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Peter Levine
Rollo May
…..and more

**Therapeutic Issues**

- Addiction
- Anger Management
- Alcoholism
- ADD/ADHD
- Anxiety
- Beginning Therapists
- Child Abuse
- Culture & Diversity
- Death & Dying
- Depression
- Dissociation
- Divorce
- Domestic Violence
- Grief/Loss
- Happiness
- Infertility
- Intellectualizing
- Law & Ethics
- Medical Illness
- Parenting
- PTSD
- Relationships
- Sexuality
- Suicidality
- Trauma
- Weight Management

**Population**

- Adolescents
- African-American
- Children
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- Parents
- Prisoners
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Instructor’s Manual for

**PSYCHODRAMA UNMASKED: ESSENTIAL TOOLS AND TECHNIQUES WITH TOBI KLEIN, MSW**

**Table of Contents**

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Tips for Making the Best Use of the DVD

1. USE THE TRANSCRIPTS
Make notes in the video Transcript for future reference; the next time you show the video you will have them available. Highlight or notate key moments in the video to better facilitate discussion during and after the video.

2. FACILITATE DISCUSSION
Pause the video at different points to elicit viewers’ observations and reactions to the concepts presented. The Discussion Questions section provides ideas about key points that can stimulate rich discussions and learning.

3. ENCOURAGE SHARING OF OPINIONS
Encourage viewers to voice their opinions; no therapy is perfect! What are viewers’ impressions of what works and does not work in the sessions? We learn as much from our mistakes as our successes; it is crucial for students and therapists to develop the ability to effectively critique this work as well as their own.

4. ASSIGN A REACTION PAPER
See suggestions in the Reaction Paper section.

5. PSYCHODRAMA PRACTICE
The Psychodrama Practice section guides you through the stages of a psychodrama, with instructions you can give to your students in the classroom or training session.

6. SUGGEST READINGS TO ENRICH VIDEO MATERIAL
Assign readings from Related Websites, Videos and Further Reading prior to or after viewing.

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Psychodrama
Psychodrama Therapy
REBT
Solutions-Focused Therapy

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Judith Beck
Insoo Kim Berg
James Bugental
Albert Ellis
Kenneth Hardy
Sue Johnson
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Tobi Klein, MSW, MFT, TEP, the first Canadian certified as a Psychodrama Director by the Moreno Institute, is Director of the Canadian Institute of Psychodrama and Psychotherapy, a private practitioner treating interpersonal, sexual and divorce problems, and a certified Divorce Mediator. Ms. Klein, a lecturer and supervisor in the Creative Arts Therapies program at Concordia, is affiliated with the Westmount Square Medical Clinic and the Institute Samara in Montreal.

Mark Krupa, MA, is a producer, writer, and actor for TV and film. He wrote, co-produced, and acted in the internationally distributed feature film, The Wild Hunt. He recently completed his masters degree in dramatherapy at Concordia University and for the past several years he has worked with at-risk youth in Montreal. In addition to creating new film and TV projects, he is currently developing innovative dramatherapy programs for teachers, paramedics, and various social-service professionals.

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Perspective on Videos and the Personality of the Therapist

Psychotherapy portrayed in videos is less off-the-cuff than therapy in practice. Therapists may feel put on the spot to offer a good demonstration, and clients can be self-conscious in front of a camera. Therapists often move more quickly than they would in everyday practice to demonstrate a particular technique. Despite these factors, therapists and clients on video can engage in a realistic session that conveys a wealth of information not contained in books or therapy transcripts: body language, tone of voice, facial expression, rhythm of the interaction, quality of the alliance—all aspects of the therapeutic relationship that are unique to an interpersonal encounter.

Psychotherapy is an intensely private matter. Unlike the training in other professions, students and practitioners rarely have an opportunity to see their mentors at work. But watching therapy on video is the next best thing.

One more note: The personal style of therapists is often as important as their techniques and theories. Therapists are usually drawn to approaches that mesh well with their own personality. Thus, while we can certainly pick up ideas from master therapists, students and trainees must make the best use of relevant theory, technique and research that fits their own personal style and the needs of their clients.
Klein’s Psychodrama Approach*

*This summary includes material from Tobi Klein as well as from Tian Dayton’s website, www.tiandayton.com. (©Tian Dayton, PhD 2007).

WHAT IS PSYCHODRAMA?

Psychodrama is a psychotherapy approach that utilizes action methods based on the theory, philosophy, and methodology of Dr. Jacob L. Moreno, a psychiatrist who developed this method in Vienna at the turn of the 20th century. Often referred to as the father of group therapy, Moreno developed the first therapy designed to treat people in groups rather than exclusively in a one-to-one setting, as was the standard set by Freud during this period. Moreno believed that “acting out” in a safe and controlled environment was helpful as a means of resolving conflict and neurotic drives, while Freud used introspection, transference and countertransference. Moreno replaced the two-dimensional analytic couch with a three-dimensional social space, referred to as the stage.

The purpose of psychodrama is to resolve conflicts and gain insight through action rather than talk alone. Through role-play, thoughts, feelings and behaviors emerge simultaneously to bring to light what is being carried (and often repressed) in the psyche. Psychodrama uses methods of enactment, sociometry, group dynamics, role theory, and social systems analysis to facilitate constructive change in individuals and groups so that new perceptions and cognitive patterns can develop.

Psychodrama characteristically takes place within a group. Each participant elects a time when they feel ready to have their personal psychodrama, guided by the Director, and assisted by the group. During a psychodrama, the protagonist receives unqualified attention to explore whatever basic issues or problems they wish to. The mode is spontaneous improvisation, and the objective is insight and catharsis.

Psychodrama allows complexes and conflicts to be concretized by casting group members to play roles from the life of the protagonist. It provides the protagonist a physical encounter with the self—to see and experience what he carries within his mind and body, so that it can be made explicit, concrete and can be dealt with in the here-and-now.

The basic difference between this form of therapy and the primarily

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To find out more, visit our website, www.psychotherapy.net, and click on the CE Credits link. Check back often, as new courses are added frequently.
The true power of psychodrama lies in the emotional catharses and realizations that can take place in the psychodramatic experience, making a lasting impact.

A crucial dimension of the experience is that as the psychodramas are enacted, the group evolves a life of its own. The intimacy and trust which develop provide a secure context within which further explorations of interpersonal feelings are possible.

During the journey within the group there are times when psychodrama emerges at least as much as an art form as a therapeutic tool. There are precious moments when one recognizes the resonance of one’s own struggle, one’s own pain and joy within the unfolding drama. There are times when the entire group—without speaking—is aware that basic, mythic archetypes of human experience, the primal underpinnings of what it is to be a human being, are suddenly illuminated before them. And it is at those times that psychodrama fulfills the original, ancient function of drama: the healing and elevation of the human spirit as a religious and communal experience.

**THE FIVE PERSONAE**

1. **Protagonist:** the person whose issues are being explored
2. **Auxiliary Egos:** participants from the group who stand in to play the supporting characters of the protagonist’s story
3. **Double:** serves as the protagonist’s alter ego, voicing thoughts and feelings that the protagonist may be resisting
4. **Director:** the facilitator or therapist; helps the protagonist to set scenes, provides safety, and helps client explore the problem in action
5. **Audience:** the group who witnesses the action and from which roles are selected
THE THREE STAGES

- **Warm up:** When the group warms up to their own issues and those present within the group
- **Action:** The actual role-play or action part of the psychodramatic process
- **Sharing:** The group sharing, processing, closure and identification with elements of the role-play; not about giving advice or analyzing the protagonist’s psychodrama; opportunity to de-role

TECHNIQUES

- **Doubling:** the director or group members stand behind the protagonist and act as an inner voice articulating what is not said but may be experienced unconsciously.
- **Role-reversal:** physically reversing roles and playing the part of another person, place or thing within the drama in order to gain a fuller, richer perspective of the self. Role reversal also allows the protagonist to gain insight into what might be driving the behavior of another person.
- **Surplus reality:** doing scenes that haven’t actually taken place; doing things that we wish would happen, that don’t actually happen in life.
- **Future projection:** a type of surplus reality that allows the protagonist to explore alternative possibilities, including the rehearsal of scenes that may or may not occur in the future.
- **Mirroring:** an auxiliary ego plays the protagonist, enabling the protagonist to observe him or herself as if in a mirror.
- **Concretization:** the act of externalizing in service of healing; giving shape and form to the intrapsychic world of the protagonist.
- **Aside:** the protagonist voices their feelings to the audience, allowing hidden thoughts and feelings to be expressed when they cannot be said to the other people in the scene.
- **Soliloquy:** the protagonist shares with the audience his or her inner thoughts and feelings.
- **Empty chair:** the empty chair represents another person, an aspect of the self, or a situation or object, giving the client the opportunity to speak freely to the empty chair as if the person were really there.

auxiliaries to represent the different things that you carry around. So you could see that when you move, it’s heavy, and it’s hard, and it interferes with your life.

CHRISTINE: Because otherwise my denial will kick in. And I can intellectualize it away and say, oh no, I don’t have that. I don’t have that.

