked to share with the whole group something about his/her experience from that meeting; similarly chairs are set like for all other meetings (session 2, 3, ...) and experiences are shared; at the end of the session the group of newcomers are asked for a soliloquy (*“What do you think and feel hearing about all these experiences?”*)

**Techniques:** amplification, soliloquy



## **VI. IMPROVING COMMUNICATION AND INSPIRING CHANGE**

### **VI.1. What is communication?**

- It is a dynamic process used to send messages containing a certain purpose;
- It implies psychological and cultural factors that can influence the quality of the transmitting message. What is sent in the message is not identical with what is received: what I want to communicate, what I actually say, what the others hear, what they understand, what they retain and accept.

### **VI.2. The purpose of enhancing communication in a group**

- Creating the group and making it strong creates the proper conditions for an authentic and assertive communication;
- The psychodrama group is a democratic group;
- Inside the group, the members have the feeling of belonging, through equality, confidence and trust.

### **VI.3. The principles communication in psychodrama**

- The circularly principle – allows everyone a certain time and space of self-expressing, with a symmetrical distribution of each other;
- The principle of inter-subjective communication – what a person expresses is a subjective truth that will be heard and respected even if it is not shared by the others;
- The globalization principle – activating the sensorial area, the posture area, the emotional area, the cognitive-symbolic area.

## **VI.4. Inspiring the need of change using communication / change mechanisms**

The mechanisms which can induce change in psychodrama are:

- Expressiveness;
- Changing the scripts;
- Interacting – Ego-actor / Ego – observer;
- Restructuring internal theatre.

Inspiring change is conducted in an affective secure environment, which can help the individual become aware of his/her dysfunctional mechanisms and stimulates his/her availability towards constructive alternatives.

## **VI.5. Psychodramatic techniques for inspiring the need for change and enhancing communication skills**

- Role reversal
- Double
- Mirror
- Concretisation
- Role play
- Encounter
- Future projection
- Soliloquy
- Amplification
- Self-presentation
- Auxiliary chair

## **VI.6. Psychodramatic exercises for inspiring the need for change and enhancing communication skills**

### **VI.6.1. Enhancing communication skills**

#### **Exercise no. 1 Getting to know the group – initial process**

##### **Methodological advice:**

Everybody sits in a circle. The Director says *“I invite you each to take turns in saying your name and a thought on your motivation for being in this group”*

**Used techniques:** self-presentation

**Observation:** *In a psychodrama group the activity is mediated by the directives of the trainer/facilitator, who has a directive function (this is why he/she is usually called Director).*

*The directives are aimed at creating a relational action among the participants; they have to be simple and easy to do. (for instance, saying one's name)*

## **Exercise no. 2 Global involvement and dynamics**

**Methodological advice:** Everybody stands and walks around in different rhythms, according with the Director's words: *"At my mark ... speed up your rhythm, ... walking like stepping on hot coal, ... like sliding on ice, ... slow down when you meet someone and look into his/her eyes ... smile ... touch his/her shoulder ... greet him/her non-verbally"*, then, when the Director gives the sign, each of the participants will say what they felt and think: *"please sit in a circle and take turns in saying what do you feel about this experience, each in his/her own time, and the others will not intervene and speak only when their turn comes"*

**Observations:** *the directives are about putting people in unexpected situations, in order to produce authentic answers.*

*People are involved in their global psycho-physic areas (emotions, cognitive, physic) and so their answers are stimulated, new and spontaneous.*

*Therefore, it respects circularity and inter-subjective communication principles.*

## **Exercise no. 3 Participant motivation**

**Aim:** Increasing motivation for work

**Methodological advice:** Group members stand up in a circle; one person begins and steps into the circle saying a motivational word/sentence and showing a movement/gesture/posture to complement the message; the whole group has to jointly repeat both the movement and the message.

**Techniques:** mirroring, amplification

## **Exercise no. 4 Training emphatic identification and accepting differences – getting to know one another better**

**Methodological advice:** Two/three subgroups are formed (depending on the group size, A,B,C). In each sub-group the Director asks: *“each of you will make a self-presentation, including the most important elements about oneself which can be shared with the group in this moment”*.

When this process ends, the two/three groups reunite and group A asks group B questions, and group B answers them in role reversal (each for the person on the left). When a person from group B has answered in role reversal, there is time given for the real identity to comment and make the required corrections/adjustments. The Director says: *“each member of group B will now have the chance to add something to what has been said about you in role reversal”*.

