

WARM-UP AND SUM-UP

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INTRODUCTION

The authors have been involved in conducting open psychodrama sessions at the Moreno Institute for a number of years. We assume that the participants in such sessions want to learn, to communicate and to be. The job of the director is to organize the environment in such a way that the participants can learn from it. In essence, it is the director's task to create a spontaneous involvement on all possible levels—intellectual, physical, emotional and intuitive. It is his job to develop spontaneity for response in the here and now—to enable participants to relate and act and become involved, so that the end results are moments of personal freedom, discovery, creative expression and a new awareness of reality.

Thus, the director is essentially a permitter, an enabler, a developer, a catalyst. His job is divided partly into freeing the individual or individuals for action, partly to concentrate on some conceptual framework. He must break into the routines of life and destroy its labels. He may do so through games and fantasies, through problem solving devices or through new modes of operating. What he does on each occasion is to help the audience and the protagonist to develop an interdependency full of personal contributions and individual participation.

A brief description of psychodrama might serve well here. It is a method of learning through the spontaneous enacting of situations. One or more individuals take the role of themselves in the present; themselves at another time; another person, or an inanimate object. They explore ideas and situations—verbally and non-verbally—while the rest of the group observes what is happening. The enactment may involve situations either hypothetical or real. The roles may be chosen or assigned. A variety of techniques (role reversal, doubling, mirroring, etc.) are used to enhance the involvement of the individual, as well as the group, and to create a clearer understanding of self and other.

Mainly, this method, used either in an individual or group setting, has been a means of developing ego strength or tension release by providing an opportunity to practice in roles and interpersonal relations through role playing. The psychodrama method itself is a method that offers vast opportunities and techniques (as well as a vehicle) for change. It is an active

form of therapy which trains behavior by developing a real awareness of cues and values through action catharsis or the discovery of a spontaneous self. It provides a training ground where the individual can express his anger, resentment, old memories, replacing negative expressions with new approaches to living. It develops a transition from old means to new insights for courage, survival and progress of human needs.

Moreno offers a revolutionary method wherein a person can develop balance and potential and often serve as an inspiration—and we feel that far from being a little used form, psychodrama is going to become an increasingly vital part of contemporary life—not only as a therapy, but as a modality of learning for normal people. The fact that it involves the body makes it already the most universal of all ways of communication. In setting forth the principles of psychodrama, Moreno was about fifty years ahead of his time. For it is only now that this method is beginning to be understood, and in this beginning even misunderstood. He developed the theory which is the forerunner to Gestalt Therapy, Transactional Analysis, Encounter group, Behavior therapy and Joy workshops. As he states:

Spontaneous states are brought into existence by various (bodily) starters. The subject puts his body and mind into motion, using bodily starters (complex physical processes in which muscular contractions play a leading role), by mental starters (feelings and images in the subject which are often suggested by another person) and by psychochemical starters (artificial stimulation through alcohol, etc.)¹

THE WARM-UP

The warmup is the initial phase of any psychodrama session when the participants, the director and the group prepare for action. The members of the group become acquainted with each other; respond to each other as social stimuli; discover, select and understand the situations to be explored.

Moreno emphasizes that if man is ever to move beyond his "present position" he must act spontaneously *towards* the problems of life. Each moment presents what is happening:

There is a circular quality in the relationship of warming up and spontaneity. Warming up creates spontaneity. Spontaneity in turn shortens the period of warming up. Moreno feels at times he does not know which comes first, warming up or spontaneity, because each is so entwined with the other as to seem to be both cause and effect. . .

In a sense the shorter and more controlled the process of warming up

¹ Moreno, J. L., "Interpersonal Therapy and the Psychopathology of Interpersonal Relations," SOCIOMETRY, Vol. I, Beacon House, 1937, pp. 66.

becomes, the greater degree of spontaneity which results. . . the shorter the period of warming up, the more efficient the personality becomes in meeting the situations of life.²

He believes that at birth the child is inadequately equipped with warming up procedures for meeting physical or social situations. The infant starts off with involuntary nervous reactions but very quickly grows into the sphere of interpersonal relations. All of childhood is a warmup period in which he learns that the persons or objects around him serve as auxiliary egos or auxiliary objects that act as an extension of his self and act as his mental or physical "starters." He *quickly becomes* familiar with these auxiliaries and does not have to go through the bothersome procedure of warming up over and over again—i.e. they shorten his warmup time to each situation.