But in the psychodrama, I cannot intellectualize away the people that are hanging on me. Like, no, I can’t, you know? I felt the frustration at not being able to do that. And I realize how often I use that as a defense.
ALISHA: From the ding dong?
KLEIN: No, do the ding dong.
ROSARUBY: Hi.
ALISHA: Hi. So, do you need me to do anything?
KLEIN: What do you see?
MARGARET: I’m anxious.
KLEIN: Right.
MARGARET: What I see is I’m smiling through my teeth.
KLEIN: Right.
MARGARET: And I’m swinging my arms and using my arms a lot.
KLEIN: A good way to illustrate soliloquy is if you’re on your way somewhere. You have to go somewhere, and it’s good to use it as a warm up to the scene.
Let’s walk around and prepare for this visit. Because you’ve seen her many, many times, and you haven’t been able to tell her. So let’s do a soliloquy, sort of a walk around and you’re preparing. And walk also in the pace that you would feel going to do this.
MARGARET: OK.
KLEIN: All right?
MARGARET: OK. So once I get through the door I’m going to smile. And then I’m going to--oh God, I don’t really know what I’m going to do. What am I going to do? Oh my God. What am I going to do?
I want her to know that I’m upset, but I feel weird. Maybe I’ll start with hello. I’ll say hello, and then I’ll give my brother a hug. I’ll give her a hug so she doesn’t think that things are weird between us. So I guess I'll just pretend everything’s OK.
And then I’ll ask if I can help around the apartment. Oh gosh, I’m so glad I’m bringing a friend. I won’t feel weird when I go there by myself. I’ll feel weird if I go there by myself, but if I go with a friend I won’t feel weird.
KLEIN: In terms of concretizing the emotions by giving you

Discussion Questions
Professors, training directors and facilitators may use some or all of these discussion questions, depending on what aspects of the video are most relevant to the audience.

1. **Selecting the protagonist:** What do you think of the way the protagonist was selected in the video? Do you appreciate that the group selects the protagonist, rather than the director? If you’ve done this before, have you ever encountered any challenges in selecting the protagonist? If not, what challenges do you predict could come up? What are some other ways you might suggest for selecting a protagonist?

2. **Empty chair:** What reactions did you have to the empty chair technique that Alejandro demonstrated in his psychodrama? Have you used this technique before? If so, how effective has it been? Have you had any clients for whom it is not effective?

3. **Role reversal:** What do you think of using the technique of role reversal with two people in a real relationship? What did you like and dislike about the way Klein used this technique in the video? Do you think it was effective for Alejandro to role-play his friend who broke his trust? What are the potential risks and benefits of having your clients role-play someone with whom they have unfinished business? Do you think it was more powerful when Alejandro played both roles or when an auxiliary stepped in? Would you want to try this in your own work?

4. **Dismissal pattern:** What do you think of the way Klein directed the chorus technique to explore the dismissal pattern in Alejandro’s life? Were you impressed by the way she helped Alejandro connect with the source of his pain and reenact the pivotal past scene with his father? Do you think this scene provided a corrective emotional experience for Alejandro? If so, what did Klein do to facilitate this?

5. **Doubling:** Do you think Alisha, in her role as Alejandro’s double, accurately voiced some of the feelings that he was unable to express? If you were doubling for Alejandro, what else might you have voiced? What are your thoughts on the role and importance
of the double in psychodrama work? Do you think it is more effective when the director doubles or when a participant does it? When did you think doubling was particularly helpful and not as helpful in the video? What other tools do you use for helping your clients voice feelings that are difficult to express or access?

6. **Alejandro:** Do you think that Alejandro’s psychodrama was successful? How so? Did it move Alejandro along in a useful and meaningful way? What worked or did not work in what Klein did? What might you have done differently if you were the director or one of the auxiliary egos in his psychodrama?

7. **The Phone Call:** What are your thoughts and impressions of the phone call technique that was demonstrated in Alisha’s psychodrama? Do you think this is an effective warm-up? How is it similar to and different from the empty chair technique? Do you prefer one warm-up over the other? If so, which one and why?

8. **Alisha:** What did you think of Alisha’s psychodrama? What do you think of the way Klein put words in Nicole’s mouth, such as “I’m a victim”? Did this work for you? How about when she directed the metaphorcal scene of Alisha and Nicole arm wrestling? Did you think the use of future projection and surplus reality in the future scene between Alisha and Nicole provided a corrective emotional experience for Alisha? If so, how?

9. **Social atom:** What reactions did you have to Chris’s social atom demonstration? Can you see yourself using this as an assessment tool with your clients, even if it doesn’t lead into a psychodrama? Why do you think it would be useful to know who the six most significant people in a client’s life are? What other tools or techniques do you use to understand who has influenced your clients’ lives?

10. **The martyr:** What did you like and dislike about the way Klein used the concretization technique to explore Chris’s “martyrization” pattern? What do you think of the way Klein left the decision up to Chris as to whether she wanted to leave her auxiliary egos (representing guilt, shame, anger, etc.) as they were, or change things up? Why do you think it is important to give the

---

Reverse.

Reverse roles.

Asides are like soliloquies, but you speak to the audience. You can turn your head aside and just say how you’re feeling to the audience. And they can either answer or not answer.

So it’s just a different take. And sometimes it’s because you need help. And you want to ask the audience members to come up and give you a hint of what to do.

Moreno said we could do scenes that haven’t taken place. We can do things that we wish would happen that don’t happen in life, so that’s surplus reality. You can use a man to play a woman’s role. You can have a scene with a person who’s dead, which you can’t do in life. So that’s surplus reality.

**NARRATOR:** In order to broaden awareness in the here and now, future projection is a type of surplus reality that allows the protagonist to explore ultimate possibilities, including the rehearsal of scenes that may or may not occur in the future.

**CHRISTINE:** I’m sorry honey.

**KLEIN:** So a lot of the things that we do in psychodrama are surplus reality in order to repair the conflict. If we do it as it was in life, you already have the problem that you’re presenting. If we go beyond what life has given you, we have a chance to repair it.

**MARGARET:** OK, so what do you need me to do?

**ROSARUBY:** Well, we really pretty much did everything.

**MARGARET:** OK.

**ROSARUBY:** So why don’t you come in?

**MARGARET:** All right.

**KLEIN:** Could somebody show her how her arms are swinging?

**NARRATOR:** Mirroring enables the protagonist to observe herself as if in a mirror, and hopefully in a new light.

**KLEIN:** How you walk in. Do that scene again.
ALEJANDRO: Love me, daddy, please!
MARK: OK, I just want you to understand it’s--
KLEIN: Reverse roles.
MARK: Daddy, please!
KLEIN: There are a few rules for role-reversal, and it’s something you have to get used to as a director. Role-reversal is used when the protagonist asks a question that only the protagonist has the answer to. Like if they say how old are you to somebody in the scene and they’re the only ones who know, you definitely role-reverse to get the information. Or, you have to stop the scene and have them give the information to someone else.
ALEJANDRO: I don’t understand how you can be with him.
KLEIN: Reverse roles. You use role-reversal when the protagonist says something that you think has a big impact on the other person. So you want the protagonist to feel the impact of what they’ve just said.
ALEJANDRO: Yes, it’s over with me, you are going with him. Shit, why? Tell me!
LAURA: Well, because that’s my decision.
KLEIN: Reverse.
LAURA: Shit! Tell me why!
KLEIN: So you would role-reverse. The other thing that you would role-reverse for is if you want the protagonist to look at themselves because of how they’re standing, or some of the body actions that they have. So you would have them role-reverse and look at themselves. Sometimes it’s also good to role-reverse when the protagonist is really, really uptight, and very resistant in their own role. You can have them almost do the entire psychodrama in the role-reversed position. I’ve seen entire psychodramas done with the protagonist in the role-reversed position, because the role that they play least well is themselves. So they can learn things by watching themselves and seeing what they could change.
Reverse.

11. Chorus: What reactions did you have to the chorus technique? How did you feel as you watched Chris direct the symphony of her life? Did you perceive that it gave Chris a sense of mastery over her feelings? Do you think it was effective in helping her see her significant relationships in a new, positive light?
12. Intellectualize: Chris commented that in the psychodrama she can’t “intellectualize away” the people that are “hanging” on her, like she often does in her ordinary life. How did you react to this comment? What are other ways you help your clients come to terms with their emotions, particularly those who have a defensive tendency to “intellectualize away” their feelings or difficulties?
13. De-role: Why do you think it is important for people to de-role when the psychodrama ends? Do you like Klein’s technique of saying, “One, two, three, I am me”? What other techniques might you use for de-roling?
14. Group sharing: Why do you think it is important to offer the protagonist closure through group sharing after the psychodrama? What are some things you would say if you were the therapist, to ensure that other people respected the vulnerability of the protagonist and to protect the protagonist from any judgment or analysis? What else would you want to consider to make sure that the group sharing was as healing as possible for the protagonist?
15. Touch: What do you think of the way touch was used by the participants and the director in these psychodramas? Was there any physical contact with which you were uncomfortable? If you facilitate groups, do you have any guidelines about group members touching each other? What are your own physical guidelines/boundaries with clients? How, when, and why do you draw those boundaries?
16. Group vs. individual: Klein stated that group therapy is more effective than individual therapy for relationship issues such as shyness, social anxiety, and stuttering. Do you agree with her about this? Why or why not? Are there other issues that you think
are better treated in a group environment?

17. **Do less:** What do you think of Klein’s statement that in psychodrama “it’s better to under-do”? Did you understand Klein’s explanation of why it’s not a good idea to do a psychodrama of someone killing their mother or themselves? What else might you keep in mind in order to “do no harm” when directing clients’ psychodramas?

18. **Spontaneity:** What do you think of the definition of spontaneity that Klein learned from Jacob and Zerka Moreno, that it’s “a new response to an old situation and an adequate response to a new situation”? Why do you think spontaneity is emphasized in psychodrama? What role does spontaneity play in your approach to psychotherapy?

