



ABE TEP STUDY GUIDE FOR WRITTEN EXAMINATION

III. SAMPLE TERMS AND COMPETENCIES

A. Terms

[See Glossary](#)

B. Competencies

Show ability to design a training module using action that TEACHES:

HISTORY

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

SOCIOMETRY

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



- 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*
- 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
- Four ways to choose a protagonist and the pros and cons of each. (volunteer, director choice, sociometric choice, pre-defined choice)
- How effective use of sociometry ties to current *trauma-informed* findings*.

ETHICS

- Specific examples of ethical dilemmas and concerns experienced 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 out of scope of practice, 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)
 - 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*
- How to distinguish between appropriate and inappropriate self-disclosure during sharing.
 - What to do when recognizing that a member of a training group is not appropriate for group work. Give examples of what would indicate they are not appropriate.
 - What process(es) can be used to approach ethical challenges.
 - How to compare and contrast psychodrama's ethics to the ethics of different related fields, i.e., touch; self-disclosure; dual relationships.

PHILOSOPHY

- *Catharsis of abreaction and integration* and catharsis in psychodrama and sociodrama.
- *Role theory* as it relates to *child development, role development*, and types of roles.
- *Transference* and *tele*. Define terms including how *tele* and *transference* relate to the goals of psychodrama and show up in group dynamics.
- The philosophy of the “*here and now*”.
- Moreno's theory that “Roles do not emerge from the self, but the self *may* emerge from the roles.”
- 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.
- How to 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.
- The philosophical components of the *godhead*.
- The relationship of *sociometry* to *spontaneity* and *tele*.

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

- The philosophical implications of *surplus reality*; including a definition of *infra-reality*, *reality*, and *surplus reality*.
- Moreno's philosophical concepts and structure as in relation to different related fields.
- *Sociodynamic Effect* and the philosophy of *sociatry*.
- Current *trauma-informed* findings* and how they tie into Moreno's philosophy.

METHODOLOGY

- How to conduct *warm-up*, *action*, and *sharing* for psychodrama and sociodrama; including the differences between psychodrama and sociodrama.
- How to establish a clear *contract* including the difference between an implicit and an explicit *contract*.
- Psychodramatic interventions to use as a psychodrama director to allow for *expansion* and/or *containment* of a protagonist; including how to use these psychodramatic interventions with specific populations.
- How, when, and why the following interventions are used:
 - *Double/mirror/role reversal/future projection*
- The 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
- The different types of doubles and when to use each type (list is not exhaustive).
 - *Permanent double*
 - *Containing double*
 - *Body/somatic double*

- o Spontaneous double*
 - o Deepening double*
 - o Developmental double*
 - o Confrontative double*
 - o Supportive double*
- Definitions of each term and teach how and when to use each of these interventions:
 - o Soliloquy*
 - o Aside*
 - o Scene setting*
 - o Walk and talk*
 - o Contract*
- Intervention(s) to use during the sharing portion of a drama; including the rationale and function of each choice of intervention. An example is: Doubling for someone that continues to share from “you” (second-person pronoun) instead of “I” (first-person pronoun).
- 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.
- 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.
- How to incorporate knowledge of *role taking/role playing/role creating* in directing a psychodrama or sociodrama.
- How to apply *Role Development theory* to directing *auxiliaries* in the action part of a psychodrama.
- The concept of *co-creation* and how to use *co-creation* in directing a drama.
- How *catharsis of abreaction* and *catharsis of integration* are significant in informing the director to choose directorial interventions.
- Interventions to use to work with a highly compliant protagonist; including the rationale and function of these choices.
- The three phases of a psychodrama and how this informs directorial choices (*warm-up/action/sharing*)
- Alternatives to verbal sharing and when to use these alternatives.

- Methods of *de-roling* before the sharing portion of a psychodrama session; including why and when to use each method.
- *Contract setting* and how to know that the contract has been met and the difference between an implicit and explicit *contract*.
- How classical psychodrama moves a protagonist from periphery to core and back to periphery; including how this concept informs how to direct a psychodrama.
- The concept of '*here and now*' and how a director implements this in a drama.
- Current *trauma-informed* findings* and how to incorporate these findings into the methodology of psychodrama.

RESEARCH & EVALUATION

- Research on psychodrama from a variety of sources, books, and peer-reviewed articles that influence thinking about the effectiveness of psychodrama, sociometry or group psychotherapy.
- 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 training group.
- How and why the *social atom* and *role diagram* are used for assessment or evaluation.
- Moreno's research on *sociometry*.
- How to use sociometric tests such as *locograms*, *spectrograms*, *barometers*, *target sociograms*, and/or *step-in sociometry* for assessment or evaluation; including rationale for choices.
- *Sociometric tool(s)* to use for hypothesis testing.
- *Sociometric tool(s)* to use for assessing achievement of goals.
- *Sociometric tool(s)* to use for evaluation of the effectiveness of a group leader.

RELATED FIELDS



- Moreno's interventions and methodologies and compare and contrast them 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.
- How different related fields influence, inform, and enhance choices as psychodramatists, sociometrists, or group psychotherapists; giving examples in detail.
- How to compare and contrast psychodrama with other therapeutic modalities.
- How to compare and contrast similarities and differences of being a psychodrama director with being a therapist or practitioner in different related fields and therapeutic modalities.
- How to compare and contrast similarities and differences of being a psychodrama trainer with being a trainer in different related fields.
- How to compare and contrast psychodrama's research with the research of different related fields.
- How to compare and contrast psychodrama's effectiveness with that of different related fields.
- How to compare and contrast Moreno's particular philosophical structure in relation to that of different related fields.
- How to 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](#)