According to Moreno, each warming up process (also) has an organic locus of greatest strength. He differs from Freud in his concept of the erogenous zones, because to Moreno the locus is more than the skin itself. . . The final result is that the location of a warming up process may lie well outside the body itself and be oriented to places, objects, or other human beings³

The warm up can take four forms as it relates to taking a direct action:

1. *Somatic*: A basic organic action which appears as only that but during which the individual may have a mental consideration regarding the ultimate action.
2. *Psychological*: Where the individual examines the import of the ultimate action in relation to himself.
3. *Social*: Where the individual examines the ultimate action as it relates to others.
4. *Through Play*: a form of warm up using games and fantasy.

"Playing a game is psychologically different in degree but not in kind from dramatic acting. The ability to create a situation imaginatively and to play a role in it is a tremendous experience, a sort of vacation from one's everyday living. We observe that this psychological freedom creates a condition in which *strain* and *conflict* are dissolved and potentialities are released in the spontaneous effort to meet the demands of the situation."⁴

² Bischof, Ledford J., INTERPRETING PERSONALITY THEORIES, Harper & Row, 1964, pp. 368-369.

³ Op. cit. page 2.

⁴ Spolin, Viola, IMPROVISATIONS FOR THE THEATER, Northwestern University Press, 1963, p. 5.

Both games and fantasy are natural group forms providing a framework for involvement on a non-personal level with in non-permanent experiences and therefore offer personal freedom and flexibility for deeper personal involvement. Frequently, games loosen up personal strategums, and through using techniques and skits of play and fantasy, open up new ways of applying one's "self" at the moment as well as providing a framework of fun & opportunity to relive.

Many psychodrama warm-up techniques operate by means of the director's establishing some definition to an otherwise unstructured situation. He sets certain "rules of the game" within which the group members can behave spontaneously. While a completely unstructured situation leaves maximal opportunity for free behavior, it also may raise the threat of overwhelming unconscious flow with a consequent blocking of the flow altogether. The painful and unproductive silences in certain non-directive groups are familiar. While some individuals and groups need a great deal of this structuring to reduce anxiety to the point where functioning can begin, others require little or none. The director searches for a way of warming up the group which adds just enough definition to free the creative flow. This decision varies with the anxiety level of the group, the extent of their previous relationship, etc. Obviously, such structuring is most required at the beginning of a session until group interaction carries along on its own momentum. It is as if the fearful punishments, believed by the unconscious to be the result of emotional expression, fail to materialize and this reality contact temporarily emboldens the individual into further reality testing. Later, in life situations, when persisting inhibiting unconscious fears again move in to confine behavior, a beneficial emotional memory remains. This therapeutic remnant has been reinforced by the gratification inherent in the free expression during the session, so that the emotional break through may be a bit easier the next time.

TECHNIQUES

One-word warm-up

Three people may be selected from the group for demonstration purposes or the entire group may be divided into threes and the warm-up conducted in subgroups. Two of the three people are asked to relate to each other in some specific physical manner. They may be told, for example, to hold hands and maintain eye contact. Others, less able to handle this much intimacy, may be told to stand or sit back-to-back etc.

They are then told to carry on a conversation in which the two people alternate in speaking only one word at a turn. Each is encouraged to

listen for the full meaning which the partner implies in his condensed communication, and to try to reach the other person within the limitation of the one-word rule. The function of the third member is to record the responses as they are given. He is asked not to interrupt the one-word dialogue once it has begun. If, for example, he fails to hear a word clearly and says, "What was that?", the subtle rapport of the communicating pair may be shattered.

When words are limited to this extent, even individuals who usually deaden the emotional impact of their language by wordy detail often become moving and even poetic during this procedure. The responses tend to become subjective even with those whose conversation is otherwise restricted to objective material. Since the one word rule makes it difficult to clarify an intended meaning precisely, the listener must also project his own expectations which in turn enriches his response.

