

represents a possible schema for the psychodrama director's gathering data and working it into a strategy. Affects are universal biological signals hooked in with the parasympathic nervous system, the face, and the brain (maybe the mirror neurons through amygdala on the way to that late comer, the cognitive processes). A person may block out the affect signal, failing to heed its signal, sustain it's impression on the feeling level, or having cognized it, dismissed it as not dangerous. Now one may go on to something else.

My progression follows this route: Sylvan Tomkins list of 9 affects, which includes pride, according to Donald Nathanson, is where we begin. We narrow these down to my five kinds of affective categories associated with the 24 model stories, or 28 plots. Here's a sequence of director questions to help start.

We like open ended questions but many protagonists are no ready to work on that level. I form an opinion whether the protag is obsessive and always has trouble making up his mind, shifting back and forth between alternatives, or so self conscious in this situation he can hardly find the words to speak.

There are two ways of questioning. Here's the easiest, one that lends itself to YES and NO. One gets protag rolling with easy obvious non threatening questions.

Posing POLARITES has the merit of moving forward with persons inclined to overelaborate about trivia. Of course it may not be clear what is trivia. What follows may be done either way, although my examples are expressed in polarity,

DID YOU COME HERE ALONE OR WITH SOMEONE? WHO?

DID YOU WALK OR RIDE? HOW LONG DID IT TAKE?

IF YOU WERE WITH SOMEONE, DID YOU TALK ABOUT WHAT YOU EXPECTED TO FIND WHEN YOU ARRIVED? Let's stage that.

IF ALONE, CREATE THE SCENE AND GIVE US THE SOLOLIQUY.

Director, you already have a lot of information from the warmup.

You may know what the protag wants to get out of this experience, but test it out. You said that if you were protag you'd work on thus and so. Is that right? NOW IF WE'RE SUCESSFUL, IN WHAT WAY WOULD YOU BE BETTER OFF THAN YOU ARE RIGHT NOW?

NOW THAT'S A TALL ORDER. I DOUBT WHETHER WE CAN DO ALL THAT IN AN HOUR. WHAT MIGHT WE ACHIEVE WITHIN OUR TIME LIMIT WHICH WOULD STAND FOR HAVING MADE PROGRESS TOWARD WHAT YOU WANT?

What we're going here is arriving at a realistic contract, which puts responsibility squarely on the protag for fulfilling his part. We may spell it out even more carefully: WHAT DO YOU WANT FROM ME? WHAT MAY WE EXPECT FROM YOU? IS THERE SOMETHING THE GROUP CAN DO?

The director decides whether he is to a band-aid approach, or to lay the ground work for a fundamental change. The director should assess the protag's level of trust. One may decide to do ROLE TRAINING instead. Or a vignette.

IF THE DIRECTOR MOVES SLOWLY, he may seek a scene showing HOW IT WAS BEFORE THE PROBLEM STARTED, or he may begin with a scene showing HOW THE SITUATION IS MOST RECENTLY or NOW.

SETTING UP THE FIRST REAL SCENE OF THE STORY:

WHEN IS THIS? WHERE IS THIS? Show the place in some detail.

WHO IS THERE? Or if there are a lot of people, use chairs for those that are not as significant as the others. One could choose auxiliaries at this time. Or wait to see who is needed. If one of these is a significant other, I'd get the protag a DOUBLE, if we don't already have one.

Who gets things started, or is the process already in motion when you arrive?

IF THE SCENE IS ALREADY UNDERWAY, have the protag give a line or two to everyone on stage. Let them improvise a little, with the protag correcting.

IF THE SCENE IS NOT UNDERWAY, WHO GET'S THINGS STARTED? We note whether it is the protag or someone else. Is protag an initiator or a responder? In either case put the protag in the ROLE REVERSED position of the focal other, and let us COLLECT DATA ON WHO HE IS, SO THAT THE AUX WILL KNOW HOW TO PLAY THE ROLE.

REVERSE BACK TO YOUR OWN POSITION? ARE YOU AWARE OF A PARTICULAR FEELING? Show us your posture in the chair.

Now what do we do with the double? If protag has chosen the double to play the significant other, let that be, and if necessary let the director come in with an in and out double. If the significant other is not the double, then the double goes alongside the protag. When we call for a role reversal,

if the protag has been addressing an empty chair, we have the option of sending the protag into the protag's chair to represent him when we role reverse. When we reverse back we may ask the protag whether he wants the double beside him, or for the time being to occupy the opposing chair.

WHEN WE'RE DOING AN INTRAPSYCHIC SCENE THE DOUBLE IS ESPECIALLY USEFUL AS THE SELF IN AN ALTERNATE ROLE (not another part of the self. See my recent article on 'Cleaning up Sloppy Thinking.')

NOON.