

BOARD NEWS

American Board
of Examiners
in Psychodrama,
Sociometry and
Group Psychotherapy

Volume 32

May 2008

Number 1



MESSAGE FROM THE CHAIR

John Olesen, M.A., C.P

Dear Certified Psychodramatists,
It's Spring in San Francisco as I write to you. It is such a beautiful time of year — one marked with new growth and new beginnings. It was great to see old friends and forge new beginnings with many of you at the Board of Examiners Conversation Hour at the ASGPP 66th Annual conference in San Antonio.

The Conversation Hour, as always, was a perfect time to connect face-to-face, meet many of the Board of Examiners Directors, and make connections with Practitioners, TEP's, PAT's and fascinating people in the process of psychodrama certification. Although only an hour, it is an ideal place to bring specific questions and/or comments about the examination requirements and application procedures.

This has been a year of growth for our membership. 19 candidates took the written CP exam and five took the written TEP exam. The exams have all been reviewed. The rank-ordered results covered the full spectrum — from excellent to pass to failure. I personally want to thank the many reviewers who read, reread and evaluated the exams. It's not an easy task. Congratulations go to the successful candidates, many of whom are now scheduling on-site examinations.

My condolences go to those who received letters notifying them of a failed exam. I failed my first written CP exam. At that time I was hurt, angry and a bit outraged. Now after being a part of the examination process I can objectively see that there are many reasons for not passing. The three main ones are: a lack of studying, a lack of role training (i.e. writing time-limited practice exams) and high test-anxiety.

I can now say that one of the best things I have ever done was to brush myself off, recover a bit from my disappointment, and begin to connect with people in our community who are strong in writing, test taking and the examination process. Support from these members of our community helped me pass my second exam, and helped make me a better psychodramatist. I have always maintained that I have learned more from my difficulties than from my easy successes.

Our community of certified psychodramatists is incredibly rich with generous, talented, kind and available people. As a result of sociometrically reaching out I feel a much deeper connection with many of you. Our work can be so isolating and these connections support me emotionally, intellectually and professionally.

CONTINUED ON PAGE TWO

ELECTED BOARD DIRECTORS

Chairperson: John Olesen, M.A., C.P., P.A.T.
Vice-Chairperson: Martica Bacallao, M.S.W., Ph.D., C.P., P.A.T.
Treasurer: Jeffrey Yates, L.C.S.W., T.E.P.
Secretary: Karen Drucker, Psy.D., T.E.P.
Directors: Mary-Jo Amatruda, M.A., M.S., C.G.P., T.E.P.
Lin Considine, M.S., L.M.H.C., C.P., P.A.T.
Louise Lipman, L.C.S.W., C.G.P., T.E.P.
Donna Little, M.S.W., T.E.P.
Mari Pat McGuire, L.C.S.W.-C., T.E.P.

NEW BOARD DIRECTORS

Louise Lipman, L.C.S.W., C.G.P., T.E.P. is re-elected and Mari Pat McGuire L.C.S.W.-C., T.E.P. is elected to the three year T.E.P. terms. Lin Considine, M.S., L.M.H.C., C.P., P.A.T. is elected to a three year CP term.

CP, TEP & PAT APPLICATIONS AVAILABLE ON WEBSITE

The CP, TEP and PAT applications are now available free of charge on our website. If applicants want our office to send the materials to them there will be a \$50.00 fee for each set of materials that we download and mail to them. No applications will be mailed after June 20th. Completed applications and all supporting materials are due by July 15th.

INSTANT ENROLLMENT FOR NEW PATS

PATs may enroll anytime between January 10th and July 15th of each year. If you are a CP who wants to enroll for PAT status just go to our website and download all the PAT materials. The CP should then schedule a meeting with the TEP who will be the primary trainer for the PAT process. Together they will fill out the forms and they will send the completed forms and the application initiation fee to our office. As soon as the materials have been received the Board will send an email to the PAT and enrollment as a new PAT begins on that date. The PAT Annual Update is not due until July 15th of the next year.

ORPHANED TRAINEE'S POLICY

The Board recognizes that many unexpected events can happen during a trainee's journey towards practitioner certification. Some of these events may be that a Trainer may die, become disabled, or can be suspended or expelled from the Board. Therefore, the Board has developed a policy for those students who are left adrift due to various untoward developments in the life of their primary or secondary trainer. For a copy of the policy email us and we will send it to you.