After these alternating responses have continued for as long as the director finds worthwhile, perhaps about five minutes, he tells the pair to "continue as long as you wish and stop whenever you want to." When the dialogue ends the stenographer rereads the list or portions of it word by word. After each response is read, the pair—together with the group—discuss the conscious intent of the words, their understanding of the speaker's meaning, their overall emotional reactions, etc. Out of this discussion, much significant material is made explicit and from this material the director may choose some suitable direction to move into the drama phase of the session.

It should be remembered that this method, especially when used with body and/or eye contact, may mobilize strong feelings between group members. For example, when using the technique between same sex individuals, caution should be exercised to avoid touching off excessive homosexual threat in susceptible persons.

In observing how different subjects handle the stress of this therapy game or warm-up it was found that certain defensive maneuvers are most frequently employed in an attempt to circumvent the aim of the procedure. Some individuals may minimize the emotional commitment in their responses by asking questions of the other person with their words. This results in a vapid interview rather than a dialogue, e.g. (with rising inflection) "Nervous?" "Yes?" "Why?" "Because" "Eat?" "Yes" "What?" "Eggs" "When?" "Noon," etc. Others minimize their commitment by limiting their part of the dialogue to a description of the other person while making no self-references. e.g. "Intelligent" (meaning "You are intelligent.") "Thanks" "Scared" (meaning "You are scared.") "Never" "Relax!" "Relaxed" "No" "Yes," etc. When the director senses that one of the participants is using such an evasion or violating the one word rule, he should not interrupt immediately. Instead he should allow the pair some time to overcome the need for these defenses as they warm up. If the evasions persist he may insert, rather sparingly, such comments as "one word" or "no questions."

The Circle Warm Up

This can also be done with an entire therapy group, a representative delegation of five to ten people from the audience of a large group, or finally, a large group can be broken down into subgroups of about this size to function independently and later to reconvene in the large group. This group of about seven people is seated in a tight circle so that their knees are actually in contact. They are asked to bend forward in their chairs with heads cast downward, looking at the floor. This forward posture within the circle seems to impart a protective belongingness to the perceptual background while focusing the perceptual attention away from the external environment and on the inner life. Soft lights or even darkness also enhances the mood.

The group is then asked to take turns around the circle in serial order saying only a single sentence each. The topic for these sentences is, at first, provided by the director. Depending on the group and its need for warm up, he may choose a narrow limited topic to establish fluency among children, adolescents, or constricted adults. e.g. "Each person will now give one sentence on his opinion about cigarette smoking." For those groups who need to begin on an abstract level, he may suggest some general social topic—"How I feel about the President's foreign policy." such highly restrictive topics are, however, not usually required with adults. Normally, the director may begin with topics more conducive to immediate emotional expression. e.g. "A feeling I had today," "How I feel at this moment," "Something I like about myself," "Something I dislike about myself," etc. Later, still "hotter" topics may be suggested such as the relationship with siblings, mother, father, spouse, sweetheart, sexual problems, etc. The topics can be chosen to fit specific areas known by the director to be of special importance to the group—"How I feel when I come down off drugs," a specific situation such as "How I feel about the therapists taking a winter vacation" or a specific individual—"How I feel when someone in the group cries" (for the benefit of a patient afraid to cry because of a fear of ridicule). As the comments go around, the director may wish to allow the same topic to remain through one, two, or several circuits. Sometimes the first comments on a topic may be superficial while the second or third may be more meaningful. As the warm up progresses, the director can progressively withdraw his guidance. He may ask one of the more fluent members of the circle to make a statement on any topic whatsoever and have the others go round robin on "the same subject." This requires the group members to abstract the general topic from the individual statement and each one will make this choice according to his own needs. For example, if the lead-off member were to say "I feel like an idiot when I let my boss chew me out without saying anything back,"—the second member might see the topic as "humiliation" and say, "I shouldn't let my mother pick out my clothes any more."—

while the third member may have taken the topic to be "relationship with bosses" and say, "My boss is my only real friend." Though the "topic" is not verbalized, the group members automatically perceive that aspect of the initial statement which is relevant to them. When the "same subject" method is used, the lead, of course, rotates around the circle. The structure of the situation can be loosened still further by telling the group that the sentences may now be about anything at all. If this suggestion is made prematurely the statements slip back into defensiveness, but if the group is well warmed up, the statements become more honest and go into areas that the director could never have predicted, no matter how well chosen his "topics". It is often fruitful to allow this procedure to run for a considerable length of time. In the later stages of the Circle warm-up the statements begin in a loose way to relate to the preceding statements, so that a kind of group stream of consciousness develops. This becomes quite compelling and draws into social rapport even very alienated individuals. The director may wish to take advantage of this rapport and move into action.