The rule is then changed, and group B asks group A, and the procedure repeats as described above. If there are three groups the rule is: A for B, B for C and C for A. Each time the answering subgroup gets the chance to rectify what has been said about them in role reversal.

### **Observations:**

*Creating smaller groups gives more familiarity and confidence.*

*The circulation of the information is enriched by the perception and the mental images which arise naturally when we are emphatically close to a person. These perceptions and images can be verbalized through role reversal.*

*The words of the person presenting someone else in role reversal can stimulate the actual perception of his/her own self-esteem.*

**Techniques:** self-presentation, role reversal.

## **Exercise no. 5 The Auxiliary Chair technique**

**Methodological advice:** All the participants are asked to walk around, each in his/her own rhythm, and think about their professional life, of the people who are part of their professional life and to find one person from their professional environment, a person who is not present and to which

he/he didn't get the chance to say anything, but would like to give a message to.

When they identify such a person, the participants are asked to sit on the chairs in a circle. When everybody is seated, an empty chair is placed in the middle.

The participants are asked to imagine that the person they had thought of is sitting on that chair, and are asked to take turns in addressing that person, and say the things they wanted to but didn't get the chance. (that message)

At the end, each participant says what he/she feels and thinks in that particular moment, after having that message delivered.

After this, using role reversal, the exercise can continue: after the initial message, the participant can reverse roles with the person on the empty chair, and answer back. Then the roles must be re-reversed and the participant is asked to say what he/she feels and thinks in that particular moment, after having heard the answer. (video on DVD)

**Observations:**

*The chair has a well-defined place on the stage, which will be occupied by the imaginary person, in the case of the "empty chair" technique.*

*The empty chair is used when the participant must say things about another who is imagined to be on that chair. The concrete element, the chair, even if empty, helps the participant to fill the space with all that is imagined about that specific person: it is a space for projections, perceptions, fears, wishes.*

*This empty chair technique has a symbolic value, it symbioses objects or places in one's life and is often used in theatre to symbolize the presence of significant others, who, for whatever reason, cannot be present.*

**Techniques:** empty-chair.

## Exercise no. 6

**Aim:** The Stimulation of Communication and Self-Perception Clarification

**Methodological advice:** All the participants are asked to walk around, each in his/her own rhythm, than met each other, watch each other, greet each other non-verbally. Then, they should come closer to that person whom they know the least, and, in the end, form couples. In these couples, the partners are asked to sit face to face and take turns in sharing their own experience in the group from the previous day, and the second will share his/her perception of him/her: *I see you ...* After being “mirrored”, each will share his/her subjective truth.

Then they switch roles.

After this, each adopts a posture to reflect his/her current emotional state in that particular moment. The person in front of him/her imitates that posture and then walks behind him/her, sets hand on the other’s shoulder and says: *I feel ...* The one who initially adopted the posture then shares his/her subjective truth, by saying *I feel ...*

### **Observations:**

*In the double the individual enhances his own representation of himself, by focusing on his inner world, whereas the mirror is about looking outside the self, to see the perception of others. These two sources of knowledge add up in a strong manner towards building the self-image.*

*The mirror allows the individual to take distance from the action and view his or herself from an objective perspective. It is role reversal that is about seeing the perception of others.*

*The mental function of the mirror is activated in a group when the behaviour of each individual includes the perception of others.*

*A person can be someone else’s double because people have the capacity to identify themselves with others, and anybody can act as a double for oneself as long as that person is capable of introspection.*

**Techniques:** self-presentation, mirror, double.

## Exercise no. 7

**Aim:** Experience and become aware of positive/negative attitudes

**Methodological advice:** The group is divided into two and participants are distributed in two rows, each person facing another; one row is instructed and given a single word `yes`, the other row a single word `no`; in pairs, using the single word and non-verbal communication they are asked to convince their partner they are right (3 min); afterwards they are asked to change words and follow the same rule (3 min). Sharing: how did you feel when saying `yes` and when saying `no`; which role did you feel better and why? (video on DVD)