19. **Therapist as director:** How is directing a psychodrama similar to and different from conducting a more traditional psychotherapy session? What skills are crucial to being a skilled psychodrama director? For those who have done psychodrama work, what is challenging for you in the role of the director? What is most enjoyable and gratifying? For those who have not yet done psychodrama work, what would be most challenging and exciting for you about being a director? Are you comfortable directing, or do you tend to use a non-directive approach when working with clients?

20. **Personal reaction:** How would you feel about being in a psychodrama with Klein as your director? Do you think that she would be effective in making you feel safe enough to engage emotionally? How so?

21. **The psychodrama approach:** Does psychodrama and its ideas make sense to you? Can you see yourself using any aspects of it with your clients? What would you take or leave from the tools, techniques and ideas presented? In what ways might a psychodrama approach benefit, challenge or stretch you as a person and a clinician? What parts of psychodrama don’t make sense to you or just don’t fit with how you feel comfortable working?

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I don’t think you could be a psychodramatist if you don’t have psychodrama, where you experience the psychodrama.

I think it was important for me to do something and leave something about psychodrama, because psychodrama has been such an important part of my life. It’s been one of my favorite, favorite things to do. I love teaching it. I love doing it. I just love everything about it. I enjoyed learning about it and presenting at different conferences all my life. And I felt doing a film on, perhaps, things that have not yet been done in psychodrama was important for me. And I’m really happy to have this opportunity.

**7 FEATURED TECHNIQUES**

**KLEIN:** There were times where I would go behind you and say things. And that was doubling as the director which you often have to do as a director just to check in to see whether or not you’re tuned into your protagonist. Could you choose a double who will express feelings that you’re not saying at the time?

**ALEJANDRO:** Alisha?

**KLEIN:** The director can either choose a double or the protagonist, so that they have a double that is supportive for them.

**MARK:** Do you understand green to the black?

**ALEJANDRO:** Yeah.

**ALISHA:** Daddy, please?

**ALEJANDRO:** Daddy, please. Please.

**ALISHA:** Just--

**MARK:** Come on, it’s easy. Just go to the--look.

**ALISHA:** I don’t understand.

**MARK:** From the green to the black. It’s simple.

**ALEJANDRO:** I’m afraid to say.

**MARK:** Alejandro, look, I’m telling you, from the black to the green, Alejandro.

**ALISHA:** Love me, daddy, please!
psychodrama, you already know how to do it. So either it’s cathartic and you get it out of your system, or somebody learns how to do it and they go and do it.

My feeling is that it’s better to under-do. Do less than do more and not be able to handle it. If you’re not sure of what to do, do less.

Well it’s not my definition of spontaneity. It’s the definition that Zerka and Dr. Moreno drilled into our heads. Creativity is when you are creating something new. But very often when people have difficulties in life, creating something new is very scary.

So the definition of spontaneity that we learned was a new response to an old situation and an adequate response to a new situation. So if you’re stuck in a rut, to try something new, and if you were trying something new, that it didn’t have to be perfect right away, that you could practice it and just have a good enough response to begin with and then practice it and improve it. And I’ve always thought that was a very important definition.

Psychodrama is looking for the truth. So that’s what you’re always looking for and trying to deal with, the situation that’s as real as possible when it isn’t really real. Everything in psychodrama is done in the present tense, the here and now, so that when you’re playing the scene on the stage, you don’t talk as though, I’m going to—you’re doing it. So you have the seeing, feeling, and doing at the time of when you’re in the scene.

You want to keep the pace going. You want to change scenes at the right time. You want to use each scene to gather enough material so that you have the clues to go to the next scene.

I would say that if you do psychodrama in a long-term ongoing group—I used to run 30-week groups with the same people—and 100%, you see changes in the people in the group and also in their lives outside. But they have to be interested in changing. They have to be interested in looking at themselves.

I know psychodrama, for me, was amazing. It came at the right time in my life. The psychodramas I have, I remember vividly. And that’s what made me believe in it.

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Reaction Paper for Classes and Training

Video: Psychodrama Unmasked: Essential Tools and Techniques with Tobi Klein, MSW

- **Assignment:** Complete this reaction paper and return it by the date noted by the facilitator.
- **Suggestions for Viewers:** Take notes on these questions while viewing the video and complete the reaction paper afterwards. Respond to each question below.
- **Length and Style:** 2-4 pages double-spaced. Be brief and concise. Do NOT provide a full synopsis of the video. This is meant to be a brief reaction paper that you write soon after watching the video—we want your ideas and reactions.

**What to Write:** Respond to the following questions in your reaction paper:

1. **Key points:** What important points did you learn about Klein’s approach to psychodrama? What stands out to you about how Klein works?

2. **What I found most helpful:** What was most beneficial to you about the model presented? What tools or perspectives did you find helpful and might you use in your own work? What challenged you to think about something in a new way?

3. **What does not make sense:** What principles/techniques/interventions did not make sense to you? Did anything push your buttons or bring about a sense of resistance in you, or just not fit with your own style of working?

4. **How I would do it differently:** What might you do differently from Klein in the psychodramas demonstrated in the video? Be specific about what different approaches, interventions and techniques you would apply.

5. **Other Questions/Reactions:** What questions or reactions did you have as you viewed the sessions and didactic pieces with Klein? Other comments, thoughts or feelings?
Psychodrama Practice

After watching the video and reading the Summary of Approach, organize participants into groups of four to practice the three stages of a psychodrama.

Stage One: Select the Protagonist

Begin by asking each person to think of someone with whom they have a current or past conflict or any “unfinished business.” Then, have each group member go around and briefly describe their conflict by sharing a) who the person is, b) what the relationship is and c) if it’s a person in the present or the past. After everyone in the group has shared, each group can choose who will be the protagonist by having each group member put a hand on the shoulder of the person whose conflict they’d like to explore. Once the protagonist is chosen, the three remaining group members should decide who will be the director/therapist. The remaining two people in each group will be the audience, from which the auxiliary ego will be selected by the protagonist. An alternative is to assign roles by counting off by four, and having all ones be the directors, all twos be the protagonists, all threes be the auxiliary egos and all fours be the observing audience members. If time permits, rotate so that each person gets the opportunity to be the protagonist.

Stage Two: Therapist Directs the Action: Role Reversal

Have the therapist-director begin the psychodrama by facilitating the empty chair technique for the protagonist, in which the protagonist pretends that the person with whom they have unfinished business is sitting in the chair and the protagonist is encouraged to express whatever they want to say to this person. Once enough information is gathered, the protagonist should select one of the audience members to be the auxiliary ego who will role-play the person in the protagonist’s conflict. After they have had some back-and-forth, the director should invite the protagonist and auxiliary ego to reverse roles, giving the protagonist an opportunity to step into both sides of the conflict. The director can invite this role reversal several times throughout the psychodrama, keeping in mind that the goal is to support the protagonist in reenacting and revisiting their conflict in a new light.
have a relationship one-on-one with a therapist, or group therapy or psychodrama with a group therapist is necessary for some people. But I definitely think that for working out difficult relationships, or people who are shy, or people who are anxious in group situations, dealing with it in a group is much more effective than in individual therapy.

I very often get asked whether you can do psychodrama with couples. And you can do psychodrama with couples and psychodrama with families, but it can only be one person’s psychodrama. You can’t have everybody doing their own psychodrama at the same time.

What I’d like to do is a warm-up that can be used with adolescents. So with adolescents, you have to find something that they can relate to. Usually they don’t like playing themselves too much.

But you can create scenes that are relevant to themselves. For example, you could have somebody coming in a little later than their curfew and a parent meeting them. Or you could have two teenagers walking in a shopping center, and one of them is stopped for shoplifting by a detective.

ALEXANDER: Hmm. No one’s looking. Maybe I could take this pen. Phew, no one saw me, thank god.

MARK: Excuse me. Young man?

ALEXANDER: Yeah?

MARK: Did you just pass by that aisle? Come here, sir. What’s your name?

ALEXANDER: Alex.

MARK: Alex. Now we have what’s called cameras, surveillance cameras. Now I’m going to ask you very, very quietly and calmly, young man. Is there anything you want to tell me?

ALEXANDER: No.

MARK: No. So if I were to call your father right now, for example. I know you guys—I know where you live, because I’ve seen you around here before. There’s nothing you have to tell me about something that has been taken?

Some guidelines for when to say “Reverse roles” include:

- When the protagonist asks a question that only the protagonist has the answer to.
- When you want the protagonist to feel the impact of what they’ve just said to the other person.
- When you want the protagonist to look at their own body language.
- When the protagonist is very uptight and resistant in their own role.

The director should end the scene at his or her own discretion, making sure the protagonist is him or herself when the scene ends.

**Stage Three: De-Roling and Group Sharing**

At the end of the psychodrama, each person should *de-role* by saying, “One, two, three, I am me.”

For closure, the therapist-director should invite *group sharing* by clarifying that this is an opportunity to relay to the protagonist personal reflections about how the psychodrama affected them, and that they should not criticize or offer analysis. Everyone should keep in mind that the protagonist has opened him or herself up and is vulnerable, and the group sharing is a way to offer closure to the protagonist.