If the director wishes to emphasize intra-group relationships, he may suggest, at some point, that the circle members shift back in their seats and look at each other. He may then suggest as a "topic" saying "something about another person in the group" or "whom I felt closest to and why," etc.

The one sentence rule convenient for overcoming the shyness of the quiet person who feels that he can somehow manage at least a single sentence, while monopolizers and narrators are encouraged to be more to the point. The therapist may, in fact, be tempted into overusing the technique. It is also important to allow groups to become aware of their problems and work them out in terms of time distribution. Groups need to learn how to express their resentment of the monopolizer, the monopolizer needs to see what he is doing and why and the quiet one needs to learn to break into conversations without always having his moment carved out for him by the leader.

Sociometric Tag

In this kind of warm-up, the group members are encouraged to look over the group and choose people they would like to meet. In doing this, the protagonist is eventually chosen through the number of choices he is given.

Milling

A variation of sociometric tag, this is where the entire audience is encouraged to get up, move around and meet someone they have never met before—but to meet them non verbally. . . first meeting them in an approving way and then encouraged to meet in a negative way. After everyone has met someone at least once, they are encouraged to sit down to talk about their experience.

Forming a Band

A fun type of fantasy is to have members of the audience come to the stage and form a band by playing their own instruments. Frequently the entire audience becomes enchanted as they listen to music played on invisible instruments. Generally the audience is encouraged to hum along and join in the play.

The Living Newspaper

Members of the audience are requested to act out an important event of the day as it affected them. One example occurred on the eve that Martin Luther King was shot. Two men came into the audience from the street. They were distraught. Both men were rugged white men who had just witnessed an old black man crying on the subway and moaning about the loss of Dr. King. They had wanted to put their arms around him to comfort him but were afraid to. We asked them to choose a man to portray Dr. King. They chose the only Black man in the audience. Each person in the audience came up to the Black man and told him of their feelings. There were several role reversals and eventually the session developed so that the Black man could himself identify with the situation.

Auxiliary Chair

In another technique, an empty chair is utilized to represent a person or animal with whom the protagonist is interacting. This technique provides for a number of roles, a greater opportunity for expression of negative (and physically violent) feelings, as well as positive feelings without embarrassment to actual people. An individual may well feel much less threatened by this type of encounter. This is used as a warm-up technique quite well as it can appear (and be used) in a lighter vein. It sometimes extends itself into a full session by either the individual who volunteers to talk to the chair or by additional members of the audience taking turns until a protagonist is chosen. The chair is also used within a session for the same purpose.

Auto Drama

This term refers to the technique utilized when one person is asked to play both roles in a given situation. Thus, a man may be speaking with his father, but no one will be occupying the father's chair. When the son is asked to reverse roles, he moves into the father's chair (physically moves from his chair to that of his father). Thus, he is required to increase his flexibility in responding at one moment as himself and a short time later as his own father. This technique is particularly useful in broadening the protagonist's perspective and ability to respond in new ways.

The Indirect Warm-Up

Prior to the actual session, a protagonist—usually a reluctant subject—is chosen as the “star” of the enactment by the director. In lieu of selecting the “actual” protagonist, the director asks or selects two voluntary discussants to argue or talk about a “Popular” problem for a defined time and to come to a conclusion. The director then turns to the group and asks for three different opinions on the conclusion of the discussion. He chooses the “desired star” as one of the three new discussants; two are eliminated and one of the “original” discussants returns to the stage to argue his point with the “star.” The director then slants the argument toward a problem area of the star and doubles with the star to establish a “we” feeling. This episode is completed and a more real life situation in the present, past or future is explored, set up in a similar scene of predicted behavior; and the star is placed in a situation with a significant other. The emphasis is on establishing suggestibility and supportive rapport between the therapist and the star.

Dream Technique

The subject re-enacts a dream instead of telling it for analysis or interpretation. He thus is able to reconstruct the dream and choose whom he wants to represent the characters in his dream.