IS YOUR INFORMATION CORRECT FOR THE ANNUAL DIRECTORY?

The annual Directory of Certified Psychodramatists will go to print this summer (July). All information for the directory is downloaded from our website. Please go to our website (www.psychodramacertification.org) and check to see that all your information is correct and accurate.

If you have any difficulty in logging on or using the site simply go to the left hand column of the home page and click on to "contact us." Then click on to the "send an email message to our Webmaster" and he can assist you.

We have gone to self-service for entry on our website. There are many important reasons for this. The most important is that rankings for our website on various search engines are based on the number of independent hits from other servers. Thus, if you and all of our members log on to our site to make changes in your profile, or just to visit, we will have a much higher ranking and then greater visibility on the web.

Secondly, when you send us information for us to transcribe to the website there is a greater likelihood of error than if you do it yourself. After you send us the information we must still enter it by hand (we can not cut and paste address information) onto the site.

Finally, our website has created an additional expense for us. The Board has not yet passed those costs on to the membership, but is trying to make up the increase by decreasing administrative expenses for our secretary. If our secretary enters this information then we will have to pay her for her time.

We are sympathetic to the fact that this computer realm is not comfortable territory for all of you. In these cases, if you are unable to enter the information yourself, you may still send it to us via regular mail and we will make the changes you request.

ADDRESS CHANGES & CORRECTIONS

Since the publication of our directory we have added several new members. Several other members have updated their addresses and contact information. For the most current information on our members please go to our website at www.psychodramacertification.org.

Board News is published twice annually
(May and December) by the
American Board of Examiners in Psychodrama,
Sociometry and Group Psychotherapy,
P.O. Box 15572, Washington, D.C. 20003-0572
Email: abepsychodrama@yahoo.com
www.psychodramacertification.org
Newsletter Editor: Mary Jo Amatruda, M.A., M.S., T.E.P.
Members are encouraged to submit Newsletter materials.

2007 ABE INCOME & EXPENSES

Income

CP Dues	\$18,525.00
CP Fees	7,665.00
Interest	741.84
On-site Income	2,298.20
PAT Fees	5,400.00
TEP Dues	26,770.00
TEP Fees	1,960.00
TOTAL INCOME	\$63,360.04

Expenses

Bank Charges	6.14
Certificates	0.00
Directory	1,427.63
Exam Administration	400.00
Exec. Director	24,000.00
Internet Services	600.00
Meetings	6,392.74
Newsletter	1,002.53
Office Expense	2,000.00
On-Sites	3,540.15
Photocopy	122.93
Postage	2,463.40
Proctors	1,120.00
Secretarial	10,000.00
Supplies	1,188.54
Telephone	1,027.56
Webmaster	1,920.00
TOTAL EXPENSES	\$58,853.67
SURPLUS	\$4,506.37

OLESEN CONTINUED FROM PAGE ONE

As a community we lost one of these generous, talented and kind friends when Eugene Eliosoph passed away in January. Gene was committed and giving even in the last days of his life. Just two weeks before he died he sent the Board an unsolicited revision of the onsite examination evaluation form. His comments were thoughtful, intelligent, practical and highlighted the power of collaboration and working together as a group. We will be integrating his suggestions into our new on-site form. We need more people like Gene who are willing to reach out to others with knowledge, expertise and kindness. In addition we need more people who are willing to be vulnerable and ask for support. Are you willing?

As the brisk air of Spring turns to the warm breezes of summer I encourage you all to turn to the warmth and caring of our group. Visit the website, www.psychodramacertification.org, update your profiles and reach out. It's what makes us strong.



CONTINUING EDUCATION QUIZ

C.P. EXAMINATION 2007

PART ONE - 10AM TO 12 NOON

HISTORY (Suggested time: 30 minutes).

Name and discuss two (2) significant events that influenced the development of psychodrama.

PHILOSOPHY (Suggested time: 30 minutes).

Explain Moreno's philosophical concept of the Godhead as it pertains to creativity and spontaneity.

METHODOLOGY (Suggested time: 60 minutes).

Answer Question 1 and Question 2.

