



ABE CP STUDY GUIDE FOR WRITTEN EXAMINATION

III. SAMPLE TERMS AND COMPETENCIES

A. Terms

[See Glossary](#)

B. Competencies

Show ability to:

HISTORY

- Discuss Moreno's contributions to: influencing the development of psychodrama, sociometry & group psychotherapy.
- Discuss Moreno's contributions to: working with marginalized populations and disenfranchised communities.
- Discuss contributions and innovations to psychodrama, sociometry and group psychotherapy since J.L. Moreno's death.
- Trace the historical development of psychodrama.
- Discuss Moreno's historical contributions that shape the practice of psychodrama.
- Discuss contributions of Zerka T. Moreno.
- Name one of J. L. Moreno's books. Discuss the historical significance of his work.

SOCIOMETRY

- Explain how to identify the following issues in group dynamics and which *sociometric tools* to use to address them. Give rationale for making those interventions.
 - o *Tele/transference*
 - o *Sociodynamic Effect*
 - o *Stagnant sociometry*
 - o *Cliques and subgroups*
 - o *Integrating newcomers*
 - o *Conflict*
 - o *Closure*



- Discuss how and why the following *sociometric tools* are used to improve sociometry (list is not exhaustive):
 - *Spectrograms*
 - *Locograms*
 - *Dyads*
 - *Step-In Sociometry (Circle of Sociometry)*
 - *Sociogram*
- Discuss how to attend to *sociometry* during different stages of group development.
 - Beginning, middle & end phases of a group
 - A group across time or during one session
- Discuss four ways to choose a protagonist and the pros and cons of each. (volunteer, director choice, sociometric choice, pre-defined choice)
- Discuss how effective use of sociometry ties to current *trauma-informed* findings*.

ETHICS

- Discuss specific examples of ethical dilemmas and concerns when doing a psychodrama or with group members and how these dilemmas and concerns can be resolved.
 - Conflict of interest
 - Dual Relationships/Multiple Roles
 - Social Media
 - Boundaries
 - Group Leader in a position of power/authority
 - Equitable Barter/trade
 - Confidentiality
 - Practicing outside of scope of practice or competence or expertise
 - Screening group members and managing individual needs vs group needs
 - Creating safety when leading a group
 - COVID safety-related restrictions (or other public health concerns)

- o Touch: What is ethical touch? How to protect the group and protagonist.
- o Informed Consent: prior to a group or workshop; during a psychodrama
- o Burn-Out
- o Trauma-Informed Practices*
- Discuss how to distinguish between appropriate and inappropriate self-disclosure during sharing.
- Discuss what to do when recognizing that a member of a group is not appropriate for group work. Give examples of what would indicate they are not appropriate.
- Discuss what process(es) can be used to approach ethical challenges.
- Compare and contrast psychodrama's ethics to the ethics of related fields, i.e., touch; self-disclosure; dual relationships.

PHILOSOPHY

- Discuss *catharsis of abreaction* and *integration* and catharsis in psychodrama and sociodrama.
- Discuss *role theory* as it relates to *child development*, *role development*, and types of roles.
- Define *transference* and *tele*. Discuss how *tele* and *transference* relate to the goals of psychodrama and show up in group dynamics.
- Understand and discuss the philosophy of the "*here and now*."
- Understand and discuss Moreno's theory that "Roles do not emerge from the self, but the self *may* emerge from the roles."
- Understand and explain the philosophical concept of *co-creation*. Discuss the use of *co-creation* as it pertains to the relationships among the *director*, *protagonist*, *auxiliaries*, and group members.
- Discuss and diagram the *Canon of Creativity* and define all its components: *spontaneity*, *creativity*, *spontaneity/creativity theory*, *cultural conserve*; and *warm-up*; including how to draw the diagram of the *Canon of Creativity* and explain how the concepts are inter-related.
- Identify and discuss philosophical components of the *godhead*.
- Discuss the relationship of *sociometry* to *spontaneity* and *tele*.

- Understand and discuss Moreno's philosophy of *role development - role taking, role playing and role creating*. Discuss how this philosophy impacts personal growth of the director and the growth of group members.
- Discuss and define *cultural conserves* and how and why they are changed.
- Discuss differences and similarities of *collective* and *private roles* and the philosophy behind it.
- Discuss J.L. Moreno and Zerka Moreno's concept of the *Autonomous Healing Center* and how that informs directorial choices.
- Discuss the philosophy behind *act hunger* and how this informs directorial choices.
- Understand how the philosophical concepts of psychodrama influence the directorial choices of a psychodramatist.
- Explain how Moreno's philosophy that human survival depends on *spontaneity* and *creativity*. Discuss how this philosophy influences our work.
- Discuss how psychodrama philosophy incorporates the *Four Universals* of reality, time, space and cosmos.
- Discuss Moreno's theory related to the three types of spontaneity: *pathological, stereotypical, and true*.
- Discuss and understand *resistance* from the perspective of psychodrama. Give examples of how to address it.
- Understand and discuss Moreno's definition of the *First and Second Universe* and psychodrama's theory of human development.
- Understand and explain the developmental sequence of *doubling, mirroring, and role reversal* as it relates to Moreno's theory of human development and how it informs directorial choices.
- Understand the philosophy behind the use of different *sociometric tests: locograms, spectrograms, dyads, social atom, etc.*
- Describe the theoretical issues for deciding whether to use a *structured* versus an *unstructured warm-up*.
- Discuss the philosophy and rationale for the importance of a clear *contract* with the protagonist and/or the group.
- Discuss the philosophical underpinning of Moreno's *Invitation to an encounter poem*.
- Discuss why Moreno chose the words "tear" out our eyes rather than "gently exchange our eyes."