**Techniques:** role playing, soliloquy

## Exercise no. 8

**Aim:** Exploring expectations

**Methodological advice:** The group is divided into 5 subgroups (numbered from 1 to 5); they are given 5 minutes to talk about their expectations for the next week session; the group facilitator stops the group work after 5 minutes and asked all the members to remain seated and close their eyes and are guided through time until next week, at exactly the end of that session of the week; when clapping hands they are asked to open their eyes and it is now that certain day and moment; they have 4 minutes to prepare a scene to show what they have experienced during the last week; all scenes are played. Then people are invited back to their chairs, and they have to close their eyes to travel back in time to the beginning of this week's session (present) and, when clapping hands, they are back here and now. They share *'Now I feel .....'*

**Techniques:** future projection.

## VI.6.2. Inspiring the need for change

### Exercise no. 1 Motivation to Work

**Aim:** This exercise explores the clients' readiness to work at depth

Setting up:

- *The Swimming Pool.* Set up a swimming pool: the pool, deep end, shallow end, diving board.
- *The area around the pool.*
- *The changing room* - getting ready to put on trunks changing back into clothes.
- *The coffee bar* – where one is just looking on.
- *The exit.*

**Methodological advice:** Ask the client to think about where they are in relationship to the group or how motivated they are to work and to place themselves somewhere in the pool. Each one to make a statement as to why they have placed themselves where they have placed themselves and where they might like to be... what needs to happen for them to change their place. Let them comment on where others have placed themselves and if there is a statement they want to say to them.

### Exercise no. 2 Old me new me

**Aim:** This exercise helps the client to examine his/her old ways of being and his/her hopes for the future

**Methodological advice:** Place two chairs back-to-back one looking to the past, another to the future. Get the client to sit in the chair and look back to past and speak in monologue. Then shift to the future chair and look forward, again in monologue. Get two members of the group to hold both positions and take out protagonist to watch in mirror and then think of someone who might support them in the future chair. Then, get the participant to take up this role and speak from role. (video on DVD)

### **Exercise no. 3 Hidden Parts**

**Aim:** This exercise examines the aspects of self that are hidden behind an exterior front and identifies areas of work

**Methodological advice:** Sculpt various parts of self: in front the part they show the world possibly known as the public self, maybe a self they use to protect their more vulnerable aspects. What is the message from here, emphasis intonation?

Get member of the group to hold the sculpt.

Then look at what this part hides or protects, again sculpting and the message.

Work backwards until one gets to the hidden part (usually the most vulnerable aspect of self.)

Finally get the protagonist to stand outside listen to the message as the message is said one by to the protagonist and then collectively. Ask which of the messages is the protagonist attracted to and why. This leads to work that needs to be focused on.

### **Exercise no. 4 "Destroy it/ Fix it/Forget it"**

**Aim:** This exercise encourages client to examine their attitudes to situations

**Methodological advice:** Place out three chairs in a circle to represent the above attitudes, backs to each other. Think of a difficult scenario role-play it (such as wing fall out, recurrent negative behaviour). Ask each participant to sit in each of the chairs to explore their behaviour in each chair.

"Destroy it" = the destroyer/spoiler to self and other.

"Forget it" = bury head/brush it under the carpet.

"Fix it" = problem solve it/creativity.

Ask the one who chooses the fix it chair to show how they would fix it.

### **Exercise no. 5 Good me/Bad me**

**Aim:** This exercise helps the client to see that his offending is not the all of him

**Methodological advice:** Two chairs identify the negative and positive part of self. Then get these two parts to speak to each other moving from one chair to the other. You could use other members of the group to hold the alternative role.

### **Exercise no. 6 Working with attachment issues**

**Aim:** Our early experiences as a child influences the way we relate to others. Attachment theory is crucial in understanding the men and women we work with. This exercise encourages the client to look at how his early experiences have influenced his present relating patterns and addresses unfinished business with parental figures

**Methodological advice:** Get the participant to think how about how he/she views his/her relationship style. Which of the following would he/she say fits his/her style of relating:

- Comfortable in relationship- able to seek support from partner - *Secure Attachment Style*
- Invests little emotions in social and romantic relationships – *Dismissive Attachment Style*
- You fear Rejection from your partner and have a strong desire to merge – *Preoccupied Attachment Style*

Ask the participant to choose five words to describe his/her relationship with his/her mother and to think of an example that would support his/her choice of words:

- » *What is your relationship with your parents now and how do you think your own relationship with your parents and their relationship influenced your own views of your own relationship.*

Place a chair to represent your parent and address the following:

How I choose to look at this experience now as an adult...