1. Define the following techniques and give an example of how you have used each of them while directing a psychodrama in a group: Double, Mirror, and Role Reversal.

2. Answer either A or B.

A. In warming a group up to action, one can use a directed or non-directed warm-up. Define and give an example of each from your experience as a director. Include your rationale for why you would choose one or the other.

OR

B. Describe the technique of role training. What would be the purpose of using it? Give an example from your practice.

PART TWO 1PM - 4 PM

SOCIOMETRY (Suggested time: 60 minutes).

Answer Question 1 and Question 2.

1. Define and distinguish between tele and transference. Give an example of how you would sociometrically explore each of these in a group.

2. Answer either A or B.

A. Describe a situation in a group that would lead you to conduct a sociometric exploration. Name and discuss one sociometric exercise you might use in this case. Include criteria selection, pertinent group history and desired outcome

OR

B. Name and describe two sociometric interventions you would use in a group that is working toward termination.

ETHICS (Suggested time: 45 minutes.)

Answer either A or B.

A. You are a practitioner and have an on-going group. You are writing a book and are in need of an editor. A group member who is skilled as an editor offers to help you. Name the ethical considerations. Describe how you would handle the situation.

OR

B. "Do no harm" is the 1st principle of the APA Code of Ethics. As a practitioner what ways have you devised to use this principle to respect differences in your group?

RESEARCH (Suggested time: 30 minutes).

Sociometry is the research arm of psychodrama. Choose a sociometric tool that you could use to measure the progress of a group or individual client. Describe this tool and the possible outcomes.

RELATED FIELDS (Suggested time: 30 minutes).

Discuss how knowledge from one other related field has influenced your work as a psychodramatist.

T.E.P. EXAMINATION 2007

PART ONE 10AM TO NOON

HISTORY (Suggested time: 30 minutes).

Select two (2) historical psychodrama events and discuss how you would present this information to your students. What goals would you have for choosing to teach these particular events?

PHILOSOPHY (Suggested time: 30 minutes).

How would you teach Moreno's philosophical concept of the Godhead as it pertains to creativity and spontaneity? What goals would you have for teaching these concepts?

METHODOLOGY (Suggested time: 60 minutes).

Answer Question 1 and Question 2.

1. Design a training module to teach your students about role training, its methodology and practical application in a psychodrama.

2. Answer either A or B.

A. Describe two different methods to process a psychodrama in a training group. What do you teach your students about the benefits of each method, including when and how to use them?

OR

B. What do you want your students to know about the theory and methodology of warm-up? How would you teach this to them experientially?

PART TWO 1PM - 4PM

SOCIOMETRY (Suggested time: 60 minutes).

Answer Question 1 and Question 2.

1. What do you teach your students about tele and transference? How do you teach these concepts in your training group, addressing criteria selection, access to roles and sociometric status?

2. Answer either A or B.

A. You are asked to teach a three-hour Introduction to Sociometry Workshop to a group of professionals of your choice. Briefly identify the group. Describe the content, methods of teaching and the rationale behind your choices.

OR

B. Explain how you teach your students about the different sociometric interventions used in early, middle or late stage groups. Give one example from each stage.

ETHICS (Suggested time: 45 minutes).

Answer either A or B.

A. As a trainer, how do you teach ethics to a group of your students? What are the considerations and how would you move them into action?

OR

B. As a trainer, your program costs are too high for some members of the community. What ethical considerations apply? What creative ways can you think of to be more inclusive?

RESEARCH/EVALUATION (Suggested time: 30 minutes).

Describe how you teach your students about research on the effectiveness of psychodrama or Sociometry. What do you consider important for your trainees to know?

RELATED FIELDS (Suggested time: 30 minutes).

Consider your development as a group leader and psychodramatist. Discuss how your knowledge from a related field has influenced your work as a trainer.

See other side for 2007 Exam Results and Tips for Taking the TEP Exam

2007 EXAM RESULTS
MARTICA BACALLAO, PH.D., C.P., P.A.T.
AND KAREN DRUCKER, PSY.D., T.E.P.

Congratulations to a new group of practitioners and trainers. This year seventeen CP candidates took the written exam. Three of them failed and one passed with distinction. Five TEP candidates took the exam. Of these, two candidates passed.

