
GLOSSARY OF MORENIAN TERMS

GLOSSARY

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 a 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 issue better. On the stage, the group is given the opportunity to set out, understand, and modify a situation in which a social issue is acutely felt. The consequences and learning outcomes arising from the dramatic work can be further discussed and connected to reality in the sharing, reflection and processing phase.

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 in many contexts, for example organisation, education, community. They can be used for personal and professional work such as 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 often met in the 1930s. In social sciences action research is considered a research methodology that deals with the integration and participation of people in a process of social change. So, action research is about the study of a process of social change in

which a group of people, together with 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 the subject of the on-going change, as the researchers become group participants. There is a sharing of these roles during the process. In this way Moreno saw himself as the director of a sociodrama and started to call himself a social investigator. He considered that the members of a group, as auxiliary-egos, 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 turned this person into a researched subject and participant actor. Some authors say that Moreno's writings about research are very close to 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 on the influence Moreno had upon Lewin through his sociometry research in *Who Shall Survive?*, apart from their friendship, mentioned above (Giacomucci, 2021; Ius, 2020).

AUXILIARY EGO is a person who participates in a group, playing an active role in the scene. This can either be a co-director, student or 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. Group members all contribute to the group enactment. Moreno writes that the auxiliary ego has three functions: 1) as an actor, 2) as a therapeutic agent, and 3) 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, apart from the director, the stage, the audience and the protagonist – and, in the case of sociodrama, 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 Morenian interpretation of the Aristotelian concept of catharsis, the process of catharsis is localised only in the spectator who, by living through dramatic events and identifying him- or herself with the characters, finds temporary relief from deeper unconscious conflicts (Moreno, 1947). Moreno called this "the catharsis of the spectator", or passive catharsis. In his *The 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 Morenian theatre the spectator him- or herself becomes an actor.

Psychodrama mainly focuses on personal catharsis. However, in the sociodramatic process 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 also in sharing where insights and recognitions break 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 greater than the sum of the individuals. As for Jung, Moreno's theories and practice recognise 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, taking the sociodramatic and psychodramatic effect 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 and 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 is made with a group at the group's first meeting. 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 that 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 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 and 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).

CONCRETISATION is an action technique used in sociodrama and psychodrama, meaning "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, 406).

We can use objects or our bodies to create a sculpture of our inner state. Or put a physical wall between ourselves 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 a 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 at the centre like a nucleus, and the roles are around, like the electrons. 'Cultural' because "a role is a unit of culture" (Moreno, 1977, 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 or overdeveloped. The cultural atom provides a structure for looking at units of behaviour and the operational links between them (Clayton, 1975). Cultural atoms are dynamic, they tend to change over time. They are useful for diagnostic, branding, creating communication strategies, job profiles, role training, team coaching, mergers and acquisitions, etc.

CULTURAL CONSERVE is a theoretical concept based on 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 has several different titles. Moreno himself, for example, often called the leader a director, referring to the theatrical root of sociodrama. At 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 generally simultaneous functions and roles. Director highlights the creative aspect of the role of leadership, social investigator emphasizes a 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 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. In the process of co-creating the director/leader is therefore responsible for sharing professional knowledge in order 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 a key technique in Morenian drama in which a person (a group member, 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 time they are both in the same role and the double expresses the experiences of the other (thoughts, emotions, connections to other people) 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 and the inspiration for Fritz Perls use of this tool in Gestalt therapy. The empty chair technique externalises the inner images that we have of groups, social dilemmas, problems, a city, a country, 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 this technique is role reversal. In sociodrama as well as in psychodrama the group or individual performs a role reversal with the chair (perhaps representing a city) and expresses its pain and wishes for the future. You can even bring the city to the scene and create a dialogical relationship and action, such as the rebuilding of the city.

ENCOUNTER is a core concept of Morenian philosophy and theory. Moreno is the founder of the group encounter movement, which started in Vienna as forerunner

of the web-based social media revolution. Moreno influenced Martin Buber in his ideas of the encounter. Moreno started his publications in 1914 under the series title *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 in which the director/leader stops a sociodrama action.

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/leader stops the action and asks everyone to speak from their roles. The director/leader can also 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, as well as 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 affect an on-going situation (for example, 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, development and 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 naturally mirror 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 effect of the sociodramatic experience.

IMPROVISATION is a central term in sociodrama that refers to spontaneous acting in the 'here and now' of a scene. 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 Theatre of Spontaneity*, founded by Moreno in Vienna around 1921. Today sociodramatists 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 to avoid 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 their own background (identity matrix and history) and social roles (played in the present, the moment) and their own dreams and visions (for their future and for humanity), which can also be considered the micro level. These dimensions interact with how each participant relates with the group (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 the group member lives, 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 Moreno early in the establishment of sociodrama, bringing together sociodrama and improvisational theatre. Moreno first used the term as we use it now, but later thought that 'dramatised 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. The 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 the group, not the leader of the group. The living newspaper technique invites deep reflection and sharing following the enactment, it is not purely the role playing of the newspaper articles.

