

# Taking Learning into Life:

Progressing Moreno's Whole of Humanity Objective

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**“A truly therapeutic procedure cannot have less an objective than the whole of humanity”**

(Moreno, *Who Shall Survive?*, 1978:1)

# A Vision

The vision is of able men and women all over the place expressing themselves relevantly in the ordinary here and now situations in which they live and work. This expression may be in silence, in building, in planning, in negotiating, in teaching, or in play, but it will be a responsive and creative expression, an expression that brings joy to the human spirit, that uplifts the soul, that make makes us feel part of the universe again.

# Psychodrama



We use psychodrama in its widest sense to include psychodrama, sociodrama, role training and sociometry.

# Objectives

- to progress the protagonist

# Objectives

- to progress the protagonist

AND

- to progress the group

# Objectives

- to progress the protagonist

AND

- to progress the group

AND

- for group members to take that progress into life

# Learning Into Life - L2L

Moreno's whole of humanity objective

Taking learning into life or L2L



# Three Phases in a Psychodrama Session

- First Phase: Warm up

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- First Phase: Warm up
- Second Phase: Enactment

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- First Phase: Warm up
- Second Phase: Enactment
- Third Phase: Sharing

# First Phase: Warm up

*According to historians of the Greek drama the audience was there first, the chorus, musing about a common syndrome”*

(Moreno, 1977:e)

Musing  
about the  
common  
syndrome

# First Phase: Warm up

The warm up clarifies the common syndrome.

## First Phase: Warm up

The humanity objective will be enhanced  
if the common syndrome is clearly  
named.

# First Phase: Warm up

How to name the common syndrome?



A  
Life  
Question

# First Phase: Warm up

In psychodrama:

- Focal conflict model - **naming** the disturbing motive and reactive fear
- Naming the central concern
- Generate the question informally

# First Phase: Warm up

In sociodrama:

- The sociodramatic question

# First Phase: Warm up

## Role Training:

- Name the specific role that is to be developed

# First Phase: Warm up

The director's part in creating the warm up

- Title and flyer
- Being fully present
- Naming roles
- Naming the central concern
- Naming the focal conflict
- Asking the group to name
- Concretisation
- Using sociometry

## Second Phase: Enactment

The director is guided by:

- the relationship with the protagonist

AND

- the common syndrome of the group

# Second Phase: Enactment

Some production techniques are well suited for the director to refer back to the common syndrome:

- Narration
- Discussion with the audience
- Interview protagonist
- Chorus

# Third Phase: Sharing

Sharing is vital in "taking learning into life" for the protagonist and for the group.

***However...***

Sharing has many functions.



## Third Phase: Sharing

### **The Functions of Sharing**

- Transition from the world of the drama to ordinary life
- Group members to integrate their personal responses to the enactment
- For the protagonist to be nourished
- For the group to be nourished
- Personal reflection related to the enactment
- Plans for further work

## Third Phase: Sharing

### **Types of Sharing**

- From the role
- You in the role
- Personal
- Professional learning

# Third Phase: Sharing

The director is responsible for the form sharing takes and for time management.

Some sharing can include L2L.

# A Proposed Fourth Phase

# Fourth Phase: L2L

We are proposing an optional fourth phase.

Taking Learning into Life (L2L)

**The fourth phase links the learning and life of the group to action in the world.**

Back to the musing chorus.

Back  
to the  
missing chorus

# Fourth Phase: L2L

The purpose of the fourth phase:

- clarify resolutions of the drama

# Fourth Phase: L2L

The purpose of the fourth phase:

- clarify resolutions of the drama
- link resolutions to the common syndrome that emerged during the group warm-up



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- generate intentions and plans

# Fourth Phase: L2L

The purpose of the fourth phase:

- clarify resolutions of the drama
- link resolutions to the common syndrome that emerged during the group warm-up
- analyse insights
- discuss possibilities for personal and social action
- generate intentions and plans
- enable collaboration

# Directing the Learning into Life Phase

The Learning into Life Phase could involve a variety of activities:

- Concretisation
- Interaction in the group
- Soliloquy
- Vignettes
- Dialogue
- Discussion
- Small groups
- Writing

# Directing the Learning into Life Phase

Guidelines for the director:

- Assess if a L2L phase is beneficial
- Assess the form L2L will take — part of the sharing, brief or a session in its own right
- Clearly frame the session as L2L
- Keep the discussion well focused on the connections between the group's original concern, learnings from the session and future action
- Focus on purpose
- Encourage interaction and collaboration
- Invite authentic reflection
- Be accepting of a wide variety of responses including non-action

# Directing the Learning into Life Phase

## **L2L Questions**

What I have learned

How I am going to take forward those learnings

What I might do differently

I am committed to...

Who I'd like to collaborate with

I would like to encourage...

# Taking Learning from this Session into Life

- Please put your email on the page that is circulating and we will send you a pdf of these slides
- We invite you to experiment with the idea of enhancing the L2L objective and to share your findings with us
- We will collate and share our collective explorations



End

# Bibliography

Moreno, Jacob. (1978). "Who Shall Survive?"

Wilson, Tom. (1984) *Psychodrama as a Directed Experience*. AANZPA Thesis.

Hollander, Carl. (1978) *A Process for Psychodrama Training: The Hollander Psychodrama Curve*. Monograph. Denver, Snowhoin Press, Revised Edition.

Woodcock, John. (2003) *Psychodrama Roles: Creating a New Culture*. AANZPA *Journal*

# Notes

I believe that any therapeutic method that invites a person to open up this cultural conflict within him or herself must do more than naively leave it to the person to come up with a solution. To do so is to place the burden of a culture onto the shoulders of a single individual. Many have been broken by such a burden. Practitioners of the method must have an appropriate understanding of the objective imagination as the source of our spontaneity and creativity. We must also have an appreciation of the magnitude and depth of the conflicts I addressed above and of the difficulty in finding a solution to the conflict. Within the field of psychodrama, there is a way to explore this conflict and to educate practitioners about it. I am of course referring to the theory and practice of sociodrama. This method is ideally suited to examining the interplay between psychodramatic roles and social roles in society. Sociodrama is an educational method that can aim at finding social and cultural solutions to a looming catastrophe.

This is from Psychodrama Roles: Creating a New Culture by John Woodcock [http://aanzpa.org/system/files/ANZPA\\_Journal\\_12\\_art07.pdf](http://aanzpa.org/system/files/ANZPA_Journal_12_art07.pdf) I like the phrase: the interplay between psychodramatic roles and social roles in society.

# Notes

Hollander (1978) discusses the sharing phase as the phase of integration. He describes three segments which need to be included in this phase. They are audience disclosure, group dialogue and a summary. He says that the self disclosure segment is designed for reporting only about self and that the protagonist learns by this process that each member of the audience identifies or has affinity with them. The dialogue segment is equivalent to a group discussion. During this segment the group focusses on itself and takes care of its own cohesion. The concluding segment of the process is summarization which leads to a sense of congruity in the group as members move from an affective focus to a cognitive focus.

This quoted in Tom Wilson's paper