CP

Research, History and Related Fields were, once again, the strongest sections of the CP exams. In these sections, candidates took the allotted time to answer the question and provided examples and clear definitions for the questions.

Philosophy, Methodology and Ethics were the most challenging sections for the CP candidates. Ethics was the weakest section of the exam. Some of the weaknesses can be explained because several of the candidates' ethics essays were extremely short and poorly developed, and thus did not adequately address the question.

In the Philosophy Section a few of the CP candidates did not explicitly define the terms (i.e., Godhead, Spontaneity and Creativity) and their essays were also short and poorly developed. Candidates are encouraged to devote the allotted time boundaries for answering each essay rather than shortchanging some essays to write longer essays for other sections.

Overall, the Methodology Section was strong for most CP candidates, but several candidates failed to adequately answer the question, "Describe the technique of role training. What would be the purpose of using it? Give an example from your practice."

A few of the essays in the CP Sociometry Section could have been strengthened by clearly defining the terms (i.e. tele and transference) rather than assuming that the reviewers would know that the candidate knew the definitions to those terms.

TEP

The two TEP candidates who passed the written examination demonstrated strengths in their ability to answer the questions from the perspective of the trainer. They gave concrete and realistic examples of how they use their knowledge within the context of training. Their grasp of Methodology and Sociometry within this context was also clear.

For the three TEP candidates who did not pass the exam, the problems in answering the Sociometry and Methodology questions, for the most part, lay in the lack of full identification with the role of trainer. In these answers, there was often only an implicit rather than explicit connection made between the given background material, and examples of how they would teach it to students.

Again, we congratulate this new group of psychodrama practitioners and trainers. Most of them have successfully completed their on-site examinations and are now certified. Some of them have included biographical sketches and photos that appear in this newsletter. Please congratulate and welcome them.

TIPS FOR TAKING THE TEP WRITTEN EXAM
DONNA LITTLE M.S.W., T.E.P.

Here are some thoughts for those who are planning to take the TEP exam. Please remember that the TEP exam is looking for the candidates to answer the questions from the perspective of a trainer. The Board wants to know if PATs are ready to assume the role of trainer, without supervision, and can teach and train others in Psychodrama, Sociometry and Group Psychotherapy.

We recognize that exams create stress for many candidates. The Board strongly encourages candidates in the PAT process to role train for the exam by writing practice essays to questions from past exams. Trainers can support their PATs by encouraging them to grow comfortable with working from the perspective of the Trainer before the exam.

The PAT process is the time of increasingly taking the role of trainer and embracing the mindset of the Trainer. The TEP written exam looks to see if the candidate can speak and give examples from the Trainer's perspective. The successful completion of the CP exam already assumes the candidate's knowledge and skills as a practitioner. On the other hand, the focus of the TEP exam is to evaluate the ability of candidates to hold and maintain the perspective of the Trainer. The TEP candidates do this by revealing how they teach and train students in the seven areas, i.e. History, Philosophy, Methodology, Sociometry, Research, Ethics, and Related Fields.

It is essential that TEP candidates demonstrate, in writing, the teaching and training plans for their current and future students. This means that TEP candidates must concretely explain how they teach specific competencies or concepts in action. When writing the essays, TEP candidates must provide specific instructions for the experiential exercises so that the teaching modules can be replicated. Sometimes the TEP candidate's explanations of the teaching exercises are implicit rather than explicit. An example of an implicit essay is "Next I would have each of the students do a containing double exercise and follow that up with an expressive doubling exercise." An explicit essay would clearly give instructions and directions for the containing double and expressive double exercises. TEP candidates must clearly communicate the rationale for (when asked why) and the teaching plan structure (when asked how) for the essays.

It is hoped that during the PAT process the candidates develop the trainer role through observation and practical experience. However, if a question is asked on the exam about a method that a PAT has not taught, the PAT should role reverse with a trainer whom the PAT has observed in this situation.

In addition to the above comments, PATs are more likely to pass the written exam if they: 1) role train for the written exam by practice writing essays in a time-limited situation and then have their essays reviewed by other PATs and trainers; 2) study and prepare for the exam, and 3) devise strategies to reduce their stress during the exam.

