

GLOSSARY OF SOCIODRAMA TERMS

ACTION or **ENACTMENT** is the phase of a sociodramatic process in which the group moves to action, using the body in the space, playing roles in order to find answers to their question or topic. This is a drama(tised) phase (drama, from the greek, means action), in which participants are able to try different roles and positions, and therefore understand the presenting issue better. On the stage, the group is given the opportunity to set out, understand, and modify a situation where the social issue is acutely felt. Consequences and learnings coming from the dramatic work can be further discussed and connected to reality in the phase of sharing, reflection and processing.

ACTION METHODS conceived by Jacob Levy Moreno are a set of techniques designed to stimulate creativity and spontaneity. They have their roots in Morenian philosophy and use dramatic forms of co-construction to help foster relationships in teams and support individuals to improve their self-knowledge. These methods expand creativity, agility and the development of collective intelligence (Hanquet & Crespel, 2019). Both Psychodrama and Sociodrama use action methods, including: sociometry, spectrograms, doubling, role reversal, soliloquy, sculpting and role taking (Wiener, 2019).

The British Psychodrama Association website describes Action Methods as the term used to describe visual and role-based approaches to individual and group work. Action methods have been applied to many contexts: organisational, educational, community. They can be used for personal and professional work, for example: job and relationship choices; conflict management; strategic planning; team building; review meetings; training and development events and community consultation. Enactments take place only after an appropriate warm-up and are followed by post-action reflection or sharing.

ACTION RESEARCH: Officially Kurt Lewin is accepted as the founder of action research. However, although Lewin can be given much credit for the achievements of action research, its origin has many roots. In spite of Jacob L. Moreno's contribution to the development of action research, this fact was ignored by the scientific community. Kurt Lewin was Moreno's friend and they met often in the 30th's of the 20th century. Action research is considered a research methodology in social sciences, which deals with the integration and the participation of people in a process of social change. So, action research is about the study of a process of social change, where a group of people, together with the researchers, try to find a solution for an identified community problem, usually related to social justice. In such processes the group members, social actors, become subject of the ongoing change, as the researchers become group participants. There is a sharing of these roles during the process between all. This is how Moreno saw himself as director of a sociodrama, and started to call himself as social investigator. He considered that the members of a group, as auxiliary-ego, were social investigators and that he was also a participant member of the group. Moreno, by using Sociodrama as a social research tool, reinforced the idea of action research and changed the status of the researched subjects turning them into research partners and social investigators. He

also changed the status of the social investigator and turned him into a researched subject and participant actor. Some authors say that Moreno's writings about research are very close to the Participatory Action Research (PAR), an inclusive approach to research that stresses both community engagement in the research process and empowers participants as co-researchers and agents of social change. Other authors remarked the influence Moreno had upon Lewin through his sociometry research in *Who Shall Survive?*, besides their friendship mentioned above (Giacomucci, 2021; Ius, 2020).

AUXILIARY EGO is a person who is participating in a group, playing an active role in the scene. It can be either a co-director, student or a participant. In most sociodrama sessions, if all participants are engaged in the play, in the action, we can say that they are also playing the role of auxiliary-ego for each other. They are all contributing to the group enactment. Moreno writes that the auxiliary ego has three functions: (a) as an actor, (b) as a therapeutic agent, and (c) as an active social investigator, rather than a passive audience member (1972). Choosing a role, or being chosen to play a role, is often a tele phenomenon and may have special meaning for a specific participant. The auxiliary-ego is considered one of the five elements of both psychodrama and sociodrama, besides the director, the stage, the audience and the protagonist - and in sociodrama's case, the group. (Marineau, 2013; Giacomucci, 2021).

CATHARSIS: The Morenian use of catharsis stems from the Ancient Greek term meaning purge or purification explained in Aristotle's *Poetics*. In the Morenean interpretation of the Aristotelian concept of catharsis, the process of catharsis is localised only in the spectator; who, by living through the dramatic events and identifying him/herself with the characters, finds temporary relief from deeper unconscious conflicts (Moreno, 1947). Moreno called this 'the catharsis of the spectator', passive catharsis. In his *Theatre of Spontaneity* he went further, introducing a concept of catharsis that was localised in the actor - a process he named active catharsis. These two types of catharsis were integrated by the psychodramatic concept of catharsis (catharsis of integration). In the Morenean theatre the spectator him/herself becomes an actor.