- Discuss the philosophical implications of *surplus reality* including a definition of *infra-reality*, *reality*, and *surplus reality*.
- Discuss Moreno's philosophical structures in relation to different related fields.
- Discuss and understand the *Sociodynamic Effect* and the philosophy of *sociatry*.
- Discuss current *trauma-informed* findings* and how they tie into Moreno's philosophy.

METHODOLOGY

- Be able to describe how to conduct *warm-up*, *action*, and *sharing* for psychodrama and sociodrama. Explain the differences between psychodrama and sociodrama.
- How to establish a clear *contract* including the difference between an implicit and an explicit *contract*.
- Be able to discuss what psychodramatic intervention to use as a psychodrama director to allow for *expansion* and/or *containment* of a protagonist. Be able to describe and explain how to use these psychodramatic interventions with specific populations.
- Be able to discuss how, when, and why the following interventions are used:
 - *Double/mirror/role reversal/future projection*
- Discuss and explain rationale of directorial interventions used to manage the following:
 - Dissociation
 - Dysregulation of an audience member/protagonist/or auxiliary
 - *Role dysfunction* (role fatigue, role-lock, role confusion, role conflict, role tension, role crisis, role stripping)
 - Diversity, expanding cultural respect
 - When time is limited
- Define and explain the different types of doubles and when to use each type (list is not exhaustive).

- o *Permanent double*
- o *Containing double*
- o *Body/somatic double*
- o *Spontaneous double*
- o *Deepening double*
- o *Developmental double*
- o *Confrontative double*
- o *Supportive double*
- Define each term and discuss how and when to use these interventions:
 - o *Soliloquy*
 - o *Aside*
 - o *Scene setting*
 - o *Walk n talk*
 - o *Contract*
- Discuss interventions to use during the sharing portion of a drama. Know the rationale and function of this choice of intervention. An example is: Doubling for someone that continues to share from “you” (second-person pronoun) instead of “I” (first-person pronoun).
- Explain how to conduct *role training* of a protagonist to practice a new behavior as a stand-alone technique and describe the directing steps. An example is: a drama to help a client prepare for a job interview.
- Explain how to conduct *role training* of an auxiliary to learn how to play a role for the protagonist. An example is: the protagonist role reverses to show the auxiliary how to play the role of his Mother.
- Discuss how to incorporate knowledge of *role taking/role playing/role creating* in directing a psychodrama or sociodrama.
- Discuss how to apply *Role Development theory* to directing *auxiliaries* in the action part of a psychodrama.
- Describe the concept of *co-creation*. Explain how to use *co-creation* in directing a drama.
- Define and explain how *catharsis of abreaction* and *catharsis of integration* are significant in informing the director to choose directorial interventions.
- Discuss what interventions to use to work with a highly compliant protagonist. Know the rationale and function of these choices.
- Know the three phases of a psychodrama and how they inform directorial choices (*warm-up/action/sharing*)

- Know alternatives to verbal sharing and when to use these alternatives.
- Describe two methods of *de-roling* before the sharing portion of a psychodrama session. Explain why and when to use each method.
- Discuss *contract setting* and how to know that the contract has been met.
- Discuss the difference between an implicit and explicit *contract* and when to use each.
- In classical psychodrama a protagonist moves from periphery to core and back to periphery. Discuss how this informs how to direct a psychodrama.
- Define '*here and now*' and explain how a director implements this in a drama.
- Discuss current *trauma-informed* findings* and how to incorporate these findings into the methodology of psychodrama.

RESEARCH & EVALUATION

- Be able to discuss research on psychodrama and be able to name sources, books and peer-reviewed articles that influence thinking about the effectiveness of psychodrama, sociometry or group psychotherapy.
- Be able to explain how to administer and use *sociometric tests* to assess and evaluate progress of one-time interventions and/or treatment over time, with a single client; and with a group.
- Be able to discuss how and why the *social atom* and *role diagram* are used for assessment or evaluation.
- Discuss Moreno's research on *sociometry*.
- Discuss how to use sociometric tests such as *locograms*, *spectrograms*, *barometers*, *target sociograms*, and/or *step-in sociometry* for assessment or evaluation; include rationale for choices.
- Name and discuss a *sociometric tool(s)* to use for hypothesis testing.
- Name and discuss a *sociometric tool(s)* to use for assessing achievement of goals.
- Name and discuss a *sociometric tool(s)* to use for evaluation of the effectiveness of a group leader.



RELATED FIELDS

- Compare and contrast Moreno's interventions and methodologies with the interventions of different related fields.
- How to integrate, incorporate, and combine different related fields into the practice, knowledge, and understanding of psychodrama; giving specific examples.
- Discuss different related fields influence, inform, and enhance choices as a psychodramatist, sociometrist, or group psychotherapist; giving examples in detail.
- Compare and contrast psychodrama to other therapeutic modalities.
- Compare and contrast similarities and differences of being a psychodrama director with being a therapist or practitioner in different related fields and therapeutic modalities.
- Compare and contrast similarities and differences of being a psychodrama group leader with being a group leader in different related fields.
- Compare and contrast psychodrama's research with the research of different related fields.
- Compare and contrast psychodrama's effectiveness with that of different related fields.
- Discuss one of Moreno's particular philosophical structures in relation to that of different related fields.
- Compare and contrast how psychodrama's ethics may differ or complement existing ethical codes, including *APA* of psychotherapy.

*APA standards.

TRAUMA-INFORMED RESOURCES

[SAMHSA-Concept-of-Trauma-and-Guidance-for-a-Trauma-Informed-Approach](#)

[SAMHSA.gov Trauma-Informed-Care-in-Behavioral-Health-Services](#)

w/o APA membership: [trauma-informed-care-teaching-activities-and-resources](#)