After the role-plays, have the groups come together to discuss their experiences. Invite the therapists-directors to talk about what it was like to direct the action. What did they find challenging? What did they most enjoy about being the director? How did they decide when to invite the role reversal? How did they decide when to end the scene? How was it to facilitate the group sharing? Then ask the protagonists to talk about their experiences. What worked and didn’t work so well for them? How did it feel to reverse roles? Did the protagonist gain any insight into what might be driving the behavior of the person with whom they have unfinished business? Are they seeing their conflict in a new light now? Next, ask the people who were selected as auxiliary egos to talk about their experiences. How was it to be a role-player in the protagonist’s psychodrama? Did they learn anything as they played both roles? Finally, ask the audience members/observers to comment on their experiences. What did they observe? What seemed helpful and what
didn’t work so well? Conclude with a general discussion of the strengths and challenges of the psychodrama approach.

An alternative is to conduct a single psychodrama in front of the whole group with just one therapist-director and one protagonist, with the rest of the class as audience members who will observe and/or play auxiliary egos if selected by the protagonist to role-play character(s) in his or her scene. After a while, another participant may jump in as the director if the director gets stuck or reaches an impasse. Follow up with a discussion that explores what people learned about the psychodrama approach.

Kristin came here, and you treated me as though—

ALEJANDRO: Oh, come on.

ROSARUBY: Stop it! You are such a—you’re a people person and you think that you’re a good friend, but if somebody can’t—

ALEJANDRO: But I am a good friend? What are you talking—

ROSARUBY: If somebody can’t give you something that you want—

ALEJANDRO: Oh, shut up.

ROSARUBY: I think I’m just gonna not email you. And call you sometimes maybe if I want to hang out and see what happens.

ALEJANDRO: Mm-hm. OK.

ROSARUBY: Maybe that’s perpetuating something. I don’t know. I think it’ll be easier if—I don’t know.

KLEIN: If I’m honest with myself about the fact that we are not a couple.

ROSARUBY: Yeah. If I’m honest with myself about the fact that we aren’t a couple, and that I can’t receive the benefits of couplehood.

ALEJANDRO: I think that—

ROSARUBY: I guess that’s a double standard, and I’m sorry if I’ve done that to you.

ALEJANDRO: OK. I think that’s the best thing you can do.


POPCULATIONS

I think for some kinds of problems, they just really can’t be dealt with in individual therapy. For example, I’ve had people who stutter in my groups and they have difficulty relating to other people. And if they can work out some of the problems with other people in a group, it’s much better than working it out with a therapist that is a very supportive, comforting relationship.

So relationship problems, you can see them much more clearly in therapy in a group than you can in individual therapy. And I sometimes think a combination of individual therapy, where you
ROSARUBY: Zap. You come on to my friends by way to get to me. You don’t fight with me well—
ALEJANDRO: What—
ROSARUBY: Zap! We’ve had so many fights, and you can’t listen. You’re like an infant.
ALEJANDRO: But what do you mean?
ROSARUBY: Zap! And you’re a lot older than me. And—
ALEJANDRO: Well, do you—
ROSARUBY: Zap! But I’m really torn, because I really value what role you play—
ALEJANDRO: Well, this is not—
ROSARUBY: Zap! Value the role that you play in my life, and I don’t want—
ALEJANDRO: What, the—
ROSARUBY: Zap! And I don’t like the fact that your friends think that I’m your property.
ALEJANDRO: I just know that—
ROSARUBY: Zap! If I was your real friend, your friends wouldn’t feel as though they couldn’t talk—
ALEJANDRO: What, like I—
ROSARUBY: Zap! Create relationships with me because they think as though I’m your property and I can’t have individual relationships with them.
ALEJANDRO: I never think that you are—
ROSARUBY: Zap! Stop talking.
[Laughter]
KLEIN: I want you to tell him how frustrating he’s been. Now you can’t use it as a zapper. You use it as a sword.
ALEJANDRO: Listen, I don’t have time to talk now.
ROSARUBY: You have hurt my feelings so much. Because my friend

Related Websites, Videos and Further Reading

WEB RESOURCES
Moreno Institute East
www.morenoinstitutecaost.org
The American Society of Group Psychotherapy and Psychodrama
www.asgpp.org
The National Association for Drama Therapy
www.nadt.org
American Group Psychotherapy Association
www.agpa.org
National Coalition of Creative Arts Therapies Associations, psychodrama page
www.nccata.org/psychodrama.htm
American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy
www.psychodramacertification.org
Bibliography of Psychodrama
http://pdbib.org/
Zerka T. Moreno Foundation
www.zerkamorenofoundation.org

RELATED VIDEOS AVAILABLE AT
WWW.PSYCHOTHERAPY.NET
The Zerka T. Moreno Psychodrama Series (3-DVD Set) with Zerka Moreno
Healing Childhood Abuse and Trauma through Psychodrama (2-DVD Set) with Tian Dayton
Moreno Movies (4-DVD Set) with Jacob Moreno
I’ll show you how good I am at using them—people can work out a lot of frustration.

I’m going to use it as a zapper, OK? So you try and talk to him while he tries to avoid you, you go, zap! And you have to keep talking.

**ALEJANDRO: OK.**

**KLEIN:** OK?

**ALEJANDRO:** OK, I’m sorry, sweetie. I can’t do it all right now. OK?

**ROSARUBY:** Fucking talk to me! God, I’ve been trying to get you to talk to me for months.

**ALEJANDRO:** You’re at another time to do it, OK? I can’t—

**KLEIN:** Zap!

**ALEJANDRO:** Do it now.

**KLEIN:** It’s called zap! No, zap!

**ROSARUBY:** I don’t get to really hit him?

**KLEIN:** No.

[Laughing]

**FEMALE SPEAKER:** Let her do it.

**KLEIN:** Huh?

**FEMALE SPEAKER:** Oh, let her do it.

**KLEIN:** Zap.

**ROSARUBY:** I just go zap like that?

**KLEIN:** Yeah. Magic.

**ROSARUBY:** Oh. But it’s just so fun.

**KLEIN:** I know. I do, but there are things about you that I cannot be in a relationship with. You’re not generous. You—

**ALEJANDRO:** What, I don’t want to—

**ROSARUBY:** Zap! You’re aloof. You—

**ALEJANDRO:** You know, I’m sorry—
stage. We’re not lucky enough to do have a stage everywhere we go.

MARK: Moreno would have done it on the stage.

KLEIN: He had a great stage.

This is a scene that has never happened, that you’ve wished you could have had a chance to do. So I’d like to do that scene where you tell your grandfather goodbye, and also how much he’s meant to you.

RENEE: Nonno, I wanted to tell you just how much I love you, and that you mean so much to me.

NARRATOR: Dimming the lights can enhance the mood and feeling of a scene.

RENEE: Growing up, I don’t think I realized how much all of the small things that you did really impacted on the kind of person that I was growing into.

MARK: You know why, bella? Because you are a fighter, and fighters need to be strong.

RENEE: Yeah.

MARK: You’re very strong.

RENEE: Thank you. And I think I got some of that from you.

MARK: I can’t shut up, how proud I am.

RENEE: [Laughs]

MARK: You know that. I’ll always be proud of you, my bella.

RENEE: Thank you, Nonno. Ciao.

MARK: Ciao.

KLEIN: Psychodrama doesn’t focus on props very much. We use maybe a block, maybe a mat if we have to lie on the floor.

MARK: Perhaps dim the lights to set the stage?

KLEIN: Dim the lights, if you’re lucky enough to have lights.

MARK: But sometimes there is one prop that you do like to use. Now I want you to be honest. And what is that prop?

KLEIN: Oh. Pillows and batakas. I find that using the batakas—which
somebody in mind, put up your hand so I’ll know that everybody is done.

So I’m just going to go around and I’d like you to say who the person is and what the relationship is, and if it’s a person in the present or the past.

ALEJANDRO: I’m thinking of a friend who’s alive now. He’s in Mexico. He break my trust.

NARRATOR: After each participant voices a conflict or unresolved issue, an action sociogram can be used in order to allow the group to choose a protagonist, instead of the therapist. Each participant places a hand on the shoulder of the protagonist, indicating the conflict or story to be explored.

KLEIN: So we’re going to put—what’s his first name?

ALEJANDRO: Luis.

KLEIN: Luis into the empty chair.

ALEJANDRO: Good.

KLEIN: And I want you to tell him what you haven’t told him. What you’ve wanted to tell him.

ALEJANDRO: Mm.

NARRATOR: In order to set up a scene, the director must first gather key information from the protagonist.

ALEJANDRO: You know—

KLEIN: Everything is done in the present, so it’s as though he’s sitting here.

ALEJANDRO: Yeah. Well, you know—you know you were a fucking son-of-a-gun, you, what you did. You know I don’t like it. You knew, but you do whatever you want to do. You don’t care for your friends. You do whatever you want to do. You don’t care anything. But you know what? The worst thing—or the best thing, I don’t know—is I accept you.

KLEIN: Reverse roles now, and I want you to sit down and I want you to act like him and answer like him.

And then the protagonist goes back to the group where they came from and has the support of the group sharing.

MARK: The injustice that was done to you is so overbearing that for me, it struck me as—I had—my father had—a lot of problems with alcoholism in my family. And it was always that secret that you could never share, that you’d hold, and you keep it for years and years and years. And all the injustice that results from that meeting, and the wounds that never seem to heal, because you can’t ever bring them out. Because it’s bad to bring them out, to voice them in public, or even to your family and friends.

LAURA: But I was really touched by that scene that we did, and I really connected.

NARRATOR: During psychodramatic enactments, the sharing of thoughts and feelings occur in-role as voiced by the protagonist and the director, or auxiliaries acting as doubles. However, at the end of each psychodrama, the group sharing is essential in order to bring the protagonist back to the group. It offers closure. Considering the protagonist is now emotionally vulnerable to the judgments of the group, the therapist clarifies that in group sharing, participants are not to criticize nor offer general analysis.