Psychodrama mainly focuses on personal catharsis. However, in the sociodramatic procedure the subject is the group and not the individual. This means that sociodrama's primary focus is collective catharsis. Catharsis in sociodrama occurs not only during enactment, but in sharing where insights and recognitions are breaking the surface.

CO-CONSCIOUS and CO-UNCONSCIOUS, as a part of the consciousness common to all human beings, binds and unites the members of a group and increases the empathy, the knowledge and the tele between them. According to Moreno, in a group prepared with an adequate warm up, a synergy arises between the members that allows an understanding and an awareness that are bigger than the sum of the individuals. As well as for Jung, Moreno's theories and practice recognize the presence in every person of a co-unconscious as a part of the deepest unconscious that is common to all human beings, inherited from a very long chain of previous generations. The co-unconscious is the ground of common beliefs, archetypes, behaviour and instincts. Moreno's concept of Tele (according to Monica Zuretti) includes BOTH the co-conscious and the co-unconscious, and it takes the

sociodramatic and psychodramatic impact of the group's members working together into a deeper, wider, more adequate and more qualitative level. Co-conscious and Co-unconscious is a mental process of reciprocal comprehension and "interpersonal memory" tied together through encounters.

CONTRACT: In sociodrama, the contract means, on the one hand, a contract with the wider social-institutional environment, and, on the other hand, a contract or agreement, made directly between the director or facilitator with the group and group members. The function of the former is to embed the sociodramatic event into the broader social environment that is (or which may be) affected by the changes in the sociodramatic event. The contract with the group is made at the first meeting of the group. It includes a definition of the frameworks of the group, a clarification of the method and the topic. Regarding the frameworks of the group, the contract clarifies the specific circumstances, as well as the issues of confidentiality. The agreement of confidentiality has some specificity in sociodrama. It applies to personal content which might come to the fore during the sociodramatic session. Meanwhile, confidentiality is limited in the emerging themes, group outcomes and shared insights, as their spreading and dissemination within the institutional and social setting, are one of the goals of sociodrama. It is good if the group also has a separate contract regarding making these results public. The contract about the method means that the participants will examine their common issues through action, and the group members will take responsibility for this work of common interest. The contract about the topic becomes more and more specific during the process of sociodrama, which means that it becomes more precise during the sociodramatic event, so the group renegotiates this point of the contract on the fly.

CREATIVITY and SPONTANEITY are intertwined concepts in the Morenian theory. Both concepts are linked to Moreno's mystical philosophy, which considers all human beings to be geniuses with the capacity to create. For him the ability to create something new—art, music, an idea, a new response, a child—was inherently godlike (Moreno, 1921, 2019). The Godhead, as described by Moreno, has 'the creator' - its creativity - as its most defining quality. He believed both spontaneity and creativity to be foremost spiritual qualities and emphasized the 'godlikeness' of all human beings. He writes that "spontaneity is the constant companion of creativity.". For Moreno, the twin principles of spontaneity—creativity are the ultimate force underpinning all human progress and all human activity. He defined spontaneity as the ability to "respond with some degree of adequacy to a new situation or with some degree of novelty to an old situation" (Moreno, 1964, xi., Giacomucci, 2021).

CONCRETIZATION is an action technique used in sociodrama and psychodrama and means "*to change an abstract statement into something more concrete, which can be perceived by looking at a particular situation or by a physical experience of the emotion associated with that situation*" (Blatner 1991. p. 406).

We can use objects or our bodies to create a sculpture of our inner state. Or put a physical wall between me and the other, if it is difficult to reach the other. We can be that wall and explore the psychological nature of the hindrance. Or for example: my depression is like a black forest. - and we can put the black forest on the scene and make an encounter with it.

CULTURAL ATOM or ROLE ATOM is a sociometric map showing the “pattern of role relations around an individual (or a group) as their focus” (Moreno, 1943) in a specific context - life, family, profession, society, passions, spirituality. ‘Atom’ because the person or the group is in the centre - like a nucleus - and the roles are around, like the electrons. ‘cultural’ because “a role is a unit of culture” (Moreno, 1977, p. IV). The cultural atom is a collection of roles of an individual or of a group towards the entities in their own social atom. The relationship between the roles can be the focus of exploration. Those can be congruent, contradictory, underdeveloped, well developed and overdeveloped. The cultural atom provides a structure for looking at units of behaviour and the operational links between them (L. Clayton, 1975). Cultural atoms are dynamic, they tend to change in time. They are useful for diagnostic, branding, creating communication strategies, job profiles, role training, team coaching, mergers & acquisitions etc.