The Board is truly interested in passing TEP candidates who can teach and train the next generation of psychodramatists. It is our hope that these comments will be useful so that all of the TEP candidates pass the next written examination.

Recently Certified Practitioners and Trainer, Educator, Practitioners are invited to submit an autobiographical statement. Bios are printed as space permits. For contact information on all psychodramatists go to www.psychodramacertification.org

**Michael Lee, M.Div., R.S.W., C.P.
Sundridge, Ontario, Canada**

Michael F. Lee graduated from the University of Manitoba in 1996 with a Master's degree in Divinity (Pastoral counseling) and has worked in front line and supervisory positions in community mental health agencies and with the Anglican Church of Canada. He holds certifications as a clinical supervisor through the Canadian Addiction Counsellors Certification Board and as a sexual abuse counsellor through Project Fireweed. He has studied for many years with his Anishnaabe (Ojibway) elders. Mike operates a small private practice, Wabago Counselling Services, in his home community of Sundridge, Ontario, Canada.



**Saphira Barbara Linden, M.A.,
R.D.T.-B.C.T., L.C.C.A.T., C.P.
Jamica Plains, Massachusetts**

Ms. Linden is a Registered Drama Therapist, Board Certified Trainer and Director of The Omega Transpersonal Drama Therapy Certificate Program in Boston, training people toward RDT credentialing, through The Alternate Route Training Program

of National Association of Drama Therapy. She trained with Jacob and Zerka Moreno, the founders of psychodrama and is now a certified practitioner. The psychodramatic methodology has been a foundation for the Omega Transpersonal Drama Therapy Training Program for nine years and therapy practice. As Artistic Director of Omega Theater (40 years), Ms. Linden has created and produced numerous original plays and arts events. Throughout her career, she has trained professionals in the arts, mental health, education, and organizational development. As a Transpersonal Psychotherapist, a Sufi Meditation Teacher and Guide (37 years), she has applied this transformational work in her Management Consulting practice in the corporate world. Ms. Linden has written numerous articles and chapters for books about her work and has been a leading pioneer in Transformational Theater and Drama Therapy.

Recently, Ms. Linden with Susan Nisenbaum have written and performed their two woman plays EARTHEART and MOTHERBLOOD. MOTHERBLOOD, a ten minute play, is an encounter between two mothers, one Israeli, one Palestinian, both of whom survived significant losses. Both plays have been presented in sociodramatic contexts at many conferences, schools, churches, synagogues, and community venues.

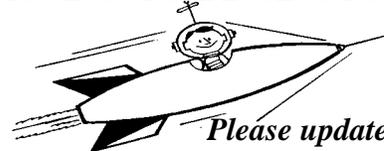
Ms. Linden envisions the possibility for more active creative collaboration and harmony between the creative arts therapy family, as we work together to grow our field, what Moreno called us to do - to affect nothing less than all of humanity.

APPRECIATIONS

The Board could not possibly operate without the support, commitment and dedication of all those individuals who voluntarily read examinations, conduct on-site observations, and serve on special committees. Thank You. If you would like to spread the sociometric wealth and add your name to the list send us an email.

Mary-Jo Amatruda
Phoebe Atkinson
Martica Bacallao
MaryCatherine Burgess
Monica Callahan
Elaine Camerota
Roberto Cancel
Judith Glass Collins
Herb Dandes
Karen Drucker
Dianna Eckhaus
Gene Eliasoph
Nell Evans
Estelle Fineberg
Jacob Gershoni
Lorelei Joy Goldman
Katrena Hart
Sylvia Israel
David Kipper
Louise Lipman
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Regina Peterson
Susan Powell
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Ingrid Schirrholtz
Edward Schreiber
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Susan Thiele
Dan Tomasulu
Mike Traynor
Elizabeth White
Susan Woodmansee
Bill Wysong
Jeffrey Yates

MOVING or CHANGING YOUR EMAIL ??



*Please update your information at
www.psychodramacertification.org*

IN MEMORIAM

EUGENE ELIASOPH, L.C.S.W., B.C.D., T.E.P.

SUBMITTED BY MARY JO AMATRUDA

Gene (Eugene) Eliasoph, died on January 5, 2008 of heart failure at the age of 83. Gene founded the Psychodrama Institute of New Haven in 1961. He continued to serve as the co-director, with Mary-Jo Amatruda, of this Institute until his death.