LAURA: Thank you for that story.

NARRATOR: The purpose of group sharing is for participants to relay to the protagonist personal reflections about how the psychodrama affected them.

ALEJANDRO: It was with my whole body, would feel warm everywhere, all my tension disappear. It was very good. So I said, well, this is it. This is the gift of the psychodrama.

SETTING THE STAGE AND USING PROPS

KLEIN: What the director does is try and warm up to the scene, because it’s not a situation that we’ve discussed before. And so I need to warm up and get some information. And I think it’s good for the protagonist to set themselves and anchor themselves in the scene.

But you pick up a lot of good clues by setting the stage. And by setting the stage, we often don’t work on a stage, most often don’t work on a
to tell her. So let’s do a soliloquy, sort of a walk around, and you’re preparing. And walk also in the pace that you would feel going to do this.

MARGARET: OK.

KLEIN: All right?

MARGARET: OK, so once I get through the door, I’m going to smile and then I’m going to—oh, God, I don’t really know what I’m going to do. What am I going to do? Oh my God. I don’t want her to know that I’m upset, but I feel weird.

Um, maybe I’ll start with hello. I’ll say hello, and then I’ll give my brother a hug. I’ll give her a hug so she doesn’t think that things are weird between us. So I guess I’ll just pretend everything’s OK.

And then, um, I’ll ask if I can help around the apartment. Oh gosh, I’m so glad I’m bringing a friend. I won’t feel weird when I go there by myself. I’ll feel weird if I go there by myself, but if I go with a friend, I won’t feel weird.

THE FIVE PERSONAE

NARRATOR: There are five main personae, or roles, that characterize a psychodrama. The protagonist, who reveals and replays the story or conflict. The auxiliary egos—participants from the group who stand in to play the supporting characters of the protagonist’s story. The double serves as the protagonist’s alternate ego, voicing thoughts and feelings that the protagonist may be resisting. The therapist acts as director, providing a safe stage to contain the protagonist’s self-exploration. The other group participants serve as an audience, offering feedback and support for the participant’s exploration.

At the end of each psychodrama, regardless of the techniques used by the director, it is important to offer a protagonist closure through group sharing.

DE-ROLING AND GROUP SHARING

KLEIN: You end the psychodrama with the protagonist as themselves. The other thing I do when de-roling is important, is to go, one, two, three, I am me. And that way, you de-role.

NARRATOR: Role reversing and doubling are core techniques that will be examined in greater detail following this presentation of a complete psychodrama.

ALEJANDRO: Yeah, yeah, yeah, yeah. Just relax. Just relax. This is not your doing. This thing is a question of moral for you.

NARRATOR: Since only the protagonist knows the characters, role reversal enables the director and the group to encounter a character authentically and learn more precise information about the conflict.

ALEJANDRO: Yes, yes. I went with her. So what?

KLEIN: Reverse.

ALEJANDRO: Fuck you! Fuck you! That’s what I’d say. Fuck you!

KLEIN: You don’t know how much you hurt me.

ALEJANDRO: You don’t know how much you hurt me. And still, I’m thinking it’s not all your fault. It’s my fault too, because I wasn’t able to answer to you in the point, the moment.

KLEIN: Mark is Luis?

ALEJANDRO: Yeah.

KLEIN: OK. And where are you in this scene? Is anybody—

ALEJANDRO: In my room.

KLEIN: You’re in your room? What are you afraid of?

NARRATOR: Once enough information is gained from the protagonist, the director can use an auxiliary to set up the specific scene where the conflict took place.

ALEJANDRO: Used to confront—this come from my father.

KLEIN: OK.

ALEJANDRO: I never could confront him, and then the pattern repeats sometimes.

KLEIN: OK. So this time, I want you to say what you couldn’t say.

MARK: I’ll be up in a minute.

ALEJANDRO: Hey, you, [inaudible] Luis.
MARK: I didn’t know you were here.
ALEJANDRO: Yeah, you don’t know why I’m here, huh? Why did you fuck her, man?
MARK: Hey, relax, come on, what’s the matter with you?
ALEJANDRO: Don’t tell me to relax. What are you doing with Marcela?
MARK: With Marcela, nothing. We’re friends. You know, hey—
ALEJANDRO: No, you’re not friends. You work with her. You took advantage when I wasn’t here. You’re always the same guy.
MARK: OK, you chill, OK?
ALEJANDRO: No, no, no. I’m not chilling. Why did it?
MARK: Is this—do you need to do this? Is this some big moral speech you have to have with yourself?
ALEJANDRO: It’s not a question of moral, man.
MARK: We didn’t do anything wrong. What did I do wrong?
ALEJANDRO: You were fucking her? And now you’re with her. What do you mean?
MARK: Look, you know, I mean—
ALEJANDRO: I don’t mean anything. Fucker. You are a fucker.
KLEIN: Reverse roles.
MARK: You’re a fucker! You’re a fucker! That’s what you are.
ALEJANDRO: Come on, come on, just relax.
MARK: Relax? How can I relax? Do you know what she meant to me?
ALEJANDRO: What she meant to you?
MARK: That’s all you do.
KLEIN: Reverse roles.
NARRATOR: Role reversal also enables the protagonist to see himself confront the auxiliary.
ALEJANDRO: You couldn’t understand what she meant to me,
[laughter]
CHRISTINE: Like, OK, no, I can’t. You know? I mean, I felt the frustration at not being able to do that. And I realize how often I use that as a defense.
NARRATOR: Here are two more techniques that a director may use—mirroring and soliloquy.
MARGARET: OK, so what do you need me to do.
ROSARUBY: Well, we really pretty much did everything.
MARGARET: OK.
ROSARUBY: So why don’t you come in?
MARGARET: All right.
KLEIN: Uh, could somebody show her how her arms are swinging?
NARRATOR: Mirroring enables the protagonist to observe herself as if in a mirror, and hopefully in a new light.
KLEIN: How you walk in. Do that scene again.
ALISHA: From the—
KLEIN: No, do the ding-dong.
ROSARUBY: Hi.
ALISHA: Hi. So do you need me to do anything?
KLEIN: What do you see?
MARGARET: I’m anxious.
KLEIN: Right.
MARGARET: What I see is I’m smiling through my teeth.
KLEIN: Right.
MARGARET: And I’m swinging my arms. I’m using my arms a lot.
KLEIN: A good way to illustrate soliloquy is if you’re on your way somewhere. You have to go somewhere, and it’s good to use it as a warm-up to the scene. Let’s walk around and prepare for this visit, because you’ve seen her many, many times, and you haven’t been able
KLEIN: OK, now you can conduct it in any way. These are the most important people in your life right now.

ROSARUBY: I love Auntie Chrissy.

RENEE: Chill, Mom.

ROSARUBY: I love you, Auntie Chrissy.

RENEE: Chill, Mom.

MARGARET: Love yourself. Love yourself.

ALISHA: Take care of yourself. Take care of yourself.

MARGARET: Love yourself.

ALISHA: Take care of yourself.

MARGARET: Love yourself.

LAURA: Je suis fière de toi.

ALEJANDRO: I’ll be waiting right here for you, baby.

CHRISTINE: Everybody.

[All repeat their lines at once.]

ROSARUBY: I love you, Auntie Chrissy.

ALISHA: Chill, Mom.

LAURA: I love you, Auntie Chrissy.

ALISHA: Chill, Mom.

KLEIN: Are you happy with it?

CHRISTINE: Yeah.

KLEIN: This is your symphony. It sounds pretty nice. Thank you.

CHRISTINE: Thank you.

KLEIN: In terms of concretizing the emotions by giving you auxiliaries to represent the different things that you carry around. So you could see that when you move, it’s heavy and it’s hard, and it interferes with your life.

CHRISTINE: Because otherwise, my denial will kick in, and I can intellectualize it away and say, oh no, I don’t have that. I don’t have that. But in the psychodrama, I cannot intellectualize away the people that are hanging on me.

because she’s my girlfriend. She used to be my girlfriend. And I know whatever happened between you guys, but you just broke my trust with you. You’re a fucker, man. And you do the same thing every time. You are not the first one with me. I’ve always heard stories about you.

MARK: Alejandro, relax. It was just one time. It wasn’t serious, OK? It was just something.

ALEJANDRO: You’re fucking with me.

MARK: Hey, we’re friends. We’ve been friends a long time. It wasn’t serious, OK?

NARRATOR: Since the protagonist never confronted the main characters involved in his conflict, the director grants him a new chance to do so.

ALEJANDRO: I don’t know. I don’t believe you, man.

KLEIN: Can you describe Marcela?

ALEJANDRO: Yes. She’s very sensitive. A little voice.

NARRATOR: Since the protagonist, Alejandro, is exploring an issue involving a love triangle, it is important for Tobi to understand his feelings regarding his partner at the time. Tobi asks Alejandro to set up a scene where he confronts Marcela, allowing Tobi to better understand the nature of their relationship.

ALEJANDRO: She does whatever she want to do, any time.

I trust you. I trust you. I went just to [inaudible] for two days, and when I came back, fuck! You are with him. This I don’t understand, how you can be with him?

KLEIN: Reverse roles. Pick up the line.

LAURA: I cannot understand why can you be with him.

ALEJANDRO: Alejandro, let’s talk something else, OK?

LAURA: What do you—

KLEIN: Reverse roles.

LAURA: Alejandro, please. Just talk about something else.