CULTURAL CONSERVE is a theoretical concept based on Jacob Levy Moreno’s theory and philosophy. It is very much related to the concepts of warm up, spontaneity and creativity, but also to robopathy. It is everything that belongs to the social matrix which is already made and created as a product (a book, a painting, democracy, capitalism, patriarchy, religion, etc.). It is also a part of the accepted and dominant culture in a specific society. It can hold a strong part of the cultural identity, but it can also be an obstacle in the process of transformation for a society. In sociodrama we challenge the existing cultural conserve in order to renew and/or create a new cultural conserve, which in its turn can also be challenged and transformed.

DIRECTOR/LEADER: The sociodrama leader is named in several different ways. Moreno himself, for example, often called the leader director, referring to the theatrical root of sociodrama. Other times, he talks about the leader as a social investigator, hinting at the social significance of sociodrama. The different names refer to the different, but mostly simultaneously existing functions and roles. The director highlights the creative aspect of the leadership role, the social investigator emphasizes the role that is open to social issues, researches it and takes responsibility for it. According to his/her role in the group, the leader is one among the other group members whose responsibility is to operate the sociodrama method. In this way, the group members are present as good acquaintances of their situation, and the leader is the operator or facilitator of the method. As such, in the process of co-creating she/he is responsible for sharing his professional knowledge to unfold the basic frameworks provided by the ethos of sociodrama, to provide the method, and to create a space in which the group is able to explore and resolve its own issues together, in a safe and secure way.

DOUBLE is also a key technique in Morenean drama, in that a person (a group member or a trained dramatist or auxiliary ego) steps into the role of somebody else. S/he physically doubles the person in the role temporarily. For this moment they are both in the same role and the double expresses the experiences (thoughts, emotions, connections to others) in that role. In sociodrama the double tends to expand the social aspect of the role and, despite psychodrama, doesn't need validation.

THE EMPTY CHAIR is a Morenian technique, which inspired Fritz Perls to use this tool in Gestalt therapy.

The empty chair technique externalises the inner images of groups, a social dilemma, or problem, an image, a city, a country, a social issue, a person, etc. For example, the sociodrama group can externalise the bombed city of Aleppo and the group can express their feelings of loss of their home, their friends and family, their hope.

The fundamental difference between Gestalt therapy and the Morenian use of the technique is the role reversal. In sociodrama as well as in psychodrama the group or the individual makes a role reversal with the chair/the city and expresses its pain and wishes for the future. You can even bring the city to the scene and create a dialogical relation and even action, such as rebuilding the city.

ENCOUNTER is a core concept of the Morenian philosophy and theory. Moreno is the founder of the Group Encounter movement, started in Vienna, the forerunner of the web-based social media revolution. J. L. Moreno influenced Martin Buber in his ideas of The Encounter. Moreno started his publications from 1914 onwards under the title series *Einladung zu einer Begegnung*, or *Invitations to an Encounter*, predating Buber's *Ich und Du*, or *I and Thou* by nine years. "Encounter is a face to face meeting and is the interrelatedness of human beings in the I-Thou relationship. Rather than simply experiencing another, we encounter them. A subject encounters a fellow subject's whole being, and that being is not filtered through our mediated consciousness, with its litter of preconceptions and projections. The I-Thou stance has a purity and an intimacy and is inherently reciprocal. In relation to others, we can step into an intersubjective space where two people coexist in (and co-contribute to) what Buber called the *Between*. In this *Between* lurks the vital, nourishing experience of human life, the real sacred stuff of existence. As Buber puts it: 'All real living is meeting'. <https://iep.utm.edu/buber/#SH2b>

The Morenian technique of role reversal facilitates and deepens encounters. In sociodrama we strive for a genuine meeting and a mutual understanding between different social groups.

FREEZING is a technique when we stop sociodramatic action, so it looks as if it is frozen. It is usually used if the sociodramatic action needs to be looked at more closely and reflected upon; it can also be used if the group is stuck. The director stops the action and asks everyone to speak from their roles. Also, the director can ask the audience (the rest of the group) to reflect upon what is frozen. This can reactivate the group into moving forward in accordance with the contract.