- » *As a child, what I most resented about you was ... what I think about that now is ...*
- » *What I wish you could do over is ...*
- » *What I do not want to repeat as an adult is ...*
- » *Instead, I want to actively go forward and achieve my own goals in life, which include ...*
- » *What happened is now a part of my life history. What I appreciate you for, and what I thank you for, is ...*
- » *What I have learned from my experience as a child is ...*



## VII. GROUP SOCIOMETRY

### VII.1. What is sociometry?

The founder of sociometry is Jacob L. Moreno.

Sociometry measures the “*socius*” (Latin) – the interpersonal connection between two people (Moreno, 1951). Sociometry provides a theoretical system and a method of assessment and intervention that allows us to understand and to work with the relationships within groups.

The socio-gram is the representation of sociometry, and is based on the choices every person makes in relation to others.

In psychodrama, action sociometry is preferred to graphic sociometry.

Sociometry and human motivation refer to the thing that mobilizes each person in their interactions with others; it reflects what the person experienced in their ‘matrix of identity’ and in other previous relationships and experiences.

### VII.2. Psychodramatic techniques which can be used to highlight group sociometry

- Role reversal
- Double
- Mirror
- Concretisation
- Role play
- Social atom
- Encounter
- Future projection
- Soliloquy
- Amplification

### **VII.3. Exercises which can be used in sociometry**

#### **Exercise no. 1 Warming up the group**

**Aim:** Entering the scene

**Methodological advice:** One volunteer is asked to enter the circle and invite another person on the scene by making a creative gesture and saying his/her name to the other person; it continues until all the people are on the scene.

#### **Exercise no. 2 Training the group for sociometry**

**Aim:** Energizing and getting to know each other

**Methodological advice:** The group stand up in a circle and each person introduces himself/herself by saying the name, profession and how he/she feels.

*Energizing:* people are asked to walk around and look into the eyes of the people they meet; they have to say hello in their native tongue, to those they make eye contact with.

*The map:* the group facilitator/director places a chair in the middle and points to a certain region in an imaginary map of the country; all members have to find their location on the map according to the region they come from; each subgroup representing one region has to think and create a welcoming message in their native tongue and a gesture; each group in turn acts and all other group members have to repeat both the gesture and the message at the same time.

**Techniques:** self-presentation, mirroring and amplification

#### **Exercise no. 3 Highlighting group resources**

**Aim:** Identification and expression of resources

**Methodological advice:** The group is divided into 3 subgroups (numbered 1 to 3); each person has to talk about one personal resource;

the group votes the person who has talked about the resource they most identify with (5 min); the group has to prepare a scene using only body language and sounds to embody the resource chosen; the other groups have to mirror what they have seen (guess the resource). After each scene, “actors” are applauded for empowerment.

Soliloquy: *“I am now feeling...”*

**Techniques:** sociometry, concretization, mirroring

### **Exercise no. 4 Highlighting personal group status**

**Aim:** Identification and acknowledging the individual role and group relations

**Methodological advice:** the director sets a pillow/empty chair in the middle of the group, representing the centre of the group at the metaphorical level. Each participant has to position oneself in relation with the centre, using emotional distance criteria (closer, further, behind, in front of, left, right), pending on the present emotional state in the group. Then, he/she speaks about the motivation of choosing that particular position. (*I sat down here, because ...*).

The exercise will continue until all group members become protagonists. (the equality principle)

Then, the protagonist should deliver a soliloquy and say how he/she is feeling in that particular moment and what should happen in order to change the position.

At the end, the protagonist changes the position in the group according to the desired one and delivers a soliloquy (*I sat down here now because.... Here, I feel ...*). After this, all participants find a joint way to leave the group, symbolically. (*video on DVD*).

**Techniques:** sociometry, concretization, future projection.

## **Exercise no. 5 Highlighting group dynamics**

**Aim:** Identification and the acknowledgment of the individual role and group relations

**Methodological advice:** the director asks the participants to think about the relationships they have within the group, about how well they know each other, and to identify a group member whom they feel they know less and would like to learn more about.

Then, the director will give to each participant a paper to write a letter on for the other person – from X to Y. The letter should contain a question for Y and an unknown fact which X is interested about. The director will collect the papers afterwards and extract a letter.

Two chairs will be placed in the middle of the circle, and used for inviting the XY pairs.

X and Y reverse roles, so Y can read the letter and ask X the written question. X will answer. (as if Y)

Next, roles are reversed again and Y states his/her own truth (*it is true that ... it is not true that ... I would like to add that*)

At the end, the two each deliver a soliloquy and get the chance to part ways as they choose to.