Future Projection

An individual is asked to choose a specific time and place in the future at whatever point he wishes) and to show what he thinks will be happening to him at that precise time.

The Situation Test

This is a technique where three people from the audience are asked to volunteer to leave the room for a few minutes and return one-at-a-time to react to a predetermined situation (set up in their absence). After the three have retired, the group is asked to think of a good situation, one that might be of interest to all, whereby they could test the spontaneity of those people not in the room. This is usually on a fun basis with a useful situation evolving as a product of the group effort. The excluded individuals are brought into the room one at a time and put into the pre-determined situation. They are all asked to respond to basically the same situation. Afterwards the group and the protagonists discuss the different reactions and responses.

The situation test will reveal the preparatory reactions of behavior, and the spontaneity reaction when behavior is undetermined in advance.

Mirror Techniques

One form of this technique is an action in which the auxiliary egos or members of the group duplicate or give their interpretations of the pro-

tagonist's actions and methods of problem solving while the protagonist watches the action. They may be told to do this nonverbally. They do this to show the subject how he appears or "comes across" to them.

Another application is when a participant brings to light a significant problem related to his own experience which would provide material for a meaningful enactment. However, for one reason or another, the individual may be hesitant about becoming involved as a role player. To get around this impasse, another group member may be asked to play the role of the reticent participant. This reticent participant should be encouraged to correct the person mirroring him or make suggestions as to how he should behave. In many instances the reticent participant finds himself becoming involved in the enactment and frequently moves into the situation in his own role.

The Magic Shop

Impromptu fantasy projection. This technique is a diagnostic projective technique, often used as a warm-up with reluctant groups since it seems to be more fun and fancy than reality. It is a place of feeling or dream that exists in the microcosm of the group. It is developed by individuals in the group. An individual is encouraged to seek out something of value for himself and to leave in a transaction of barter with the shopkeeper, those things of value he no longer can use. Everyone is given an opportunity to shop in the Magic Shop.

Problem Solving Fantasy

The group is instructed to break into groups of three. Each group is told to create "their" utopia in terms of government, community, climate, locations, etc. and to name themselves. This usually consumes about 15 minutes and the group then rebands to hear each group present their aspects to the group as a whole. This can be carried even further by instructing the group to then put all these separate "states" into a society that must co-exist with each other.

A variation on this technique is to have two or three groups of three drawn from the main group. They set up the same situations apart from the group and then present their individual society to the group as a whole. Group members are then asked to decide which group they want to identify as their own. They are asked what about that trio makes it theirs.

A further possibility is to let the group change that which they dislike about the trio they have chosen.

Ego Building Technique

A member of a group faces the group to hear the members discuss, honestly, all the positive aspects of himself. A member of the group should volunteer to take this seat and audience members are told to not say anything derogatory. The director must stop the discussion once he feels

the audience "has run dry." He should ascertain how the recipient of these remarks feels, as well as finding out how the members of the group feel, having said what they did. As many of the group as desire should be given a chance to assume this seat. This may be used as a projective technique by learning from each of the discussants whether he or she think they possess the qualities they imputed to the person in the chair.

Behind the Back Technique

An individual voluntarily retires psychologically from the group (sits with his back to the group or retires behind a screen, etc.) Since he is hypothetically not present he may not verbally answer the group. The group members then discuss his situation and behavior and express their feelings towards him.

The Chessboard Technique

This technique is one in which an individual is given the role of the King in a chess game. He then is told to choose his Bishop, Queen, Knights, Castles and Pawns to defend him, or whatever he chooses them to do, in his game. This can be very effective if used in a group setting with other members of the group; multiple therapists; or members of his social or family group taking these roles. It provides a very quick, clear picture of what role expectations he places on these various others. It has been used in a Day Treatment Center setting with much success to determine the patients' interaction, or desired interaction with the staff. It also quickly enables the Director to know in which roles any staff member would be most helpful to the protagonist, as supporting, prodding, counseling, etc.—or in what negative roles certain members of the staff would be most forceful.