ALEJANDRO: No. Fuck you. This is the moment when we are going
to speak about—
LAURA: I don’t want to talk about this now.
ALEJANDRO: Now? So?
LAURA: This is not the place. This is not the place, Alejandro.
ALEJANDRO: Which is the place? Tell me, which is the place? And when?
LAURA: That’s over. That’s over. It doesn’t matter anymore.
ALEJANDRO: Yes. It’s over with me. You are going with him. Shit, why? Tell me?
LAURA: Well, because that’s my decision.
KLEIN: Reverse.
LAURA: Shit, tell me why!
KLEIN: I want you to tell him the truth. Maybe you didn’t tell him at the time, but psychodrama’s about truth, so—
ALEJANDRO: The truth that I can’t imagine, because she never told me?
KLEIN: Well, I want to know the truth. Where did your feelings of insecurity come from?
ALEJANDRO: In general, you mean?
KLEIN: Yeah.
ALEJANDRO: I I don’t know.
KLEIN: Were there other women who did that?
ALEJANDRO: Let me think.
KLEIN: Could you give them a line that’s typical of them?
NARRATOR: Using the course technique, the director explores the dismissal pattern present in some of the protagonist’s past relationships.
LAURA: I don’t want to talk about it.
RENEE: I’m not sure this is the man I need.

RENEE: I need joy. Real joy.
CHRISTINE: I’m scared. What if I burst?
RENEE: You’re not gonna burst. You’re going to be so much lighter.
CHRISTINE: Yeah, but then, what am I gonna do?
RENEE: Breathe.
KLEIN: We could leave it. You don’t have to change it, Chris. You’re used to having it. But we’re in psychodrama, so we could try different things. You can decide. If you—I don’t mind leaving it like this. If you don’t feel you could change it, we don’t have to. Because I want to be truthful to you.
CHRISTINE: I think this one can go.
KLEIN: Your sexual needs can go?
ROSARUBY: No, shame.
CHRISTINE: My shame about that.
KLEIN: Oh, shame.
ROSARUBY: Shame about her—
KLEIN: That could go. I think so. Does that feel very different?
CHRISTINE: Yeah. There’s a breeze going down here.
KLEIN: OK. You want to keep the rest?
CHRISTINE: No. This one can go.
KLEIN: What’s that? That’s a lot of different things mixed into—what?
MARGARET: It was the anger.
KLEIN: Anger? You want to let all of it go?
CHRISTINE: No.
NARRATOR: At the conclusion of Chris’s psychodrama, Tobi opts for the chorus technique, allowing the protagonist to direct the symphony of her life. A chair is used to concretize a sense of mastery over her feelings and to help her see her significant relationships in the new positive light.
CHRISTINE: Right here.
KLEIN: And?
CHRISTINE: Let me see. Guilt, anger, shame—
KLEIN: Could somebody be a stand-in for Chris? Does it look like a good martyr to you?
CHRISTINE: Yeah. Good martyr.
KLEIN: Good martyr.
CHRISTINE: Suffering.
KLEIN: Suffering.
CHRISTINE: Pitiful.
KLEIN: Pitiful. And what would you like to say to Chris about all this? As someone looking at her?
CHRISTINE: Why are you doing this to yourself?
KLEIN: Can you speak louder?
CHRISTINE: Why are you doing this to yourself? Why? Stop fighting. Stop fight—stop looking for something—
KLEIN: Do you think she’s fighting, or this is comfortable?
CHRISTINE: I think it’s comfortable.
KLEIN: You think it’s comfortable.
CHRISTINE: Yeah.
KLEIN: Tell her. You want her to change.
CHRISTINE: I think it’s comfortable because this is the way you’ve always been, because it’s like your body’s used to holding up all this weight and standing in this twisted position. I need some joy.
KLEIN: Louder.
CHRISTINE: Real joy. Joy!
KLEIN: I need—
CHRISTINE: I need joy!
KLEIN: Reverse. And you—
CHRISTINE: I don’t want to talk about that.
LAURA: I’m sorry, Alejandro. Let’s talk about something else.
CHRISTINE: I don’t want to talk about that!
LAURA: I’m sorry, Alejandro. Let’s talk about something else.
CHRISTINE: I don’t want to talk about that!
ALEJANDRO: Why the hell you don’t want to talk?! When do you want to talk, Suzanne?
CHRISTINE: I don’t want to talk about that.
ALEJANDRO: You never want to talk about that, Suzanne.
CHRISTINE: I don’t want to talk about that.
ALEJANDRO: Shut up!
CHRISTINE: I don’t want to talk about that.
ALEJANDRO: You’re going to talk now.
CHRISTINE: I don’t want to talk about that.
KLEIN: Do you remember a scene when you were a little boy, where somebody dismissed you and hurt your feelings?
ALEJANDRO: Well, with my father.
KLEIN: Mm-hm.
NARRATOR: The director can follow the trail of this recurring pattern in order to determine the source, a pivotal past scene that best embodies the conflict. In this case, the protagonist reveals an early childhood scene with his father.
KLEIN: OK.
ALEJANDRO: And he said, well, come on, OK, I know you’re not able to do this whatever. And when I told him that I wanted to be theater, go to theater—
KLEIN: Theater school?
ALEJANDRO: He said, I can’t understand how a guy who’s always reading the Donald Duck stories is suddenly going to the classics, the Greek classics. Come on, Alejandro.
KLEIN: What’s your dad like? Could you describe him?

ALEJANDRO: He used to be a Spanish, from Spain. He used to speak very strong. He was a man with a lot of sense of humor, but he was living very—as an immigrant, he used to be a lawyer in Spain, but when he came to Mexico, he had to do all kind of stuff. So now I understand he was living a very frustration—

KLEIN: Life.

ALEJANDRO: Yeah. OK, Alejandro. Come here. I want to show you this. You see that game? It’s very nice, OK? So you—in order to do this, you have to move this. When I move this—so you have to try to avoid that I put this thing here. But I have the moment, I have an option to do this. If I do this, you can’t do that. Do you follow me?

MARK: Mm-hm, yeah.

ALEJANDRO: Can you follow me?

MARK: Yeah, you can’t—you can’t move it there.

ALEJANDRO: OK, good. So now, when I do this, you do that. You move this here, and I can move this. But if I move this, you can’t move this one. You understand?

MARK: Yeah.

KLEIN: Reverse.

MARK: But if you move this here, you can’t—

KLEIN: Go on your knees, like you’re nine.

MARK: But if you move this here, you can’t move that there. You can’t move it. Do you understand?

ALEJANDRO: Yeah. Yeah, dad.

MARK: You can’t move it there. Otherwise, if it’s over here, it’s fine. That’s when you can. It’s white and black, right? So it’s just, this one you can move there, this one you can’t. Do you want to try?

KLEIN: All right. And who’s the next person you want to deal with?

NARRATOR: After exploring several of Chris’s core relationships, Tobi discovers the emergence of a martyrization pattern that she chooses to explore with Chris using the concretization technique. This allows Chris to name and embody the potential feelings and emotions that may be weighing her down.

KLEIN: Let’s create the martyr. That’s always a very fun thing to do in psychodrama.

CHRISTINE: Yay.

KLEIN: OK. So one of them is guilt about the divorce. So let’s have a person represent the guilt. OK. And what else?

CHRISTINE: Fear. Anger.

KLEIN: Anger? About?

CHRISTINE: At myself, for not being perfect.

KLEIN: Anger at yourself for not being perfect. And where would that be?

CHRISTINE: Right here.

KLEIN: Right here. OK. So could we leave the weight? Is that perfect?

CHRISTINE: Yeah.

KLEIN: All right. Anything else? Beginning to look like a pretty good martyr to me.

CHRISTINE: Shame.

KLEIN: Shame?

CHRISTINE: Yeah.

KLEIN: OK. And shame of what?

CHRISTINE: Sexual needs.
CHRISTINE: Oh, all kinds of things. Complications from her bladder, and she was in a—

KLEIN: A nursing home?

CHRISTINE: No, she was in a hospital, in intensive care.

KLEIN: We’ll start this way and then—

CHRISTINE: Grandmama, I need to tell you I’m so sorry I wasn’t there when you died. And you know, you’re such a powerful person, and when I was growing up, you were the strong and sane person in my life.

My parents acted crazy a lot of the time. I couldn’t understand why they did the things they did. Their behavior was so strange. Now that I’m older, I realize it was because they were drinking a lot.

But they were crazy, and you used to come and pick us up with Grandpapa and you used to take me fishing. And we’d go away and it was very calm and peaceful. And I think that if you hadn’t done that, I don’t know what would have happened to me.

KLEIN: You saved my life.

CHRISTINE: You saved my life. You were the person who was there for me. But I wasn’t there when you died.

KLEIN: And I’m sorry.

CHRISTINE: And I’m really sorry.

LAURA: You were there. Because the connection we have goes beyond this touch.

CHRISTINE: I just hope that I can be half the person that you are by the time I die.

KLEIN: Reverse roles.

LAURA: And I just hope I could be half the person that you are when I die.

CHRISTINE: Ma cherie, you are already that person. You know that you have a beautiful education. You know that your grandfather was very proud of you before he died, and so am I.

MARK: It’s just that—I like the game. I want to play and all, I just—I don’t understand.

ALEJANDRO: Mm-hm. OK.

MARK: It looks like it’s fun, though.

ALEJANDRO: Yeah, it’s fun. OK. That’s OK. You can go.

MARK: OK. I’m going to go do something else.

ALEJANDRO: OK.

MARK: Maybe later, we can—

ALEJANDRO: Shh, sh.

MARK: OK.