FUTURE PROJECTION is a specific technique that has a number of applications. This is a technique with which we can investigate, test and research possible options or solutions, but also dreams about the future. The group can create a new scene in the future, the time as designated by the point at which they expect, hope or need the issue to be resolved or at least addressed. A stimulating question to start this can be: Formulate the common desired outcome you as a group want to try out and then act it out.

Future projections can also be used to investigate how different choices could impact an ongoing situation (ex. Shall we use coal, wind or nuclear energy?) or to

investigate new fields (What can schools do for depressed youngsters?)

This is a good technique to unblock a person or a group in their creative process and inspire creative responses.

GROUP DYNAMICS: The processes - psychological and behavioural - that occur in the interaction between the members of a group or between groups. These include the formation, the development and the structure of the group. In sociodrama, the director/s and participants need to be aware of power plays, alliances, conflicts, hidden agendas, and projections in the group, as well as between the roles and between the role clusters in the play. When expanding the system on stage, very often the processes that can be easily observed between the group of roles and the entities of its universe are naturally mirroring the underlying processes within that group of roles and/or within the group of participants. The quality of the group dynamics has a direct influence over the impact of the sociodramatic experience.

IMPROVISATION is a central term in sociodrama, referring to spontaneous acting on the scene's "here and now". Improvisation is a spontaneous and creative act that has no script and encourages innovation. It is a building block of the methods as indicated by The Theater of Spontaneity founded by J.L. Moreno in Vienna around 1921. Sociodramatists today use improvisation as a way of promoting and expressing creativity. As a technique, improvisation pushes the group to imagine possible or impossible situations, find new solutions to old problems or search for ways aside from the status quo.

LEVELS in SOCIODRAMA: In a sociodrama session, different levels of reality interact. There is the personal level of each participant in the session with his/her own background (identity matrix and history) and social roles (played in the present, the moment) and their own dreams and visions (for his/her futures and for humanity) - this can also be considered the micro level. All these dimensions interact with how each participant relates with the group level (the group of participants in the session, related with moment, the "here and now"). This can be considered the mezzo level. The social level is the group and the broader social level with all cultural, social and political issues in which he/she lives, but also in which group sociodrama is happening lively - this can be considered the macro level. There is still a broader level, related to the cosmic matrix, another level of belonging related to nature, the universe, the cosmos, which is related to the personal and the group level.

LIVING NEWSPAPER is a technique created by J.L. Moreno early in the establishment of sociodrama, bringing together sociodrama and improvisational theatre. Moreno first used the term as we are using it now, "*Living Newspaper*", but later thought that "*Dramatized Newspaper*" was a more accurate term (Moreno, 1977). The technique epitomises the sociodramatic approach. Moreno defined sociodrama as having two roots - 'socius' meaning the associate or fellow and 'drama' - meaning action. For him, sociodrama meant to play action on behalf of another, fellow human being. "Living newspaper" is an improvisational enactment of issues, stories or current affairs that are represented in newspaper articles. The group that is playing them on the stage chooses the articles or sometimes the audience can choose. The choice emerges from a group, not the leader of the group. The "Living Newspaper" technique invites deep reflection and sharing following the enactment, as it is not purely role-playing of the articles in the newspaper.

MATRIX is a multidimensional network that envelops and holds a human individual and where it is being developed. Every encounter between individuals has in itself an encounter of genetic, identity, psychological, family, social, and cosmic matrix. Usually, authors consider the matrix of identity that includes the most narrow setting where the individual develops, mainly the first caregivers and family; they social matrix, when enlarging the social setting with the school, the friends, the social groups and the society in a broader sense; the cosmic matrix is related with the spiritual dimension considering the nature, the universe, the cosmos. The matrix contains past, present, and future. It also means that the concept of I is coming from We.

MIRRORING, or mirror, is a technique that enables the protagonist (or a group) to see himself and his way to behave in a specific situation from the outside, like in a mirror. Immediately after having played his scene, the protagonist or the group of participants that is playing a specific role is placed outside the stage, besides the sociodrama facilitator and he/she can observe the same scene from a new perspective, interpreted by other members of the group (auxiliary egos). This 'eye-opening' technique enables a more objective self-observation, a group observation and/or can lead as a result to deep insights, or at least to a more realistic, broader or richer perception of the enacted situation. This awareness eventually allows a new interpretation of the scene and can lead to a new and more adequate behavior.