The exercise continues until the last letter is acted.

**Observations:** *in the case of this exercise, not all participants can become receivers of a letter. The receiver role assigned according the position of that particular member in the group and according to the preferences of the group members. For example, one can say about a member who receives more letters or about another who receives no letters that these people are less integrated in the group, or that their self-disclosure was insufficient so far.*

**Techniques:** sociometry, role reversal.

## **Exercise no. 6 Highlighting group relationships**

**Aim:** Identification and acknowledging the individual role

**Methodological advice:** group members are divided into two subgroups A and B.

A group participants sit in a circle, with their backs towards its middle. B also sits in a circle, surrounding the smaller circle of A, facing them.

Taking turns, clockwise, each member of B will sit in front of each member of A and says: *"I could ..... with you"* and *"I could not ..... with you"*.

After this, B replaces A, and the exercise repeats.

At the end, in the large group, each member shares his/her own experience: *"the most pleasant thing for me was to find out that ...."* and *"the most unpleasant thing for me was to find out that ...."* (video on DVD)

**Techniques:** sociometry, amplification.



## VIII. CONFLICT MANAGEMENT / PROBLEM SOLVING

### VIII.1. Efficient / inefficient behaviours in conflict management

- ✘ *ABANDONMENT: physical or psychological withdrawal from the situation, for fear of confrontation.*
- ✘ *REPRESSION: refusal to acknowledge the existence of the problem.*
- ✘ *VICTORY – DEFEAT: disagreement is regarded as a confrontation between two forces in which one wins “YOU or ME!”*
- ✘ *COMPROMISE: one part is disadvantaged, unhappy*
- ✘ *VICTORY – VICTORY - “YOU and ME”!*

### VIII.2. Problem solving stages

Six steps in problem solving / conflicts:

1. Recognizing the problem
2. Defining the problem
3. Analysing the causes of the problem
4. Alternative solutions
5. Decision-making
6. Implementation

### VIII.3. Psychodramatic techniques which can be used in conflict management

- Role reversal
- Double
- Mirror
- Concretisation
- Auxiliary chair
- Role play
- Sociometry
- Social atom
- Encounter
- Balcony
- Future projection
- Soliloquy
- Amplification

## VIII.4. Exercises which can be used in conflict management

### Exercise no. 1 Exploring and assessment of group relationships

**Methodological advice:** Group members are invited to choose a number from 1 to n ( $n$ =number of group members); number 1 is the first protagonist; he/she is positioned in the middle of the circle/scene and asked to position all other group members according to the criteria of emotional connection (closer or further, in front or behind, left or right). The protagonist tells each person the motivation of his/her assigned position (*'I have placed you in front / behind of me because...'*). When this arrangement is done, participants take turns and say to the protagonist the way they are feeling at that particular moment, in that certain position. After this, the protagonist is asked for a soliloquy. The director asks the protagonist whether he/she wants to change something in the positions of the members, and if so, he/she can change them accordingly. At the end, the protagonist is asked to express his/her present feelings and also say what he/she found out about the group.

The exercise continues until all group members become protagonists (principle of equality). (*video on DVD*)

**Techniques:** sociometry

### Exercise no. 2 Exploring and assessment of relationships (social relations, outside the penitentiary setting)

**Methodological advice:** Group members are asked to think of 5 important people in their lives (both positive and negative relations); one member is invited on the scene to become the protagonist and is positioned in the middle of the circle/scene. He/she tells who the 5 people are and chooses an ego-auxiliary for each role and an alter-ego for his/her role; he/she is asked to position the 5 persons according to the criteria of present emotional connection. The protagonist reverses roles with one person and the director interviews him/her (*'hello who are you, what is your relationship to the protagonist'*). After knowing all the people in the scene the protagonist

returns to his role and speaks to each person about the motivation of the assigned position. Where needed, the facilitator/director can choose to do role-reversals to explore more in depth that specific relationship. The exercise can end at this point with a soliloquy. Another option is to explore the “desired atom” and offer the protagonist the possibility to reposition the persons according to the desired relationship and motivate his/her new allocation. At the end a soliloquy is asked for.

**Techniques:** social atom, role reversal



## IX. GROUP SEPARATION

The participants are aware that a life of a group intervention is not a way of living, but a process which has a beginning, a development state and has an end. Separation as a word, is usually associated with an end, and thus with a mourning period. If the separation process is not adequate, the intervention may be compromised and the future evolution of the group members could be limited.