Gene received his MSW from Columbia and studied at the William Alanson White School and with J. L. Moreno at Beacon. He was President of the ASGPP from 1984-86 and served on the American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy.

Gene was an excellent tennis player and Jazz musician and many from the psychodrama community remember him playing at conferences.

He was born in Brooklyn, NY. He was a decorated veteran of World War II who fought in the Battle of the Bulge where he was captured and escaped.

Gene was a gifted and creative psychotherapist, psychodramatist, sociometrist and group therapist. Hundreds of his patients and his trainees will remember Gene for his skill, creativity and compassion. Gene directed from the heart and from the head. He followed his own dictum of being able to follow and lead the group, at once.

Many people, for varied reasons, walked through the doors of his Institute. He welcomed all with sincere interest and commitment, and a sense of each one's potential. He inspired his psychodrama students to look at themselves and the world differently. His challenges came as spontaneous and often quirky interventions. The unexpected was expected from him.

The Psychodrama Institute of New Haven will continue under the directorship of his work partner, Mary-Jo Amatruda. His wife Mary Nicholas and his two daughters and four grandchildren survive him.

Contributions in his name can be made to The Southern Poverty Law Center, 400 Washington Ave., Montgomery, AL 36104 and to the Neighborhood Music School, 100 Audobon St., New Haven, CT 06510.



MEMORIES OF MY GRANDMOTHER: FLORENCE BRIDGE GUNSHER MIRIAM ZACHARIAH, M.A., C.P., P.A.T.

On December 10, my grandmother, Florence Bridge Gunsher (formerly Florence Bridge Moreno) died peacefully in Queens, New York at the age of 95. Many who have studied for the history question on the American Board exam know her as the first wife of Jacob Levy Moreno and mother of their oldest child, Regina Moreno. Some may have known her personally. In my study of the history of psychodrama, she is mainly portrayed as the failed muse of J.L., my grandfather. In fact, she was an accomplished professional in her own right. She held a masters degree in psychology and published in the field with J.L. and independently. She also had a successful career as a music and classroom teacher in New York City's public schools. However, her greatest success in my eyes was as my grandparent, a role which none of my other grandparents valued as much as she did.

My earliest memories of my grandmother were filled with love and affection. She was warm and cuddly. She loved me in a way that was completely unconditional. I remember once as a small child I sang a hymn for her over the phone called 'Away in the Manger'. She couldn't always see me on significant occasions but she always called and sent packages with the items I most wanted. She cried as I sang to her, valuing the gift of my small voice and the song I had chosen to please her more than any other physical gift I could have given.

I didn't learn of my grandmother's success as a professional until I was almost an adult. I knew that she loved the students she taught for she spoke of them often. Loving those children, who were usually impoverished both financially and emotionally, was her ministry and her joy. I thought those children were very lucky to be able to be with my grandmother all day long when I could only see

her in the summers.

I spent many hours listening to my grandmother play the piano. She was incredible at improvisation. I could sing almost any song and she could accompany it beautifully. In addition, she could make up melodies and embellish any piece. My grandfather recognized her gift and he bought her a beautiful Steinway piano, which she loved. He encouraged her to pursue her dream of becoming a concert pianist. When she expressed her stage fright, he offered to let her play a surplus reality piano on the psychodrama stage and experience being seen as a pianist. She told me at the end of her life that she regretted that at the time she was too afraid to accept his offer.

My grandmother told me during last years during which she was bedridden that she sat in her bed mending her regrets. My experience of her was that she often looked to those with great status in the world and longed for that kind of recognition. I don't think she always valued the importance of the success she had, the ways she touched the lives of her students, her peers in her church, and the gift she gave me of deep and abiding love and attention. That gift was more important in my development than any other claim she could have made to world fame. It left me as deep and profound a legacy as the one my grandfather left me from the work he did. For in loving me and nourishing my dreams, she embodied the spirit of his work, which is to nurture the 'god' in each person we touch. My grandmother recognized the divine in me and modeled for me how I can see and nurture the divinity in my own children and the children that I teach. Therefore, in my eyes Florence Bridge Gunsher was a wonderful grandmother