PROCESSING is when the sociodrama is analysed systematically. It can be carried out by the whole group or by the director. A sociodramatic event might be considered in the last phase of the session, or after the session.

There can be various aims, focuses, and methods to process a sociodramatic event. It can focus on different aspects of the sociodrama, and it can be based on numerous theoretical backgrounds.

When processing, we contextualise events that happened with the group during the session by comparing and connecting these to:

- the plan of the session
- the methods and techniques used
- the attitude, actions and decisions of the director
- the different contextual factors affecting the session
- the original aim or contract of the session
- the dynamics of the group
- the achieved results
- the expected consequences of the session
- the social, existential, and moral issues present

This reflection can provide a rich source of learning for everyone involved and is critical to the development of everyone involved.

ROLE CLUSTER: A group of roles having something in common - be it context, traits, relations with them, manifestation, resources needed for them, etc. The term is used when grouping actors on stage playing similar roles of the story in clusters (groups). In a cultural / role atom it is used to group the similar roles that the nucleus has towards the different actors on stage. When we have many roles on stage, clustering helps contain these roles, initiate collective role reversals or rotations

between the clusters, address their issues or needs in due time etc.

ROLE CREATING: Roles are created in response to situations and encounters for which no current state exists to effectively meet the challenge at that time. This is fluid and dynamic and roles may shift easily and quickly in relationship to the context and the people present.

Spontaneity is a key to this creative action and the role becomes 'a personal expression'.

The evolving nature of Role Creation is intimately related to Role Development.

ROLE MAPPING is detaching from and examining roles in a system. It can be accomplished using people, chairs, objects, pieces of paper – any way of concretising them - to identify the roles and role relationships present. Role Mapping is possible to show the matrix of roles of an individual, which then offers space to take on a variety of roles, speak and/or hear from them, role reverse with them, double them, basically have an embodied experience of emotional connection with them in order to gain insight and move on from a stuck position.

ROLE NAMING: In sociodrama we identify social roles using nouns to describe roles that can be played by anyone, those that we step in and out of in society frequently or even daily – mother, father, police officer, teacher, etc. with each role having both public and personal aspects. One way of bringing more vitality / depth to naming roles is to add active, descriptive words - loving mother, caring father, authoritative police officer, caring teacher as examples (M.& L Clayton). While the noun of the role (e.g. mother) shows the function in the relationship, the attribute (e.g. loving) shows the quality of the relationship and suggests the value which is most active in that particular relationship. It is important that the naming process should involve a mutual interchange. (Blatner)

ROLE PLAY is the collective name for acting out the part of a character or a person or scenes. It is a technique and a procedure where the participants act out different social roles and manifest their opinions, values, feelings, thoughts, conflicts in relation to another group or other individuals in dramatic forms. Role play has a variety of purposes: pedagogical, conflict transformational, playing out contradictions in a society, monitoring a multidimensional social system, trying out future scenarios, etc. There is a difference between pedagogic role play and sociodramatic role play. In pedagogic role play the participants play general characters or made up scenes. In sociodramatic role play they play certain characters and authentic scenes.

ROLE RELATIONSHIP: The quality of each relationship can be explored during the role mapping session, the nature of which can benefit from the interactive play between two roles, possibly using role reversal, doubling and mirroring. We look at the power balance, at the functions of the role and of the counter-role and at the values played out.

ROLE REVERSAL is a basic technique, the *differentia specifica* - or we could use central defining technique - of all Morenean action methods compared to other drama methods. Its main aim is to offer the players another perspective from their own. In classical psychodrama, two players physically change roles in order to step into the others' position and thus deepen their understanding of the other. A takes

B's role and B takes A's role. They usually return to their original roles. In sociodrama, role reversal can be different and more variations are possible. A and B don't necessarily go back to their previous roles, but stay in their new role and develop it further. It can happen among more roles - ie. A, B and C change their positions - or between role groups (clusters), for instance teachers can reverse roles with students.

ROLE TAKING involves assuming a role that has been named and created by another person. There is potential for expanding this role through further improvisation; however the starting point will be the role that has been already established. The sociodrama director needs to make sure that the actor warms-up for the given role, beyond stereotype.