ALEJANDRO: Hey, Clara, may I have a coffee please? Thank you.

KLEIN: What do you think of your son? I want you to tell him.

ALEJANDRO: Alejandro.

MARK: Mm?

ALEJANDRO: Why you don’t understand what I’m saying? Why are you always distracted?

MARK: I’m, uh—I just—well, the game, well, it’s not like Donald Duck. I mean I like the story. I just, um, maybe it’s just not this game. I could be good. Just maybe I didn’t—I’ll try harder.

ALEJANDRO: Yeah, I think you should try harder to understand, because I want you to be, you can function in life. You should understand things, when you go out, when you go to work with somebody, you have to be intelligent, to know how to move—

KLEIN: I want you to be successful.

ALEJANDRO: That’s it. I want you to be successful because I feel responsibility for you. You understand?

MARK: Yeah, but it’s just a game. I mean, can we—

ALEJANDRO: Yeah, this is just a game, but it’s the way you will move in the future, too. If you are all the time distract, you don’t pay attention, you won’t learn anything. You understand?
MARK: Yeah.

KLEIN: Reverse roles. Pick up the last line.

MARK: I don’t know what he wants in life. I mean, at 12 years old, the kids his age are doing other things. I feel responsible for you. I just want to make sure that you’re going to be OK. I need to help—I need to know that you’re going to be OK.

ALEJANDRO: But do you like me?

MARK: Of course I like you. I like your mother—I just don’t know how to say it. I—

KLEIN: I worry about you, because you’re not like other kids.

MARK: I worry about you, because you’re not like other kids. I mean, they seem to be doing—

ALEJANDRO: How come you don’t try to understand me? I don’t know. I don’t know why I’m like that. I don’t know.

MARK: I try to understand. I tried to show the game.

ALEJANDRO: You don’t try to understand me. You’re trying to understand yourself. You think your responsibility, but you’re not really with me. Maybe I am a charge for you?

MARK: You’re a responsibility, not a charge. And responsibility’s not a bad thing.

ALEJANDRO: I don’t want to hear about responsibilities. Just love. You never took me in your arms.

MARK: I—I’m not good talking like that. I don’t—

ALEJANDRO: I know. You’re a Spanish man. The Spanish people doesn’t show anything. Maybe—

MARK: Well, you have to be a man. That’s what I’m trying to show you, to be a man properly, and you have to be a bit tough.

ALEJANDRO: But I’m a kid. I’m not a man. I’m a kid. I need some love.

MARK: I know. You have your mother for—I mean, I’m trying to show you, but sometimes you just need to—someone to show you to be a man—

already have the problem that you’re presenting. If we go beyond what life has given you, we have a chance to repair it.

SOCIAL ATOM

NARRATOR: Another important psychodramatic tool is the social atom, which can be used to assess a client or as a warm-up leading into a psychodrama.

KLEIN: So I’d like you to think of the six most important people in your life. And you draw them around yourself in terms of how close they are to you or how far. The social atom is an important and very, very useful tool that we use in psychodrama.

You put males in a triangle. Woman is a circle. A line both ways means a mutual relationship, either positive or negative. And a square for somebody who may be important to you in your life, but is dead. Could be a dog, could be a person. Like Moreno was a big influence on my life, but he’s dead, and it’s a one-way relationship. I think of him, but he’s dead, so he doesn’t have any influence on me, other than today, a very big influence.

All right, now we’re going to do an action social atom. Some of you—all of you, I guess, have done them on paper. So Chris is our volunteer for this.

NARRATOR: A written social atom is an assessment tool, yet an action social atom leads into a psychodrama.

KLEIN: And what I’d like you to do is put the chairs around them in terms of the distance, and tell us who they are.

CHRISTINE: OK.

KLEIN: Who here would you like to speak to first?

CHRISTINE: My grandmother.

KLEIN: Your grandmother? And your grandmother was how old?

CHRISTINE: 89.

KLEIN: 89. So she lived a long life.

CHRISTINE: Yep.

KLEIN: And what did she die of?
NARRATOR: Now for a review of Alisha’s psychodrama. First, Tobi began by getting as much information as possible from Alisha regarding her unresolved issue with a friend. Then after setting the stage for a scene where the friend is called, Tobi discovers that Alisha is having trouble voicing the exact nature of her unresolved issue. So Tobi opts to use the aside technique, allowing her to voice her feelings to the audience.

After a series of role reversals and doubling, Tobi discovers the emergence of a victimization pattern that she allows Alisha to concretize.

ALISHA: All I wanted was a thank you.

NARRATOR: Through her psychodramatic enactment, Alisha voiced clearly and concisely the nature of her conflict. Since it involved receiving a thank you that was never offered, Tobi set a scene in the future where Alisha could receive this reparative thank you.

Here are two other techniques featured in Alisha’s psychodrama.

KLEIN: Asides are like soliloquies, but you speak to the audience. You can turn your head aside and just say how you’re feeling to the audience, and they can either answer or not answer. So it’s just a different take. And sometimes it’s because you need help and you want to ask the audience members to come up and give you a hint of what to do.

Moreno said we could do scenes that haven’t taken place. We can do things that we wish would happen, that don’t happen in life. So that’s surplus reality. You can use a man to play a woman’s role. You can have a scene with a person who’s dead, which you can’t do in life, so that’s surplus reality.

NARRATOR: In order to broaden awareness in the here and now, future projection is a type of surplus reality that allows the protagonist to explore alternative possibilities, including the rehearsal of scenes that may or may not occur in the future.

CHRISTINE: I’m sorry, honey.

KLEIN: So a lot of the things that we do in psychodrama are surplus reality, in order to repair the conflict. If we do it as it was in life, you
story about Donald Duck. That was funny, he goes, [funny voice]. He speaks funny noises—

ALEJANDRO: That’s funny, but you have to read something about history.

MARK: Yeah, OK, OK, I’ll do it later.

ALEJANDRO: What Mexico’s history. You know?

MARK: Yeah, yeah, do the Aztec and [Toltec]. But what are we playing now?

ALEJANDRO: You want to play all the time.

MARK: No, no, no. I just want to know what we’re playing.

KLEIN: Reverse roles.

ALEJANDRO: OK.

MARK: You always want to play all the time. You’re afraid of mosquitoes.

ALEJANDRO: I like to play. Oh, come on.

MARK: OK. Now we’re playing a important man’s game. It’s called Black and Green.

ALEJANDRO: OK. OK. Show me.

MARK: First you start black, and you go, ho-ho! When you see the green you go haaii-ko! And you get to the green. And then if you, oh my god, I forgot to go by black.

ALEJANDRO: And this one would go black here.

MARK: Exactly, so yeah.

ALEJANDRO: If I put—hey, if I want to put this, this—that can be here?

MARK: Yeah, well, you just have to remember to get from—you have to go to black before green. And that’s it.

KLEIN: I want you to tell him how this feels for you. Why this father is a better father for you.

ALEJANDRO: You know, I like you because you are so warm. You

How many years forward is this?

ALISHA: I would say seven.

NARRATOR: Future projection is used here to create a scene for the protagonist to have a corrective emotional experience. In this case, it is a future scene where the protagonist receives and important thank you.

ALISHA: Well, it’s because I was young and, you know, I needed help. And you were able to do that for me, you know. It was different. So now I have Soren, and god, everything is so much better. And it’s just—it’s nice. It’s really nice to not have to need people like I used to. So it’s good. It’s really great. Yeah.

CHRISTINE: I’m glad that I was able to do that for you, to be there for you and the babies when they were little. I felt like a part of their lives.

ALISHA: Well, they love you, you know? You’ve been good for them, a good role model. So it’s nice.

KLEIN: Reverse.

CHRISTINE: Yeah, so, you know, maybe one day I’ll go to your wedding.

ALISHA: Don’t count on it. It’s probably not going to happen. But I’m OK with that.

CHRISTINE: Probably not going to happen that you’re going to get married? Or that I would go to your wedding? Because, you know, I almost didn’t invite you to mine. And I’m really sorry about that.

KLEIN: A little louder.

CHRISTINE: I almost didn’t invite you to mine, and I’m really sorry about that.

ALISHA: I think it was just hard for me because all of those years, we were battling all of this crap together. And you were always on my side. And you cut a line. You drew your line in the sand with that decision.

CHRISTINE: And I betrayed you. And I’m sorry. Alisha, I’m so sorry. I’m sorry, honey.
ALISHA: I’m a victim.

CHRISTINE: I’m a victim.

ALISHA: I’m a victim.

CHRISTINE: I’m a victim.

ALISHA: I’m a victim.

CHRISTINE: I’m a victim.

ALISHA: I’m a victim.

CHRISTINE: I’m a victim.

ALISHA: I’m a victim.

CHRISTINE: I’m a victim.

ALISHA: I’m a victim.

CHRISTINE: I’m a victim.

ALISHA: I’m a victim.

CHRISTINE: I’m a victim.

ALISHA: I’m stronger.

CHRISTINE: Me.

ALISHA: I’m stronger.

CHRISTINE: No, me.

ALISHA: I’m stronger.


ALISHA: I don’t have anything I need to say. All I wanted was a thank you. That’s all I wanted.

CHRISTINE: But if I thank you, I won’t be a victim, because I’ll be grateful.

ALISHA: It’s too hard for you.

CHRISTINE: I can’t do it. I can’t give up.

KLEIN: Do you think you’ll ever be able to resolve this?

ALISHA: Yes. All I want is a thank you.

KLEIN: But it’s not coming.

CHRISTINE: I can’t give you that. I can’t even give you that.