Non-Verbal Warmups

(1) The director informs the group that it is their responsibility to initiate the action. He may either tell them nothing and make no verbal demands or statements to the group; or ask them to see how long they can go without speaking; or simply state that it is up to them to get the action started. He then waits for the group to mobilize. Tensions build—one person squirms uncomfortably; another is furious because the director has failed to provide what he estimates to be responsible direction; finally someone can't stand the tension any longer and verbalizes his feelings or volunteers a problem. The group has experienced a shared anxiety and responsibility.

(2) Another warmup involves the director instructing the group to observe each other's non-verbal behavior for a specified amount of time and then asking for verbal observations by the group of each other. A protagonist soon emerges.

(3) The director may instruct the group to express, without using verbalizations, their reactions or feelings to any other person they wish in the room.

(4) The group, after they have first agreed to interact with each other, is asked to sit in a circle—and then instructed to interact with each other without using words. A “follow-the-leader” structure is sometimes employed. Individuals become acutely aware of their own behavior and on-going actions as well as those of the other members. The director can observe individual and group behavior in action. The group becomes more readily cohesive and individuals are forced to commit themselves without the convenience of using verbal non-statements. Problem areas of interaction within the group are quickly highlighted.

(5) Another application is closed eye imagery, where an individual or several individuals are asked to close their eyes and to imagine and visualize an experience in all sensory modalities. They are given a very short time limit (3-15 minutes) for this and then in turn are asked to relate their experience to the rest of the group.

Body Movements

An integral part of the doubling technique is the imitation of body movement by the double. In taking the stance and gestures of the protagonist, the double can better warm up to the protagonist and feel what he is feeling. He becomes aware of the unspoken tensions that express themselves in nervous gesture; of the non-caring, “no” posture; of the angry clenched fist. By learning the body language of the protagonist, the double picks up the proper responses. The auxiliary ego (person who plays the significant other or others) can also use previously explained or demonstrated body language to convey the attitude or feelings he must express more strongly.

Lighting Techniques

The use of vari-colored lights is very helpful in conveying the mood or setting a mood, or creating a particular time of the day.

The Blackout Technique

By blacking out the entire space and limiting all visual perceptions, an individual can experience absolute solitude. In maintaining this technique with an individual who has an unstructured, shifting and temporary membership in his particularized groups and a low cohesion in interpersonal competence and personal identity, this creates absolute solitude, aloneness and separateness for the individual in his life space in order that he study the alone world. It also tends to free inhibitions and can serve to experience a very painful situation in which he may lose his composure without being observed by the other members of the group.

The Mirror

This is a technique in which the auxiliary egos or members of the group duplicate or give their interpretation of the protagonists' actions and methods of problem solving while the protagonist watches the action.

They may be told to do this non-verbally. They do this to show the individual how he appears or “comes across” to them.

The Pressure Circle

This technique has the protagonist encircled by other members of the group who grasp arms and hands and pressure the protagonist in the middle—trying to keep him there—not letting him escape. The protagonist then tries to break out or escape from the circle by any method he sees fit. He may name his particular pressures or they may be “the” nebulous pressure. If the individual finds this kind of interaction difficult with people, chairs may be used to symbolize the same pressure circle and he is then told to get rid of them in any way that he wishes.

A variation on the breaking out of the circle is the *Plunging In Circle*, where the protagonist is instructed to throw himself spontaneously into a physical equivalent of his inner feelings.

Note: At times, when the protagonist cannot deal with people, either because of homosexual feelings or unclear feelings of power, strength or situations, chairs may be substituted as barriers or feelings. Frequently a protagonist feels a release by throwing a chair or getting rid of a feeling or individual. The Director should note how he gets rid of these feelings, emotions or people—does he throw them away, put them down gently, or keep them nearby. When chairs are used, the social atom of the individual is more clearly seen since he takes the part of each chair and what it represents. Frequently this can be applied by having the director ask a person to build his barrier with chairs. In one session, an individual constructed a barrier involving some 15 chairs—about 2 feet high and 4 feet wide. He was asked to get rid of the barrier in some way he would like to. He took them apart and built a raft and sailed away.

The Comfort Circle

This is a circle where people surround the protagonist to give him love and understanding—verbally and nonverbally. It is a circle particularly useful after a scene or grief or despair. There is a great deal of hugging, kissing and physical contact.

Circle of Friends

These friends may be present, past, future or desired. They walk around the individual who dreams of what has or is about to happen and then acts upon it. The circle interacts and responds until the dream is finished.