### IX.1. What is group separation?

Group separation is about ending the intervention, either as a therapeutic process or as an educational one. As a complex process often neglected by group leaders, the separation implies several possible situations: the members leave the group because their individual purposes have been met; one of the member's drops out of the group or the group leader is leaving. The feelings about separation should be addressed using the three different perspectives: individual, the group as a whole and as group leader.

If it is adequately understood and applied, group separation can be an important trigger for change. In addition, as it has an important impact on efficient intervention, the separation should be collaborative and not forced upon the group.

#### Separation for a single group member

One of the most eloquent signs of the need for closure is the fact that the group becomes less valuable for a certain member. The rest of the group members can offer mutual assistance for this closure. The final decision to end the intervention must be timed out and discussed with the group for several sessions, thus allowing the individual to process his/her own feelings and thoughts regarding separation.

#### Group separation

As Yalom says, groups do not like to part, and usually try to deny or avoid closure. The leader should warn the group members that any intervention should come to an end. If there are any members of a certain group who behave inadequately while the separation process unveils (hostility, rage,

depreciation of other or of the process, withdrawal, denial) the leader must step in. the best approach is still the direct one, which is about reminding group members of the initial purposes, the natural phases happening during any intervention: the beginning – group initiation, the main part – performance, and end – which is about separation.

One can deal with negative feelings about separation, by reminding the group of the successes in overcoming difficult moments, by sharing emotional and meaningful experiences.

The group leader shares the separation discomfort with the rest of the group. The inner work function of the group can be facilitated using the leaders' self-disclosure. Using care and authenticity, the leader is actively participating in the separation process.

## **IX.2. Psychodramatic techniques which can be used in group separation**

- Role reversal
- Double
- Mirror
- Concretisation
- Role play
- Social atom
- Encounter
- Future projection
- Soliloquy
- Amplification

## **IX.3. Exercises which can be used in group separation**

### **Exercise no. 1**

**Aim: reminding significant moments from the group history and sharing emotions; establishing closure**

**Methodological advice:** *"please think about the history of your group, a story which you begun writing together, ever since the first session". (time for thinking)*

*"Strolling down memory lane, please think about a certain emotional moment. Please count from 1 to n, and divide into n groups. Each subgroup should share the memories you were thinking of earlier. Share what happened and what exactly made you emotional then. Each of you now has 5 minutes to share your memory within the small group. Then choose one of the memories most of you identify with and use action methods (role play, concretisation,*

*mime etc.) to share them with the large group."*

All the memories will be enacted and each participant will make a soliloquy "share your thoughts with us." (video on DVD)

## **Exercise no. 2**

**Aim: enhancing self – esteem, empowerment / inner strength**

**Methodological advice:** *"Please stand in a circle and count 1, 2. All the participants with number 1 should form a small circle, facing outwards. All the ones with number 2 will then form a larger circle and stand facing the other group. Participants in the circle marked number 1 stand. When I clap the people from the circle number 2 will mirror the person in front of him/her, stating the positive characteristics (resources, strengths, traits) he/she found in that person throughout the group sessions. At the next clap, the people from number 2 will step to their right and continue mirroring the next colleague from number 1. Only number 2 is mirroring now, as number 1 receives them without responding or moving. After finishing the entire circle, roles will reverse, and number 1 will mirror number 2."*

**Observations:** *this exercise, although it appears to be easy, can reveal powerful emotions.*

## **Exercise no. 3 SWOT analysis**

**Aim: final self-assessment of group efficiency**

**Methodological advice:** The group is divided into four subgroups. Each subgroup has to discuss for 10 minutes about: Group 1 – strengths of the group; Group 2 – weaknesses of the group; G3 – development opportunities of the group and G4 – possible drawbacks which might disturb the individual development of group members.

When finishing this task, each subgroup is asked to set up a stage and concretize, to share the chosen items, without using any words. The rest of the subgroups must guess what the enactment is about. After each performance, the "actors" are applauded by the rest for amplification.

The end is marked by individual soliloquy. (*"Now, I feel that ... I can say that..."*)



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4. Service pénitentiaire d'insertion et de probation du Val d'Oise – France
5. Panevėžio apygardos probacijos tarnyba – Lithuania
6. HMP Grendon Underwood – U.K.
7. London Centre for Psychodrama Individual & Group Psychotherapy – U.K.

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