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; the 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 to the spiritual dimension that considers nature, the universe, the cosmos. The matrix contains past, present, and future. It also means that the concept of I comes from We.

MIRRORING, or mirror, is a technique that enables the protagonist (or group) to see him or herself and way of behaving in a specific situation from the outside, as in a mirror. Immediately after having played his scene, the protagonist or group that is playing a specific role is placed outside the stage, beside the sociodrama facilitator so as to 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 or group observation and 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 new and more adequate behaviour.

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 a session, or after the session.

There can be various aims, focuses, and methods with which 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 events to:

- the session plan
- 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 results achieved
- 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 their development.

ROLE CLUSTER: A group of roles that have something in common, be it context, traits, interrelations, manifestation, the resources needed for the roles, etc. The term is used when grouping actors on stage playing similar roles in a story in clusters (groups). In a cultural or 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, and address their issues or needs in due time, etc.

ROLE CREATION: 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 the roles to identify them and the role relationships present. Role mapping can 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 roles 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 and depth to naming roles is to add active, descriptive words such as loving mother, caring father, authoritative police officer, caring teacher (M & L Clayton). While the noun of the role (for example mother) shows the function in the relationship, the attribute (for example 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, person or scene. It is a technique and a procedure according to which 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 form. Role play has a variety of purposes, for example it can be used for pedagogy, to transform conflict, to play out contradictions in society, to monitor a multidimensional social system, to try 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 specific 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 say central defining technique – of all Morenian action methods compared to other drama methods. Its main aim is to offer the players a perspective other than their own. In classical psychodrama, two players physically swap roles in order to step into the other's 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. The same can happen among more roles, i.e. A, B and C change positions; or this can happen 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. The technique gives the potential to expand this role through further improvisation, however the starting point will be the role that was previously 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 Morenian action methods and is related to the Morenian 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. Moreno's definition of role, fundamental to Morenian 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 used in the methods he proposes 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 or is required to play across their life span and in different contexts: Role variety determines how spontaneous and creative a person would be in meeting new challenges adequately or responding more effectively to old situations. Role variety can also mean the range of sub-roles that a person or group plays in a certain context (for example 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 him- or herself and then build a shape, like an artistic sculpture, that visibly realises the theme. Sculpture 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, coming after action. It can be part of integration. It elicits reflections on various experiences that emerged during the sociodrama process. Sociodrama sharing has three layers, 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 this way it is different from psychodrama sharing where people generally share from personal experience, and sometimes from roles. Sharing is a learning process that differs from feedback, in which there is no equal position, whereas in sharing everyone is equal, something that is of the greatest importance.

SOCIAL ATOM is a map on stage or on paper showing the ‘universe’ of a person or 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). A person or group is at the centre with all the entities with whom this person or group interacts displayed in concentric circles around that centre. On stage, each actor playing the entities around the centre can show, by their position, the relationship they have with the centre, for example an indifferent boss can show back to the employees who are in the centre. On paper we differentiate the relationships with various lines and symbols. It has a powerful diagnostic function and can warm the participants up to action. Blatner prefers the term ‘social network analysis’.

SOCIATRY, a theoretical concept created by Moreno, 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 individuals. Moreno’s idea was that a healthy society can be achieved only by healing the inner life of various kinds of groups. Sociatry literally means

‘the healing of society’, meaning that it also deals with the pathology of society, whereas psychiatry is focused on the pathology and healing of the individual.

SOCIODRAMATIC QUESTION is peculiar to the methods of sociodrama. It is a specific question formulated by the whole group which the group feels most relevant both on personal and group levels. It becomes part of the contract with the group. The question 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 tries to find answers to their sociodramatic question. The question works best when it is 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 it starts, “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, proposes a research method for studying the nature of groups and relationships, and outlines 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 within which the action can be played and contained. It can be the space in the middle of a group, or a place that is decided by the group (part of a room). Moreno (1953, 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 no right or wrong or constraints on 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. In both sociodrama and in psychodrama it is important to have the stage separate from the audience in some way, or to decide where it is, because the stage is where surplus reality happens, whereas the audience ‘holds’ reality.

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

Moreno writes: "When God created the world in six days he had stopped a day too 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, 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, a senior sociodrama trainer, and is inspired by 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. It is not measured by usual measures but is a concept related to the methods 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 feelings, desires and intuitions rather than rational thought. 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. Vignette 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 at 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 other group members, as well as sociometry improvisations and many more active and engaged activities. Warm-ups help prepare the group, creating better group dynamics, the wish to act (act hunger) and a 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 roles.