ROLE THEORY is the basic theory of Morenean action methods and is related to the Morenean concept of self. Each role has a private and collective aspect.

Role is a general term in the social sciences that seeks to identify characteristics of behaviour in an effort to achieve a greater understanding of human intra- and interpersonal interactions. J.L. Moreno's definition of role, fundamental to Morenean action methods, is *"the actual and tangible forms which the self takes. We thus define the role as the functioning form the individual assumes in the specific moment he reacts to a specific situation in which other persons or objects are involved."*

According to Moreno, the 'self emerges from roles' and not the other way around. These are not masks but authentic parts of an individual and the techniques of the methods are the means by which role development occurs.

ROLE TRAINING in psychodrama and sociodrama is a fundamental application upon which the methods are based and it is easily the most recognisable confluence between the two forms. Roles in sociodrama are based on social and collective aspects and in psychodrama on the private or individual state. Role theories were sociological in nature and Moreno believed that psychodrama formed the bridge between sociology and psychology, deepening into a practice that promoted growth and led to change in an individual and in groups when applied sociodramatically.

ROLE VARIETY: The variety of roles a person is able / is required to play across their life span and in different contexts that determine how spontaneous and creative s/he would be in meeting new challenges adequately or responding more effectively to old situations. It can also refer to a range of sub-roles that a person or a group plays in a certain context (e.g. a professional role repertoire).

SCULPTURE is a technique used to create a live image with one or more people, or objects, representing a feeling, a state of mind, a concept, a situation or the relations in a group. An actor can choose an auxiliary ego to represent himself/herself and then build a shape, like an artistic sculpture, that visibly concretizes the theme. It can also be described as a still image, a freeze frame, a frozen picture when working with a group of young people or those new to the methods.

SHARING is the final phase and essential part of every sociodrama session, which comes after action. It can be a part of integration. It elicits reflections on various experiences that emerged during the sociodrama process. Sociodrama sharing has three layers, i.e. sharing from roles that were played, sharing from related personal

experience and sharing from the social learning perspective (what have we learned about the wider systems we live in). In that way it is different from psychodrama sharing where mainly people share from personal experience, and sometimes from roles. Sharing is a learning process and it differs from feedback where there is no equal position whereas in sharing everyone is equal and that is of the greatest importance.

SOCIAL ATOM is a map on stage or on paper, showing the “universe” of a person or of a group. It is a fact of descriptive sociometry and it is composed of numerous tele structures, forming a “pattern of attractions, repulsions and indifferences” (Moreno, 1953). In the center there is that person or group and all the entities with whom this person/group interacts are displayed in concentric circles around the center. On stage, each actor playing the entities around the center can show, by their position, the relationship they have with the center - e.g. an indifferent boss can show back to the employees who are in the center. On paper we differentiate the relationships with various lines and symbols. It has a powerful diagnostic function and it can warm-up the participants to action. Blatner prefers the term “*social network analysis*”.

SOCIATRY is a theoretical concept created by J.L. Moreno and it is a core part of his theory and philosophy. The etymology of the word explains itself. It is derived from two Greek words - socius which means “the other person” or “the other ” and iatria which means “healing”. The idea behind this concept is the healing of society by healing the individuals. His idea was that a healthy society can be reached only by healing all kinds of inner life of groups. Sociatry would literally mean “the healing of society” and in relation to that it is dealing also with the pathology of society, whereas psychiatry is focused on the “healing of the individual ” and is focused on the pathology of the individual.

SOCIODRAMATIC QUESTION is peculiar to the method of sociodrama. It is a specific question formulated by the whole group, one that the group feels most relevant both on personal- and group level, and it becomes part of the contract with the group. It gives focus to the main issue raised by the group, and provides both the leader and the group with a reference point. During the enactment, the group is trying to find answers to their sociodramatic question. The question works best if it's future- and change oriented. Rather than putting the emphasis on causes and effects (Why?), the sociodramatic question is used to specify the difficulties of the issue being examined, and to find possibilities to create change.

The sociodramatic question therefore works better if started with: “How can we...?”