The Pyramid

The members of the group form a pyramid which a protagonist must climb in order to deserve his self worth. They may shake or rock, but they will always be for the protagonist. If he falters, however, they may break down and he tumbles with them.

to the group and community socialization. The sum up is an immediate recapitulation in a succinct form and the high points of the session are discussed to replenish the actors and the audience.

The core sum-up lies in the recognition of the psychodramatic sensory experience rather than interpretation of content and meaning. It is an attempt to magnify the protagonists (and where possible the audience) experiences by expanding the event. It is non-verbal and fantasy behavior in a surplus structure as perceived by those involved. It is an extension of awareness of the "sensory experience."

Quite frequently, in a psychodrama session, there is an immediate involvement and development of a personality in a very personal experience. Many levels and forms of experience are tapped which are not ordinarily drawn upon. Some of these levels may be non-verbal and sensory experience, usually denied in everyday experiences. The intensity of non-verbalized experiences and spontaneous experiences of touching, liking, rejecting and empathy, propell through an individual into super-increased self awareness or openness. We are concerned with re-entry into a community—into interpersonal and group experiences where the psychodramatic experience should add impact to the sense of belonging and commitment. It is our job to integrate the so-called primitive impulses and even violent expressions into acceptable ways and spontaneous modes of action. When the session itself does not provide closure there are techniques that provide what we call sum-up, a condensation and impressed knowledge.

An *Audience Analyst* is sometimes a useful technique in sum-up. This is where a person in the group is asked to serve as such. His function is to act as an observer and to feed back to all participants his feelings regarding the audience reaction to the enactment which has been presented. Another technique is the *Award Experience*, where the protagonist is given an award by members of his community (represented by the group) for outstanding service to mankind and is encouraged to give a speech.

Generally, however, the group is asked to discuss their reactions to the performances and their identification with the protagonist. Criticism per se should be avoided and the group should be encouraged to give their reactions, both as principle players and as auxiliary egos or doubles. The group might be asked to offer different approaches to the solution of the situation—or to suggest other approaches that might improve on those applied by the protagonist or other group members.

Post session analysis, discussion and evaluation that follows sessions is kept as objective as possible. It is necessary to sum up the feelings and reactions of group members involved in sessions to eliminate the misunder-

standing of roles, to create understanding through personal identification and to formulate and integrate group members in a general approach to the problem under consideration.

Psychodrama is an educational technique in which a life situation is developed—typically involving some problem in interpersonal relationships and then spontaneously acted out. The enactment is always followed by a discussion or analysis designed to examine what happened in the enactment and why. The role of the director becomes that of assisting group members to evaluate and understand experiences which they themselves have produced. . . and to give the individual feedback regarding his performance in all areas of human relations and interpersonal relationships.

Feedback deals with the here-and-now behavior on personal feelings and/or reactions; it is related to specific parts of observed behavior, produced either in a session or encounter, but always in action; although feedback is not evaluative and judgmental, both negative and positive observations and feelings may be offered; since each person speaks only for himself, the reciprocant can decide what to do with the feedback and may refer to other members of the group as a check and balance system. Some of the criteria for useful feedback is that it is descriptive rather than evaluative, inter-dependent, directed towards behavior which the receiver can do something about—it is well timed and the reciprocant is pushed forward rather than backward.

The group should discuss the action commenting on possible alternate modes of action, defenses, anxieties and issues. The aim of the post session analysis or sum up is to interchange feelings and ideas and to develop insight into the aspects of the dynamic relationships of face-to-face relationships.

The director has the responsibility of clarifying the content of the session and to encourage the group members to suggest alternate modes of action. The director must explain the “why” and the “how” of the reasons the various role players reacted as they did, the conflict situation and personalities of the interactors. He should allow an experimental session to follow the discussion, if need be, with replaying. Frequently, after analysis of action and feelings, there is an added degree of anxiety, therefore a replaying of a similar situation reinforced with new concepts and actions will eliminate the negative feelings. The responsibility of the director is to foster a learning atmosphere, feeling of acceptance of individual contributions and to reduce tension and anxiety. He should stimulate, guide and clarify analysis, identification and support. The sum up must provide participants, the group, the principal role players and the directorial staff with an opportunity to

share their reactions and feelings regarding the session itself. He should use this portion of the session constructively to eliminate the tendency on the part of the group and the supporting role players to criticize the principle role player and also assist the principle role player to "get out of" role and stabilize his personal identity to himself and other group members. Since creative behavior involves a heavy investment of self, from beginning to end, the act of closure may be regarded as an act of self-discovery. It may well be a prideful discovery in a legitimate sense. It may also be a discovery of one's limits, but in no denigrating way. It is good to go to one's limits, to exploit one's strength fully, to "go all out."