ALISHA: I don’t know why.

KLEIN: Why don’t we do a scene in the future, where she does say thank you to you?

take me, you show me, you have a sense of humor. You don’t—you don’t scold me.

MARK: No, you like me because I’m a matador.

ALEJANDRO: Yeah.

MARK: Let me tell you something. Tomorrow we will go ride with the bulls, just you and I.

ALEJANDRO: OK. Can you give me some money? Because I need to buy—

MARK: Uh-huh.

[laughter]

MARK: Did you do your homework?

ALEJANDRO: Yes.

MARK: Was it a serious yes or a real yes?

ALEJANDRO: It’s half yes.

MARK: I tell you what. How much do you need? How much do you need?

ALEJANDRO: Ten pesos.

KLEIN: I want you to ask this father for a hug.

ALEJANDRO: Hey, Dad, give me a hug.

MARK: Do I have to give you a hug and allowance at the same time?

ALEJANDRO: A hug and ten pesos.

MARK: How about this. I give you a hug first, finish your homework, and I might give you eight pesos plus tax.

ALEJANDRO: OK.

MARK: OK, go. Mom is going to be home, OK?

ALEJANDRO: Mm.

MARK: OK, go. Men don’t hug.


MARK: Finish your homework.
ALEJANDRO: OK.

MARK: And we play tomorrow, OK?

ALEJANDRO: OK. Thanks Dad.

NARRATOR: Now let us review the main stages of Alejandro’s psychodrama. Tobi began by allowing the group to choose a protagonist with a conflict to explore. She then used the classic empty chair technique to warm up the protagonist, allowing him to choose an auxiliary ego and then to present the main character of his conflict, in this case an old friend who betrayed him.

Since the conflict consisted of a love triangle, Tobi set the stage for a scene with the protagonist’s ex-girlfriend, who was also involved in the betrayal. By probing deeper into the nature of the protagonist’s conflict, Tobi discovered that it seemed to be part of a greater pattern of dismissal present in many other of his past relationships.

KLEIN: Do you remember a scene when you were a little boy, where somebody dismissed you and hurt your feelings?

NARRATOR: The protagonist revealed that a similar pattern did exist with his father, so Tobi then set the stage for an early childhood scene that led to a moment of catharsis. In order for the protagonist to benefit therapeutically from this catharsis, Tobi guided him through a scene where he created his ideal father, setting the stage for a corrective emotional experience and also allowing the protagonist to see his conflict in a new light.

Now that we’ve witnessed a complete psychodrama, let us examine two core techniques in greater detail.

KLEIN: There were times where I would go behind you and say things, and that was doubling as the director, which you often have to do as a director, just to check in to see whether or not you’re tuned in to your protagonist. Could you choose a double who will express feelings that you’re not saying at the time?

ALEJANDRO: Alisha.

The director can either choose the double or the protagonist, so that they have a double that is supportive for them.

ALISHA: Well, I do miss you, but I just—I have not had time. You don’t understand. You have had this really great life and you’ve had really supportive parents, and you don’t understand how hard it’s been for me.

You know, I essentially picked you. I picked you and your mom and your dad over my family, and then I’m the one that has to deal with it all the time. I don’t even have a relationship with my family anymore. Every time I see my mother, she’s crying, she’s crying. And you don’t understand how hard this has been for me.

KLEIN: I’m a victim.

ALISHA: I am a victim.

KLEIN: And I want to be treated as such.

ALISHA: You should realize that I have had such a hard life. I have had to deal with so much more than you could ever imagine. And now that I finally have it nice, you’re going to bring up this stuff on me. You’re going to try to put this down on me, and I just don’t think it’s fair. I don’t.

CHRISTINE: Well, thanks for telling me what you think.

KLEIN: Reverse roles.

Stop being such a victim.

ALISHA: Stop being such a victim. Stop thinking that this has just been hard on you.

CHRISTINE: Well, it has.

KLEIN: Well, I want our relationship.

ALISHA: I want our relationship, but at the same time, I don’t know if I want our relationship, because you don’t respect me as a person. You don’t see what I’ve done.

KLEIN: Let’s see who the winner of this is.

NARRATOR: A director can, on occasion, opt to create a metaphoric scene in order to concretize the protagonist’s struggle and help her explore more empowering roles.
KLEIN: And what would you like to say?
ALISHA: Um, I wanted to talk to you about the conversation Soren and I had at Christmastime. But yeah, it was just about—
KLEIN: Are you having trouble saying what you want to say to her?
ALISHA: Yes. Yes. Because it—
KLEIN: I want you to tell the audience, so that Nicole doesn’t hear, what you’re struggling with.
I’m struggling with the fact that we have a very, very intense family history of abuse, and her brother was the abuser, and it ripped apart our whole family. And we love each other very much, but last year she got remarried, and I wasn’t invited to the wedding.
I guess I just wanted to talk about the fact that I didn’t really get an invite to the wedding.
CHRISTINE: You want to talk about that now?
ALISHA: I know. It’s—
KLEIN: Yes.
ALISHA: Probably not the best time—
KLEIN: Yes.
ALISHA: Yes. I feel like it’s important, because you and I no longer can even have normal conversations, and we used to be best friends.
CHRISTINE: Oh, well, you feel like our conversations aren’t normal?
ALISHA: Yes. And I know that you told Soren that you missed me.
KLEIN: And I’m hurt. I miss our relationship.
ALISHA: I’m hurt. I do, I miss our relationship. But I can’t—I’ve pulled away so much because I can’t be so far down on the pecking order after I’ve put so much effort into helping you, and then you just like moved on like it doesn’t matter, like it’s—the things that I did, you totally discounted.
CHRISTINE: Well, how—
KLEIN: Reverse roles.
MARK: Do you understand green to the black?
ALEJANDRO: Yeah, yeah. Yeah.
ALISHA: Daddy, please.
ALEJANDRO: Daddy, please. Please.
ALISHA: Just, just—
MARK: Come on, it’s easy. Just go to the—
ALISHA: You don’t understand.
MARK: Look, the green to the black. It’s simple.
ALEJANDRO: I’m afraid to say—
MARK: Alejandro. Alejandro, look, I’m telling you, from the black to the green, Alejandro.
ALISHA: Daddy—
ALEJANDRO: Yeah.
ALISHA: Love me Daddy, please.
ALEJANDRO: Love me Daddy, please!
MARK: OK. I just want you to understand.
KLEIN: Reverse roles.
MARK: Daddy, please!
KLEIN: There are a few rules for role reversal, and it’s something you have to get used to as a director. Role reversal is used when the protagonist asks a question that only the protagonist has the answer to. Like if they say, how old are you to somebody in the scene, and they’re the only ones who know, you definitely role reverse to get the information, or you have to stop the scene and have them give the information to someone else.
ALEJANDRO: I don’t understand how you can be with him.
KLEIN: Reverse roles.
You use role reversal when the protagonist says something that you think has a big impact on the other person. So you want the
protagonist to feel the impact of what they’ve just said.

ALEJANDRO: Yes. It’s over with me, you are going with him. Shit, why? Tell me!

LAURA: Well, because—

KLEIN: Reverse.

LAURA: Shit, tell me why!

KLEIN: So you would role-reverse. The other thing that you would role-reverse for is if you want the protagonist to look at themselves because of how they’re standing or some of the body actions that they have. So you would have them role-reverse and look at themselves.

Sometimes it’s also good to role-reverse when the protagonist is really, really uptight and very resistant in their own role. You can have them almost do the entire psychodrama in the role-reversed position. So it’s—I’ve seen entire psychodramas done with the protagonist in the role-reversed position because the role they play least well is themselves. So they can learn things by watching themselves and seeing what they could change.

Reverse.
Reverse.
Reverse roles.

THE PHONE CALL

NARRATOR: Similar to the empty chair, the phone call is a warm-up that can lead into a psychodrama. If a client has an unresolved issue with someone—namely, feelings or emotions that have not been voiced—the phone call is a strong psychodramatic tool that facilitates the exploration of such unresolved conflicts.

KLEIN: Same age?

ALISHA: No, she’s six years older than I am.

KLEIN: OK.

ALISHA: And we were very, very, very close for a long time. We’re kind of like sisters. She lived in my house for years. Lots of family things going on there, lots of back history, but needless to say, we’ve had a major cut in our relationship, and now there’s—it’s just very false, but both of us have things to say.

KLEIN: OK. So you would call her?

ALISHA: Yes.

KLEIN: And do you need to choose someone to play Nicole?

ALISHA: Um, it’s a really hard—um, who has a Nicole tele?

KLEIN: Just look around. It’s good you bring up tele, which is a two-way relationship, and very often you could be in a group or you don’t know anybody in the group, but there’s one person that makes you feel that they could play Nicole.

ALISHA: I think it’s Chris.

KLEIN: Chris?

ALISHA: Yeah.

KLEIN: OK. And could you describe Nicole?

ALISHA: Ring, ring.

CHRISTINE: Hello?

ALISHA: Hey, Nic, it’s Alisha.

CHRISTINE: Oh, hi, Alisha.

ALISHA: How are you?

CHRISTINE: Oh, great. Well, you know, a little bit, you know, swollen and big-ankled—

ALISHA: [laughs]

CHRISTINE: And all that, but holding out.

ALISHA: That’s good. I was thinking, you know, before you have the baby, maybe we should talk. You know, there’s been a lot of changes going on in your life, and once the baby’s born, it’s going to be super, super busy. So I thought maybe we should—

KLEIN: Talk to her now?

ALISHA: Yeah, we should probably talk.