SOCIOMETRY is a quantitative and qualitative method for measuring and exploring social relationships, interpersonal choices of attraction and repulsion or indifference. Sociometry is defined as the study of group dynamics, the evolution of groups, and the network of relationships within groups (Moreno, 1953). Moreno's sociometric system offers a theory of society and interpersonal relations, a research method for studying the nature of groups and relationships, and experiential practices for assessing and promoting change within and between individuals and groups (Hale, 2009; Nolte, 2014)

Sociometry is a method that systematically explores the patterns of preferences in group dynamics.

STAGE provides a space for the action to be played and contained. It can also be the space in the middle of a group, or a place that is decided by the group (a part of the room). Moreno (1953, p. 81) states that "*the stage space is an extension of life beyond the reality test of life itself.*"

Reality and fantasy can be present on the stage, simultaneously, without being in conflict. On the sociodrama stage, anything is possible, there is not right or wrong or any constraints from reality. The stage is a space of freedom where intolerable tension and experiences can be expressed. It can be a multidimensional living space, with huge flexibility. Both in sociodrama and in psychodrama, it is important to have the stage "separate" from the audience or decide where it is, because on the stage, surplus reality is happening whereas the audience is "holding" the reality.

SURPLUS REALITY is an integral part of psychodrama and sociodrama, since we are trying out realities that are created on the stage, which is helping out in more spontaneous reactions outside the sociodrama and psychodrama world. As a technique, surplus reality (the expanded reality) is used to play out how things could or should have happened. It has a healing dimension and replaces the traumatic experience with a new corrective emotional experience, either on a personal level (psychodrama) or on the group level (sociodrama).

Moreno writes: "*When God created the world in six days he had stopped a day to early. He had given Man a place to live but in order to make it safe for him he also chained him to that place. On the seventh day he should have created for Man a second world, another one, free of the first world which would not chain anyone because it was not real. It is here in the surplus reality where the theatre of spontaneity continues God's creation of the world by opening for Man a new dimension of existence.*" (Moreno, Theatre of Spontaneity, Beacon House, 1973.)

TAGGING is a technique that we use when we want to keep the energy high on stage and to hear as many voices as possible. When a participant is warmed-up to take a role that is being played at the moment, s/he comes on the stage, taps the shoulder of the actor who is playing that role and replaces the actor, playing the role further. The replaced actor becomes a participant and can tag another actor, or tag back after a while, or stay in the audience. The technique was created by Ron Wiener - senior sociodrama trainer - and is inspired from wrestling. It can be used simultaneously with doubling.

TELE is reciprocated interpersonal attraction and repulsion. The word tele comes from the ancient Greek meaning 'at a distance'. Tele represents the distance between people, which is not measured by usual measures, but it is a concept related to the method of sociometry. It is the recognised distance, in terms of encounter.

Just as we use the words telephone, television, etc., to express action at a distance, so to express the simplest unit of feelings transmitted from one individual to another we use the term tele..." (Moreno 1934.159; 1953.314).

Tele between individuals is based on feeling, desires and intuitions rather than rational thoughts. Moreno developed the tele concept as an integral part of his more general development of sociometry.

VIGNETTE is a short enactment that does not imply a full sociodrama or psychodrama but goes quickly to the core of a limited and well defined theme. In a

vignette, the protagonist enacts only one or two scenes with some role-reversal and/or other techniques. It can be used on its own, or within a broader sociodramatic work as a parenthesis with a special focus, for example, to address a specific person's needs. Even if it is a concise intervention, when used in the right moment, the vignette can be very incisive and efficient and deeply enlighten a specific feeling, inducing self reflection, promoting creativity and showing possible solutions. In a sociodrama, the director may decide to do a psychodrama vignette, or vice-versa, a psychodrama director may decide to do a sociodrama vignette.

WARM UP: Moreno defines warm-ups as “an aspect of the canon Spontaneity-Creativity”, as physical and psychical starters for the group members and the director himself (Who shall survive, 1953). Spontaneity and Creativity are essential parts of a sociodramatic process. For Moreno, warm ups are “the operational expression of spontaneity”; the first viable and applicable tool to make the process of Spontaneity-Creativity possible. Common warm ups include more informal activities such as moving around in the room, meeting the group, getting in touch with the space and with each other, as well as sociometry improvisations, and many more active and engaged activities. Warm ups help prepare the group, creating better group dynamics, a wish to act (act hunger) and the relaxed and playful atmosphere of safety and trust essential to all sociodramatic work. The levels of warm-up are: to self, to others, to the space, to method, to one’s own spontaneity, to the theme and to role/s.