CONCLUSION

In essence, part of the warm-up is to create a focus and part of the sum-up is to create a commitment or conclusion. By penetrating through a daily routine with a new routine, a crisis, a catharsis, a confrontation is developed through moments of truth and creative imagination. The psychodramatic theatre is not a theatre of pseudo-events, it is not a theatre of pseudo-living but rather it is a theatre to make you feel and think of life as a genesis of creation where one works toward revolutionary solutions and some ideal existence and personal development.

There is a bond
Between me and men.
Between me and each man, separately,
Between you and every other man,
Between your race and every other race,
Of whatever age, rank or future.⁵

All men are born to create.
No one shall have power
Who does not create
No one shall have more power
Than he creates
You shall learn to create.
You shall learn
to create me.⁶

⁵ From THE WORDS OF THE FATHER, Beacon House, a book published by J. L. Moreno anonymously, Vienna, 1920, Beacon, N.Y., 1941, p. 115.

⁶ Opus cited, p. 137.

GRUPPENPSYCHOTHERAPIE UND PSYCHODRAMA BEI KRIMINELLEN PSYCHOPATHEN

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Nach dem Entwurf dieser Arbeit ist Prof. Dr. Hans Hoff am 23.8.1969 vor ihrer Publikation verstorben. Getragen vom therapeutischen Optimismus und vollem psychischen und physischen Einsatz, hat er sich bis zu seinem Todestag des Anliegens der Psychotherapie krimineller Psychopathen angenommen. Es gelang ihm als Vertreter der Wiener Psychiatrischen Schule die Schranken der Tradition zu durchbrechen, die auf dem Feld des Strafvollzuges extreme Behinderungen für moderne Gedanken darstellten. Psychotherapie und Strafvollzug in eine fruchtbare Partnerschaft zu bringen, ist das Verdienst des Verstorbenen.

Die Verwandlung der Subkultur eines Gefangenenhauses in eine therapeutische Atmosphäre ist seine Leistung. Seine Schüler werden fortzusetzen trachten, was er unvollendet gelassen hat. Neue Bereiche wurden in der Psychiatrie erschlossen, die es auszuschreiten gilt. Sein Vermächtnis soll einen Bibelwort entsprechend erfüllt werden: "Und der Herr sprach zu Abraham: Gehe aus deinem Vaterlande, und von deiner Freundschaft und aus deines Vaters Hause, in ein Land, das ich dir zeigen will." (1 Moses 12, 1).

I. EINLEITUNG

Die Wiener Psychiatrische Schule definierte in den Jahren 1956 einen Psychopathiebegriff [1], der sowohl phänomenologische wie psychodynamische Faktoren enthält und stark vom Konstitutionellen und von Erbfaktoren abrückte. Psychopathie wurde als das Ergebnis einer Persönlichkeitsentwicklung dargestellt und aus deren Wechselspiel mit sozialen Faktoren abgeleitet. Der Uneinheitlichkeit des Begriffes wird die Bezeichnung "Psychopathisches Syndrom" gerecht [2].

In diesem Syndrom verbinden sich:

- 1) die gesamte Persönlichkeit ist von der Störung betroffen
- 2) fehlende Einsicht in die Persönlichkeitsstörung
- 3) Unfähigkeit libidinöse Bindungen einzugehen
- 4) fehlendes Bestreben sozial weiterzukommen
- 5) mangelhafte Ausbildung der Über-Ich-Struktur und Fehlen der neurotischen Angst
- 6) Unfähigkeit innere Spannungen zu ertragen
- 7) Herabsetzung der Realitätskontrolle und infantiles Verhalten.

Ätiologisch kann einem psychopathischen Syndrom zugrunde liegen: