DEVELOPING INNER TRUST

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March 2013

A thesis presented to the Board of Examiners of the Australian and Aotearoa New Zealand Psychodrama Association in partial fulfilment of the requirements toward certification as a Psychodramatist.

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Abstract

This thesis addresses the questions: ‘How can psychodrama assist people to live their lives from a place of inner trust?’ and ‘What makes psychodrama effective in this work?’

This paper explores how the psychodrama method has a special application in the therapeutic work of returning a distressed client to a more solid sense of themselves. Central to this reclamation is the role cluster of being a *Truster in One’s Inner Being.* The client can then take an expanded progressive role system back to their outer world of relationships and community.

Two sessions with clients are discussed where the development of inner trust is both part of the process and a significant outcome of the work.

A number of implications for practitioners are drawn in order to highlight significant aspects of what makes psychodrama effective with these clients.

Preface

After 18 years in Canberra I now suddenly find myself in a new place… a few minutes walk to the ocean, far away from the clear frosty mornings I have both loved and shivered through. In some ways my exit seems fast. In truth my warm up to leaving Canberra has been almost as long as my time there. I always knew I was going to leave ... someday. I had to rebuild both my inner and outer worlds before I had the confidence and inner trust that I could let go of my carefully crafted world and risk being an adventurer in life once more. Now as I stretch my bare toes in my new life at South Golden Beach, I'm less attached to structures and authorities outside of myself as the arbiters of my peace and happiness and more connected with my inner being, as moment by moment I choose what's next for me.

My early time in Canberra was a time of loss as my marriage irretrievably broke down and I clumsily grappled with single parenting. I felt very alone and inadequate to the spontaneity and daring required to parent three confused children who were struggling with their own sense of abandonment. As with some of my current clients I felt like I was living in a different universe to the one I should be in. I was undoubtedly depressed and had very little idea how to help myself.

In the midst of this grimness however, there was a crack of light. From within my being a small inner voice could on occasion be heard to whisper "Ha! Thank goodness! Now that who I thought I was has been totally destroyed, *now* I have an opportunity to get my life back!" And so amidst the soldiering on and the pretense of normalcy I embarked on my own journey of reclamation. Developing inner trust was central to this process.

During this time I worked in private practice as a naturopath and herbalist later adding counselling and psychotherapy into the mix. I learnt to appreciate my own courage in going forward and as I encountered people struggling with their own demons I began to see myself as someone who is very willing to support people to be in touch with their own strengths and wholeness. I developed a strong role as not only a hopeful encouraging coach but also someone who was willing to be a stand for

the unified being I knew them to be. In my work I signaled my belief that underneath their confusion and uncertainty there lived a whole intact self who in time they would reacquaint themselves if they continued their journey of developing inner trust.

I was introduced to psychodrama and gestalt training at much the same time around the beginning of the millennium. I was drawn to both. My early experience of gestalt was one of developing tolerance to intimacy and a strengthening of my ability to stay in relationship one on one. My early experience of psychodrama was of a welcome into community where who I was both acceptable and lovable. I had a sense of belonging as I began to receive the doubling and mirroring I had sorely lacked at critical times of my life. I wanted something from both and over six years I segued between the Illawarra Gestalt Institute in Wollongong directed by Brian O'Neil and the ACT Psychodrama Training Institute with Patrick Fleming and Grace Kennedy. In 2002 I attended Stanwell Tops for the first time and so was introduced to Max Clayton and Rollo Browne, both of whom continue to affect me in my life with their wise counsel, insight and training. While each modality contributed alternately like stepping-stones to my development and healing and my work, from the beginning I felt my home to be the Morenian psychodrama world. The ultimate test of a therapy is how it translates into living a connected integrated life. For me the psychodrama world shows a commitment to walking its talk. It's a psychodrama axiom that actions speak louder than words and for me the psychodrama community shows me over and over their living commitment to relationship, community and the building of inner trust.

I left Canberra on a high note. I had a community I loved and felt loved by. I had a private counseling and psychotherapy practice largely engaged in the work of connecting people to their own resourceful natures. I felt both empowered and at peace with myself. It was time to leave.

Daringly and with a sense of being able to support myself in the unknown I packed my boxes and bags for a new adventure.

Acknowledgements

Patrick Fleming and Grace Kennedy were my initial trainers in Canberra. They were

generous committed teachers providing me with a foundational understanding of psychodrama. This occurred in a friendly stimulating inclusive and at times challenging and confusing group experience where I grappled with both who I was in my life and the language and method of psychodrama.

Max Clayton who has been interested in my development as a trainee and at times both provoked and promoted my greatest learning.

Rollo Browne whose commitment to the health in the system, any system, resonated with my spirit profoundly. In recent years he has been both my trainer and my supervisor. There is no way this piece of writing would have come together without his unfailing support. He determinedly walked beside me in the writing process, noticing my progressive roles when they emerged and patiently encouraging me when I lost the plot. I have had an experience of *not* being isolated in this work for which I'm profoundly grateful and appreciative.

Bona Anna whose warmth and heart and willingness to risk is a great inspiration to me.

As well I would like to acknowledge my psychodrama community particularly members of both my training groups who have supported me in my own journey as well as encouraged me in this piece of writing. My peer supervision / psychodrama practice group in Canberra was invaluable and kept me connected to the method and the community when I was largely occupied in other directions. Particularly I would like to appreciate Angela Young, Willie Boettcher, Katherine Howard, Dorothea Wojnar, Rik Allen, Jenny Postlethwaite, David Oliphant and Steve Duffy for being themselves as well as wonderful openhearted companions in my Psychodrama journey.

Finally I feel blessed to have a family who while at times puzzled by my passion for psychodrama, always lovingly trust that I know what I'm doing! They believe in me, double me unconditionally and at times are willing to be curious explorers and enter my psychodrama world. I feel them breathing a sigh of relief with me now as I complete these final words of this piece of work!

Introduction

Time and again in my life, contrary to all wise counsels, I have allowed myself to be guided by the inner voice - often with spectacular success.

Mahatma Gandhi (in Fischer 1962).

This thesis addresses the questions, ‘how can psychodrama assist people to live their lives from a place of inner trust?’ and ‘what makes psychodrama effective in this work?’

As a therapist the first question is important to me because it is a foundation for a person taking authority in their life. The second question is important because the topic is central to all psychotherapy. I hope this thesis will be of benefit to psychodramatists, psychodrama trainees, psychotherapy practitioners and all students of the human psyche who are interested in people living their highest potential.

My work context

I work as a therapist in private practice with a broad range of clients. I find that many clients present as dissatisfied or alienated and doubt their ability to take charge of their lives in matters that have critical importance to them. They are not ‘connected up’ with themselves in a dependable way. It is as if they are going through the motions rather than living with a sense of the value of their own inner being. I think of this as a lack of ‘inner trust’.

As a result of working with such clients I have come to think of inner trust as a felt experience of the truth of one's essential inner knowing. In turn, inner knowing is an experience that a decision or direction in life is aligned with one’s inner being. Some clients call this being connected with their heart or to their higher self. Whatever the term used, it requires a person to tune into themselves and discern what is true for them. Right action will follow.

The journey towards reclaiming inner trust is a critical part of therapy because if

there is inner trust, decisions are made which have a feeling of rightness in the particular situation clients find themselves in. For this sense of congruence to occur it is necessary that they begin to value themselves and their feelings as much as, if not more than, the opinions and perspectives of others. While there may be some clients who do not know what they feel, this subset of clients who doubt themselves almost always know what it is to have an inner feeling ... an inner preference, a recognition that, for example, a small voice is saying something to them about the decisions they are making in their lives. What is often lacking is the courage to trust those feelings and let them inform how they live their life.

In this section I have introduced the core question and presented why it is important in my practice. The next section sets out a review of the theory and related influences where I outline where my work fits within the literature and introduce the relevant key Morenian concepts. Next I discuss two illustrations of psychodrama with clients, and examine how psychodramatic methods are used to expand their sense of self and strengthen the role cluster of *Truster of Their Inner Being.* This is followed by implications for practitioners working in this field. Finally I present my conclusions.

Review of Theory and Related Influences

This section sets out where my work fits within the field of therapy. Having already outlined what I have noticed about inner trust in my clients I build on this by offering a definition. I then give a brief overview of expressive therapies and how they work with inner trust. Finally I consider how psychodramatic concepts and methods particularly support this work.

Inner Trust

"*Just trust yourself, then you'll know how to live."* (Goethe 1981:67)

The Collins dictionary defines trust as a "*firm belief in the honesty, reliability, etc of another*" as well as "*the fact of having confidence placed in one*" (Krebs 1981:916). Trust is an element that emerges in and is part of all relationships. I am extending the definition to one that includes a firm belief and confidence in the honesty and reliability of one's relationship with oneself. A person who has inner trust is more capable of taking their own authority in the sense of 'authoring' their own life.

It is beyond the scope of this thesis to examine the full range of therapeutic approaches and accordingly I will focus on the field of expressive therapy, where I place my therapeutic practice.

Expressive Therapies

Expressive therapies use imagination, active participation, self-expression and mind-body connections to alleviate distress and bring about healing change (Malchiodi 2005). These therapies strengthen inner trust through encouraging a person's inner world to be expressed creatively in an action orientated way in the here and now. It is perhaps inevitable that the more direct therapies, voice dialogue (Stone H & Stone S 1993), gestalt (Perls, Hefferline & Goodman 1973), and psychodrama (Moreno JL 1972), share overlapping concepts and theories.

Voice Dialogue, created by Hal & Sidra Stone (1993) is based on a theory of

psychology of selves that complements the psychodramatic concept of the self as a system of roles (Moreno JL 1972).

Gestalt is an existential experiential therapy created by Fritz Perls, Laura Perls and Paul Goodman (Perls, Hefferline & Goodman 1973). The links between the concepts and practices of psychodrama and gestalt are extensive and have been written of elsewhere (Moreno ZT 2007:6, Moreno ZT 2012). Gestalt therapy, at its core, is a dialogue with the therapist, who may invite other expressive modalities like art, drama and role-play into its overall model, as he or she feels appropriate.

Psychodrama goes further than dialogue with the therapist, or with aspects of the self, by using a stage upon which to represent or 'make concrete' elements of a person's reality and exploring the presenting situation through dramatic enactment. However it is the application of the theories and practices that underpin psychodrama that lead to its effectiveness with this client group.

The Psychodrama Approach

Jacob Moreno first developed psychodrama in the early years of the twentieth century. Two of the most notable aspects of psychodrama are the extent of Moreno's vision and his focus on the creative genius.

Moreno's Vision

Moreno had a vision of an entire world populated by spontaneous beings. He declared, *"a truly therapeutic procedure cannot have less of an objective than the whole of mankind"* (Moreno JL 1993:3). Moreno developed a practical and systemic method that assists people to embrace life with all its complexity. This method is underpinned by a number of crucial concepts; the first is the notion of the creative genius.

The Creative Genius

Moreno believed every child creative was born with a creative genius. This creativity is innate in everyone's functioning (Marineau 1989) and is a particular feature of psychodrama. It follows then that in psychodrama the client's empowerment does not depend on the therapist but rather arises out of a rediscovery and ownership of his

own creative inner being. The psychodrama therapist acts from a belief in the creative genius of their client.

The value of this concept for clients who have a poor sense of their own worth is life changing. An experience of their own creative genius deepens connection with their own inner world and gives them confidence to take charge of their life.

Core Morenian Theories

The Morenian Theories that are central to my work as a counsellor include:

- Theory of spontaneity/creativity as the catalyst of all change. (Clayton GM 1989:67). Key concepts I discuss below include warm up and surplus reality.
- Role theory including the Morenian view of the self as a system of roles and role clusters.
- Spontaneity theory of child development

I address each of these in turn.

The Theory of Spontaneity/Creativity

Moreno's theory of spontaneity/creativity is fundamental to his methodology. Spontaneity is an unconservable energy that operates in the present moment and infuses life with a sense of integrity and vitality. It is an energy that emerges as we each warm up to and express ourselves in roles in response to people and events.

This is very relevant to working with inner trust because there are times when an individual cannot access their spontaneity; it is blocked or they are caught up in a negative worldview that then informs the choices they make. They feel stuck. Conversely a person who can access their spontaneity has confidence in their ability to make good decisions in life. Moreno believed an individual's natural spontaneity could be encouraged and trained. Working with inner trust is about repairing a person's relationship with their inner being and accessing blocked spontaneity. Accessing spontaneity involves a warming up process to a progressive or healthy role.

Warm Up

Warm up is a key concept. The process of warm up to any and every situation is *"the operational expression of spontaneity… which operates on all levels of human relations"* (Moreno JL 1993:14). We are therefore always in a process of warm up to a role, responding either to an internal or an external stimulus.

In one sense we can say that all the techniques that Moreno developed, such as the double, mirror, role reversal, concretisation, maximization, asides, soliloquy, empty chair, future projection, and scene setting, can be described as interventions that assist clients to fully warm up to themselves and express their truth in a psychodramatic enactment.[1] Such enactments take place on a stage within what Moreno termed surplus reality.

Surplus Reality

Surplus reality is a concept unique to psychodrama. It allows us to express ourselves in a new way, *"a way that life doesn't normally permit "*(Moreno Z 2004), and is at the centre of psychodramatic enactment. By making our invisible, subjective inner world visible, psychodrama creates "*the road back to the creativity and spontaneity*" (ibid), which is our birthright.

Surplus reality *"enables the invisible, intangible dimensions of life such as hopes, fears, fantasies, dreams, imaginings, unexpressed resentments and so on that have not been fully experienced or expressed, to be concretised and enacted."* (Watersong 2008:3). Past and future events that are a reality in the imagination can all be created in the present on the stage.

This freedom to express themselves in psychodramatic enactment gives clients a profound felt experience of their inner world. Moreover, Zerka Moreno affirms, the deepest therapeutic change *"comes from doing those scenes, those interactions, those moments that do not, cannot, and are not ever likely to happen in real life, for whatever reason"* (Moreno ZT, in Moreno, Blomkvist & Rutzel 2000:18). This is the

[1] I discuss only some of these techniques in this paper. Readers interested in the range of techniques are referred to the literature, for example, White (2002). Dayton (2005) and Blatner (1988).

power of surplus reality in action. Bringing surplus reality to life on the psychodramatic stage involves concretisation.

Concretisation

Concretisation is the psychodrama technique that gives a physical shape to the client's inner world by selecting people or objects to represent aspects of the client's reality and placing them on a stage. A number of psychodramatists have written about this technique. Concretisation is "*the surplus reality technique that makes the protagonist's private worlds real, concrete and tangible by representing individuals, absentees, delusions, hallucinations, symbols, ideals, animals and objects on the stage in a concrete way*" (Watersong 2008:4).

As the client chooses an object or person and places them on the stage, their feelings, thoughts and experiences are given a symbolic form. This simple act assists the client to warm up to their own spontaneity and creativity both in setting out 'what is', as well as 'what can be.' The effect is "*healing and cathartic. Simply to expose our inner reality in the present moment and in space brings it to a conscious level where it can be seen, felt and dealt with in new ways"* (Dayton 1994:31). One particularly important result is that concretisation assists role reversal to occur.

Role Reversal

Once different aspects, or people in the client's life are concretised on the stage, the client can step into and speak from that aspect of themselves or the other person. Known as role reversal, this greatly assists the clients to see themselves from a different point of view.

Role reversal works powerfully to correct a client's negative view of themself. As Clayton says, "*the constant appearance of visual images of oneself through repeated role reversals can be of great assistance to a person in the development of a true picture of themselves, neither too low an opinion, nor too high"* (Clayton GM 2008:4). While this can sometimes be shocking to the client it can be the impetus for a new warm up. Role reversal thus acts a circuit breaker. For clients who lack self worth it enables a healthy role, concretised by an auxiliary to be integrated back into her own being.

Role Theory

Role theory focuses on the study of behavior as it emerges in response to other people or objects in specific times and places (Clayton GM 1994). Role theory is inherently systemic, as behaviour is always in relationship to others, and conceives of a person as enacting roles that collectively form their role system. A role is defined 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"* (Moreno JL 1961 in Fox, 1987:65). Role theory encompasses concepts such as aspects of role, congruence, role analysis, role clusters, and the Morenian view of the self.

Aspects of Role & Congruence

There are three aspects of role: thinking, feeling and action. These aspects are not always in balance in a person's functioning. With clients working on developing inner trust, I find that their feeling and thinking are typically not aligned. There is often an over-identification with thinking and they are usually not well connected to their bodies. Congruence refers to the extent to which 'thought, feeling and action' are aligned in a role. One of the things the therapist focuses on is assisting in the development of congruence in her client's roles, particularly as it affects difficult areas of her life.

Role Analysis

Role theory includes an analysis of the roles a person takes and informs the therapist's decision making on how to work with the clients. It very helpful to make assessments of a client's presenting roles so that their roles can firstly be seen as part of a personality system, and secondly be described as either 'progressive, coping or fragmenting' (Clayton L 1982, Clayton GM 1994, Reekie D 2009).

Progressive roles have qualities of congruence, spontaneity and wholeness. The potency of the psychodrama method is evident, for example, when the producer asks the client to concretise the progressive role of the *Reliable Inner Guide.* This role is present in the client's surplus reality and when visible on the stage, is both a resource and a reminder of a healthy part of herself. Enacting such roles on the stage, often leads my clients to a fuller, more unified sense of their own being. At times, when producing the conflicted situations in a client's life it is vitally important to place a

progressive role on the stage. This inclusion of an integrated progressive role mirrors something healthy and whole back to the client and is a powerful affirmation that they are inherently worthwhile and have the inner resources necessary to free them in the places where they feel stuck.

Coping roles have a quality of an orientation to safety and defensiveness. In coping roles my clients often have an experience of 'managing' their lives. Coping roles often start as progressive and become conserved. These roles first emerge at critical times in client's lives, usually when they are very young, and later become habitual behaviours that no longer serve them. Nevertheless they are very attached to them. Clients who lack a sense of their own worth come to therapy with the dilemma that the role system that has kept them safe is no longer adequate to their desire to have more choices and live in freer, more creative way.

Fragmenting roles have a quality of disintegration and an inability to relate to people in the here and now. In these roles my clients often have an experience of deep vulnerability, distress and stuckness and are caught up in past experiences. It is important to recognize when a client enters a fragmenting role.

A client who is unable to move forward in their life will be largely operating from a role system that is either coping or fragmenting. This is important because of the significance of 'role' in Moreno's view of the self and which roles the person enacts.

The Morenian View of the Self

Moreno says a role "*can be defined as the actual and tangible forms which the self takes"* (Moreno JL 1961 in Fox 1987:65). Moreno's understanding of the self is that it is built from those roles with which a person most identifies. "*Roles do not emerge from self, but the self emerges from roles*" (Moreno JL 1972:11).

A client who struggles with a lack of confidence is likely to identify with some roles that keep them, for example, fearful or powerless. Mostly these roles are learned in early family relationships when they were growing up. Moreno refers to these relationships as constituting a 'social atom', in the sense of being a small particle or unit of society (Moreno JL 1961, in Fox 1987:65). Hence 'social atom repair'

involves recreating significant relationships so that the client's life is enhanced and in that process expanding their sense of 'self'.

Role cluster is loose term that allows the grouping of roles that serve a similar purpose. The use of role cluster makes it easier to discuss the role system that a person operates from. Lynette Clayton referred to clusters of roles that fall into one of three gestalts (Clayton L 1982), often referred to as progressive, coping and fragmenting gestalts (Clayton GM 1994). Other writers also use role cluster in their description of their client's role system (Hall 1998, McVea 1997).

It makes sense that the challenge of developing inner trust is, in Morenian terms, actually the challenge to develop a range of roles. I refer to this role cluster as the *Truster of One's Inner Being*. Although these roles serve a similar purpose, the specific roles will vary from person to person. In my therapeutic work I pay attention to which specific roles are needed to strengthen each client's role cluster related to inner trust. Over time they then begin to identify with these roles as part of their self. Hence when a client develops a new role within the cluster of *Truster of Their Inner Being* they are expanding their sense of self.

In practice, role theory and spontaneity theory, as outlined above, work hand in hand with the spontaneity theory of child development.

Spontaneity Theory of Child Development

Moreno set out the stages of development for the child as:

- Stage of all identity, which we are born into,
- Stage of the double, where we become differentiated,
- Stage of the mirror, where we see ourselves as others see us, and
- Stage of role reversal, where we become capable of being in relationship with another (Moreno JL, in Fox 1987).

Because we are born as creative geniuses seething with spontaneity, a lack of inner trust means that something has interfered with our natural development. The stages most relevant to working with inner trust are the stage of the double with the

underlying question, "*What am I worth?*" and the stage of the mirror, "*How do I appear to others?"* and *"Is it ok to be who I am?"* (Turner 2008:19). These are considered below.

Stage of the Double

At this stage the mother fully tunes into the baby, affirming it as a unique and precious being (O'Rourke 2005, Turner 2008). In the slow process of separation and differentiation from the mother, the baby's acceptance of the mother's positive regard becomes the foundation of their sense of self worth. This process, says Reekie, is our right but it isn't guaranteed (2009:39). Most clients I see have been inadequately doubled in their early years and hence have developed a flawed sense of self.

Turner states that progressive role development only occurs *"when the conditions in life have been favourable enough, when there has been enough doubling and mirroring to ensure the integration of thinking, feeling and acting in each of the roles taken up"* (2008:32). This has not been the experience of many of my clients who struggle painfully with self-acceptance. They have a negative world view and doubt their ability to succeed in matters that have deep meaning for them. The technique of doubling, invented by Moreno, replicates the earlier stage of the double and is a process where the client accepts the therapist as a second self. Clayton says, *"when the double remains in tune and develops mutual interaction, the experience of being doubled becomes a profound experience. It awakens memories … the bliss of being totally accepted..."* (Clayton GM, 2009:15). It makes sense that therapeutically sensitive doubling by the therapist powerfully assists the client to build their confidence and fosters "*self acceptance"* (ibid) an essential component to the role cluster of inner trust.

Stage of the Mirror

The stage of the mirror develops our capacity to both see ourselves in relation to others and gain awareness of aspects of the self we *"are blind to, and thus builds self acceptance"* (Turner 2008:20). The parent brings out how the child affects them. If the parent emphasises the child's negative behaviours the child builds an awareness of himself or herself as a naughty or undesirable person rejected by others. This is an example of negative mirroring. If the parent mirrors positively, the child develops a

positive appreciative awareness of themselves (O'Rourke 2005, Turner 2008).

Clients who lack self worth have generally experienced early negative mirroring. The mirror as a technique must be done in a loving or compassionate way. It develops the client's capacity to step away from their own point of view and to engage with how they come across to others. This is extremely helpful as clients are often unaware of their behaviour when they respond out of habitual roles. As they wake up to a conscious awareness of what they are actually doing, they start to see new perspectives of themselves. Just as valuable is the strengthening effect mirroring has when applied to an emerging progressive role. With mirroring a client can gain a deeper more accepting experience of herself. There is more room to move as she slowly develops trust in her ability to take charge of her life.

The genius of Moreno is such that the techniques of doubling and mirroring are devised specifically to assist clients to work with the corresponding stage of development.

All of Moreno's theories and techniques come together in producing an enactment with a protagonist. There are many elements in producing a satisfactory enactment. One of the most helpful is to be aware of the inner tension in the protagonist that drives the behaviour on display. This is known as the Focal Conflict model.

Focal Conflict Model

While this group-analytic framework was developed by Whitaker & Lieberman (1964) to make sense of group dynamics, it equally applies to individuals. On one side of the focal conflict is the 'forward movement' in the protagonist, perhaps a desire to express themselves fully or be adequately seen. This side is known as the motivating force. On the other side of the focal conflict is what is holding the protagonist back, perhaps a fear of getting it wrong or being rejected. This is known as the reactive fear. The behavior the protagonist displays is their solution to the focal conflict between the motivating force and the reactive fear.

What is of great value to the psychodrama producer is that it frames such solutions as either restrictive or enabling. A restrictive solution is behaviour where only the

reactive fear or only the motivating force is taken into account. In coping role systems, almost all behaviours are restrictive solutions, designed to keep the person safe. On the other hand, an enabling solution addresses to some degree both the motivating force and the reactive fear. This often requires the protagonist to warm up to a progressive role.

The framework allows the producer to set out the two sides of the focal conflict as a way of developing and deepening the psychodrama. Further when a restrictive solution is displayed this can be mirrored or otherwise tested to see if it actually resolves both sides of the focal conflict.

Inner Trust in the Work of Other Psychodramatists

The reader will have noticed that developing inner trust is an aspect of therapeutic work that is relevant to many presenting issues. This topic is central to all psychotherapy. A reading of the literature shows that a range of psychodramatists have written of their work without using this terminology, but using Morenian methods to build the progressive role cluster that assists a person to recover their own spontaneity and step more fully into their own life. For example, see writings on shame (van Kuilenberg 2007, Hammond 2010), with addictions (Mills 2004), with suicidal clients (Hurst 1992), with juvenile offenders (Browne 2005), with socially isolated adolescents (Maher 2009), with childhood trauma and neglect (Alleyne 2002), with children of suiciding parents (Crane 2008), with children accessing their creativity (Crane 2003), with children who whisper (Hooey 2005), with women claiming their own authority (Rose 2001), with young mothers (Reekie G 1998), with infant-parent bonds (O'Rourke 2005), as applied to one-to-one therapy (McVea 1997, Whisker 2005) and with existential crises (Turner 2002). This is an impressive body of writing that confirms the power of psychodrama to support progressive role development.

The application of the psychodrama method directly impacts on a client's ability to warm up to their own progressive roles and live an adequate relational life, connected to their 'inner being', as well as to their family system, their community and wider society in which they live.

The dramatic techniques of mirroring, doubling and role reversal, the many uses of concretisation and surplus reality, and the underlying belief in the creative genius, supported by Moreno's theories, all combine to make psychodrama a potent methodology to work with clients who display an absence of inner trust.

Let us now turn to how this approach might be applied in practice. In the next section I set out two illustrations of working psychodramatically to develop inner trust.

Two Illustrations

In each of the following illustrations of my work with clients I describe what occurs in the session, discuss the interventions I make and summarise their role development using diagrams and tables.

Illustration One: Kyle

Kyle is coming to me for psychotherapy to better able her to manage her life. She is struggling with health, relationship, work and financial issues and feels totally overwhelmed. She is a warm, bright, highly qualified single mother of two young children, one of whom is a preschooler. Kyle is of black South African descent and has recently been, once again, disappointed in love.

My client arrives at our session feeling very discouraged, presenting in the role of a *Perplexed Despairing Failure.* We talk about the pattern of crushed hopes that shows up in her life. She tells me she feels it is such a paradox. There is little doubt in her mind that in her life she is an *Impossibly Bad Expeditor of Her Own Development.* At the same time there is ample evidence she has just as strong a history of being a *Generous Facilitator of Others Development.*

Kyle: *I help them move into their greater potential, but I can't do this for myself.*

She shares with me some significant relationships that she has powerfully affected. One of these was a friend Paul who was struggling with being gay. She was able to assist him with being with 'what is'. *"Paul, I'm black, I wear it on the outside for all to see. You're gay and you wear it on the inside. You're Gay, I'm Black, That's how it is!"* He shares with her later that her intervention led him to become very proactive in doing the work he needed to do to accept himself for who he was.

Kyle: sounding frustrated and hopeless *I feel like I'm living in a parallel universe to the one I should be in.*

I get a picture of her as a *Grief Stricken Exile*. She lives in two separate worlds or universes, “The One I Should Be In” and “The One I Am In”. In the second universe she is removed from her own being, doesn’t feel authentic and has an absence of progressive roles. She is not living her life, she is watching it. I realise how painful this must be. Kyle experiences her self as a *Yearning Outsider* and I am committed to her becoming reconnected to herself.

I lay a multicolored patchwork quilt on the floor and suggest she use objects and toys in the room to create the roles that constitute the universe she “Should Be In’. As she does so I invite her to make a statement from each role. Kyle is very warmed up as she thoughtfully chooses objects, lays out the roles and makes a statement.

Kyle: *I am Connected Kyle... I am connected to my community in a generous authentic way.*

I am Energetic Kyle... I express lots of energy. This calms me down.

I am Peaceful Kyle... I am Kyle’s peaceful center.

I am Relaxed Kyle...All is well if I take a minute.

I am Magic Kyle... I can create anything.

I am Fun and Time Kyle...I have enough time here to have fun. This is a very creative space for me.

One by one I direct her to reverse roles with each object. She calmly and reflectively moves through the roles of *Peaceful Kyle*, *Magic Kyle*, *Relaxed Kyle, Connected Kyle* and *Energetic Kyle,* expressing something of how these roles are expressed in her life. I am conscious that we are creating her parallel universe, the one she ‘Should Be In’ that is not expressed in her present day-to-day life. She is fully engaged, demonstrative, and alight in her being. Finally we come to *Fun and Time Kyle.*

Producer: *Reverse roles with Fun and Time Kyle.*

Fun and Time Kyle: *Fun needs time. I always feel very present when I have fun. I learn the most and have lots of energy.*

I direct Kyle to reverse roles with herself. She sits quietly, her face crumples and she starts to cry.

Producer: *Stay with yourself here. Allow yourself to feel what you are feeling.*
A long pause… Kyle continues to cry
Producer : *Reverse roles with Fun and Time Kyle*
Fun and Time Kyle: with energy *I create magic here.*
Producer: *Reverse roles.*
Kyle: crying ... despairing *I feel really sad here.*

I see that Kyle cannot sustain the integrity of the parallel universe she 'Should Be In' in the face of her day-to-day life 'The One She Is In'. Her feeling wells up as her warm up deepens and she enters the depth of her pain. I am deeply affected and again determine not to move away.

Kyle continues to cry and tells me she once worked for an organisation that promotes personal growth work. She loved the work and was very good at it. She became so busy however, that she didn't attend to the paperwork and fudged the figures. This was discovered and she was disciplined and in her words "kicked out"! She became a *Shamed Rejected Criminal* and "shut down her heart" closing down many of her feelings. She says she has never told anyone this.

I realise this is the focal conflict for Kyle. She desperately wants to be able to appreciate and support herself in her life as she does for others but she is fearful of being rejected as unworthy and undeserving. Her restrictive solution has been to close her heart down and become a *Protective Guard of Her Inner Life.* Now however she is acting as a *Determined Revealer of Her Pain* and I begin to appreciate this protagonist's determination to be free.

I value this as a significant moment. I decide to create a scene where she experiences herself in a healthy openhearted role in direct contrast to shutting her feelings down.

The two universes are about to come together.

Producer: *Come over here and take up the role of Paul ... Remember Paul? Sit here and feel into Paul ... Kyle helped you begin the work of acceptance of your sexuality. That was really important to you ... Express yourself to Kyle, Paul.*

Paul: *You saved my life.*

Producer: *Reverse roles with yourself.*

Kyle: feeling deeply *I can't let it in.* long pause

Kyle's feeling function has been walled off. It's as if she is a *Blocked Despairing Refuser of Appreciation*. She cannot warm up to taking in Paul's words. I take up the role of Paul.

Paul: *I wouldn't be here if it wasn't for you... you made a real difference in my life.*

Kyle is sitting quietly. I take myself out of Paul's role and return to my seat. I lean towards Kyle.

Producer: *Let yourself respond.*

Kyle weeps quietly. She is barely breathing. I sense she is still protecting her self.

Kyle: After a little while Kyle stops crying. She is very still. *It hurts to take this in ...*

Producer: A*llow yourself to breathe it in.* pause *Reverse roles with Paul. Warm yourself up to being Paul fully.*

Paul: *I so appreciate what you did for me.*

Producer: *Reverse roles with yourself.*

Kyle is hardly breathing ... It's as if she has been at sea a long time and she can see the land but she's afraid her eyes deceive her. She is warming up to being a *Barely Breathing Holder of a Fragile Hope* as well as an *Embryonic Self-Appreciator*. I feel this is a critical moment. We need to stay here. I again take up the role of Paul.

Paul: *I really appreciate what you did for me.*

Kyle: a long pause, then a big breath *Yes… Yes… I did do that.* Sits calmly, nodding her head … there is a very long pause and then Kyle speaks quietly and firmly. *Yes... Yes I did do that.*

Producer: *Yes, you did. Stay with yourself as long as you need.*

I conclude the drama and we sit together for some reflection on the movement in her role system. In this enactment Kyle's two universes have come together. She is more integrated, experiencing herself as an *Embryonic Self Appreciator,* a *Calm Self Valuer* and an *Owner of her Own Strengths*. As the producer I fully appreciate these roles constitute enabling solutions to the focal conflict she arrived with. Moreover these roles are part of Kyle's expanding progressive role cluster related to being a *Truster of Her Inner Being.* Next steps would involve doing more work concretising the progressive roles that have emerged in our enactment today.

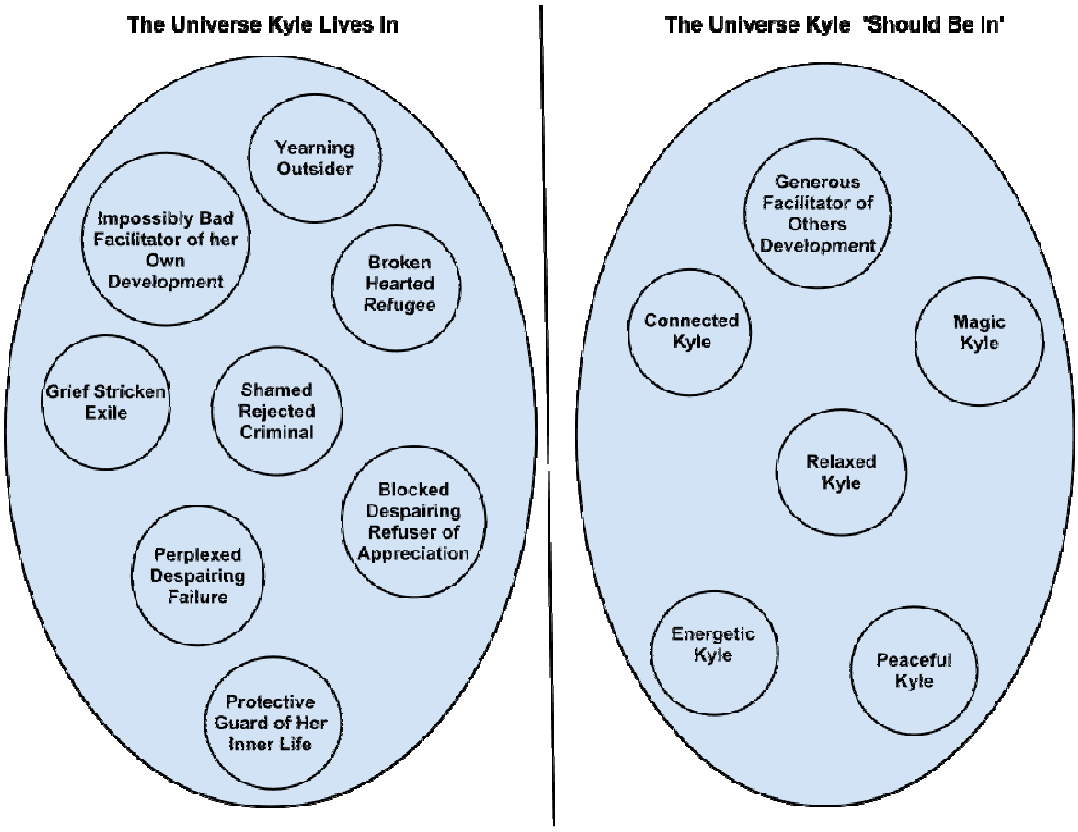
Discussion

The protagonist's warm up begins with her self-description as a failure. Kyle is both despairing and perplexed by this as she has shown herself to be extremely capable at helping others. She is in a fragmenting role, disconnected from her own being. Kyle's coping and fragmenting roles all move her away from herself and others. For her, social atom repair is about her reclaiming the progressive roles she has disowned. With a compassionate renewal of her relationship with her inner being she then can connect in a positive self-trusting way to her outer world.

As she speaks I double her sufficiently to notice where she is in her being, caught between two universes. I build an image of her two universes and begin there, see Diagram 1. My belief in her creative genius gives me the confidence to begin by setting out the universe she feels she 'Should Be In'.

Diagram 1

KYLE'S TWO UNIVERSES AT THE BEGINNING OF THE SESSION



The protagonist is enlivened as she sets out Kyle's 'healthy' roles. However as she reverses roles, and enters into each role physically, she warms up more to her inner world and her sadness. This universe she 'Should Be In' is not her day-to-day experience of herself. See Table 1 for Kyle's roles in the session.

Table 1

Kyle's Roles During the Session

Progressive		Coping			Fragmenting	
Well Developed	**Developing**	**Towards**	**Away**	**Against**	**Diminishing**	**Stuck**
• Generous Facilitator of others Development • Connected Kyle • Energetic Kyle • Peaceful Kyle • Relaxed Kyle • Magic Kyle	• Owner of Her Own Strengths • Calm Self Valuer • Barely Breathing Holder of a Fragile Hope • Embryonic Self Appreciator • Determined Revealer of Pain • Fun and Time Kyle • Truster of Her Inner Being		• Yearning Outsider • Grief Stricken Exile • Broken Hearted Refugee • Impossibly Bad Facilitator of Her Own Development • Protective Guard of Her Inner Life		• Perplexed Despairing Failure • Shamed Rejected Criminal • Grief Stricken Exile • Yearning Outsider • Blocked Despairing Refuser of Appreciation	

The story of being 'kicked out' is an example of negative mirroring that she takes to heart and confirms her belief in her lack of self worth. Her strong desire to move forward progressively in her life is hopelessly undermined by a belief that she is undeserving of the good things life has to offer. The protagonist has lost touch with any sense of knowing her own self worth.

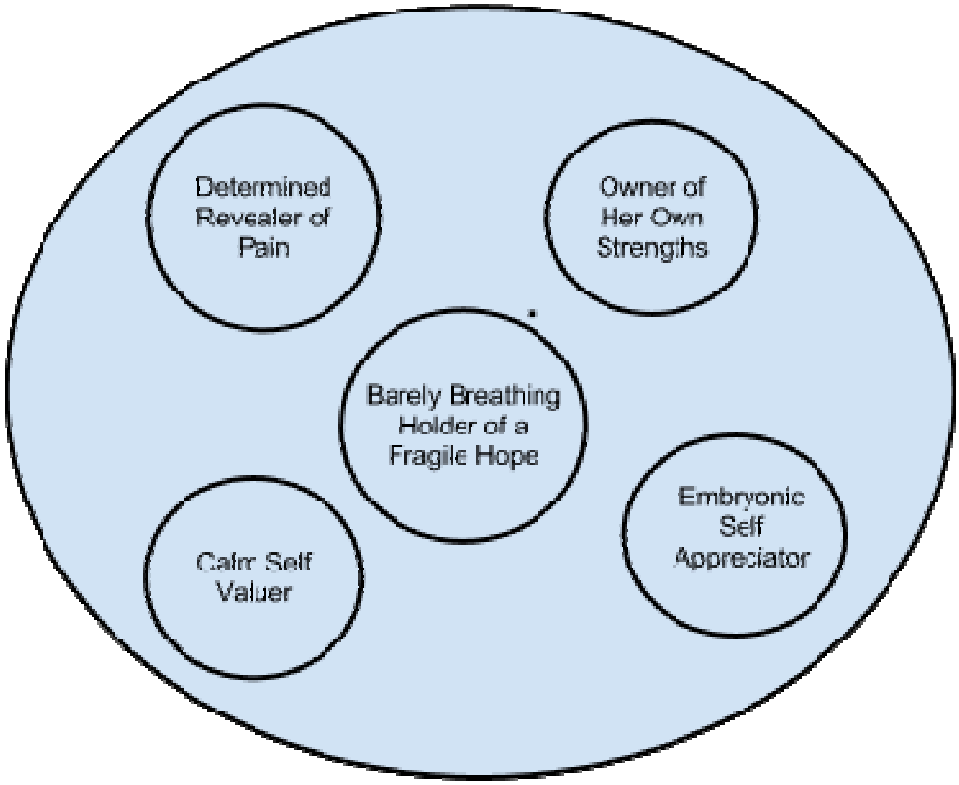
Kyle's restrictive solution is evident as once again she is enacting the universe that 'She Is In', unable to move towards what she wants or away from what she doesn't want. This is a critical moment and I direct a second scene where there is positive mirroring so that the two universes are present in one scene. To counteract her negative mirroring I bring in Paul who is someone who values her. As the producer I know that positive mirroring is required. Yet the protagonist can't take it in. Her sense of self worth is still low. She is still in the earlier stage of the double. Hence I decide to double her, noticing and valuing her experience. After she accepts being doubled I test if she will now accept positive mirroring from Paul.

The next critical moment is when Kyle allows herself to take in Paul's appreciation of her. I want to deepen this experience because her ability to accept love is embryonic. I know we must stay with the moment to strengthen this new role. I keep doubling her as she slowly accepts more of the worth of her inner experience. Self worth and inner

trust go hand in hand. For Kyle the development of inner trust involves social atom repair and the strengthening of her *Embryonic Self Appreciator* and her *Calm Self Valuer,* both roles being part of an inner trust role cluster. These new progressive roles are an enabling solution to the pain filled and puzzling quandary Kyle arrived with. As the protagonist reclaims and integrates these roles her inner world expands and she has a more unified experience of herself, see Diagram 2.

Diagram 2

Kyle's Emerging Role Cluster of Truster of Her Inner Being



Kyle is the *Owner of her Own Strengths* and has an experience of being appreciated for who she is in herself. This has a big effect on her. She is reclaiming her spontaneity at the same time as developing the roles involved with inner trust. In her outer world where currently there is a lot of challenge she will be able to take more care of herself and companion herself in a friendlier manner.

Illustration Two: Mary

Mary has been coming to me for psychotherapy for a few months. She arrives for this session with a worry relating to her mother Cath. She's anxious and begins immediately. In a shaky voice and speaking quickly she announces she has agreed to have lunch with her mother but she really doesn't want to. She feels resentful and trapped as if she is a *Powerless Child.* She knows if she phoned to say she wasn't able to come her mother would want to make another arrangement and, despite her own preferences, she would go along with that. She always does. She has no power to stand against her parents' wishes. I see Mary as a *Resentful Complier* who desperately wants to say no to her mother but can't. I realise this is a focal conflict between her desire to live her own life and her fear of going against her mother. Her solution is to feel resentful and powerless and to comply with her mother's demands. She has come to me to find a more enabling response.

Mary is very warmed up and I invite her to create a scene where she is phoning her mother to tell her she doesn't want to go to lunch on Friday. I direct her to speak out loud in a soliloquy as she places objects on the stage to concretise her home and the home of her parents. Mary finishes by setting stools for herself and her mother.

I ask her to place on the stage something to be an inner aspect of herself that represents her *Reliable Internal Guide*. Mary has embraced similar roles in previous work and I remind her that this progressive role has her best interests at heart. As a producer I have learnt from previous sessions that Mary often loses her warm up so I concretise a role which will, if necessary remind her of her strengths. This role is one in a cluster of roles related to Mary developing inner trust.

Producer: *Here is your mother Cath. You want to say no to her and this is difficult. Express yourself to your mother now.*

Mary: voice and posture are submissive and evasive…speaks very quietly looking away from her mother. *I can't make lunch on Friday. I've got some other things on. I'm sorry.*

Mary has warmed up to the role of an *Evasive Squirmer*. I take up her last role,

mirroring her interaction with her mother.

Mary: laughs and looks horrified at the same time *Am I really like that?*

I have used mirroring so Mary can gain some distance and perspective on this role and warm up to 'thinking' about herself as well as 'feeling'. She is taken aback and responds as if she is a *Horrified Reality Checker.* However I sense she could become overly self-involved so I immediately direct her back to the enactment to take up the role of her mother who is acting as a *Determined and Demanding Connector.*

Cath: with disappointment *Well, we made an arrangement last week. You didn't say anything then. I really want us to have lunch together*.

Producer: *Reverse roles with your mother.*

Mary: softly *I'm sorry; I've got these other things on.*

Producer: *Reverse roles.*

Cath: with great determination *Well ok, but lets make another time. I really want us to catch up.*

Producer: *Reverse roles.*

Mary sits in her chair and becomes very still. She tears up. I get a picture of Mary feeling very small and helpless in the face of something being asked of her that goes against her own wishes and desires. The protagonist is re-enacting her earlier solution to the focal conflict. I recognise this as an instance where she loses all her power. I do not want to rush past this moment. I arrive as a strong companion prepared to name what is going on.

Producer: *Yes, this is it isn't it. This is the sticking point.*

Mary: continues to cry. Her grief deepens.

Producer: *Because you will make another time won't you, even though you don't want to? Just for now, it's ok to stay with yourself for a bit and feel how it really is for you in this place.*

Mary: long pause *I have a sense of a light going on. This is what happened when I was thirteen. My brother dies and the house went*

dead. I didn't want to hurt them anymore. I couldn't hurt them.

Mary: crying deeply, her hands on her heart *My heart is hurting.*

Since her brother's death Mary's dominant response to her parents' demands has been to give in, acting as a *Self-Sacrificing Protector of her Parents' Grief.* Now I sense a new role emerging. I have a picture of her waking up from a long painful sleep as an *Awakener to New Perceptions*. While really sad she is now embracing the progressive role of a being a *Relieved Releaser of an Ocean of Tears.*

Producer: *Stay with your self ... this is where it began. With your brother's death…*

Mary: Mary continues to cry *My heart is hurting … it hurts so much*

Producer: *Keep feeling your heart as fully as you can.*

I choose not to concretise her heart at this moment. She is staying with herself, unified even though she is suffering.

Mary: *This is where I got stuck in my teenage years. This is why I never felt like I grew up. My dad became very generous with money and material stuff. Later he used it as a way of controlling the family, because he couldn't control my brother's death. The house was silent and suffocating. I counted the days till I could leave home.*

Mary's reflections on her experience as a teenager are moving and powerful. She fully enacts the role of a *Self Aware Appreciator* as she recounts how her growth was stymied by the trauma of her brothers drowning. It was as if her teenage years were spent in an airless dungeon where she became a *Gagged Isolated Prisoner* and an *Oppressed Yearner for Freedom.*

Producer: *Tune into your self. What is in you right now?*

Mary: *I have to take care of myself. It feels very painful.*

She is expressing her own truth and now enacts the role of an *Aware Caretaker of Own Hurting Heart.* Mary is now accessing her inner wisdom.

Producer: *Come over here and take up the role of your Reliable Internal Guide and let's look at Mary. Warm up to everything you know about her … Sit here, you know what's going on for her, let it affect you and now express yourself to her.*

Reliable Internal Guide: *It's good you've come to see this.*

Producer: *Reverse roles with yourself.*

Mary: speaking emphatically and energetically. *I can't see how to get out of this without hurting them. I still don't want to hurt them.*

Mary is energized as she warms up to the role of a *Puzzled Solution Finder*. However her new awareness hasn't changed her belief that she needs to look after her parents. Now however it is a more conscious and caring act rather than compliant and she is freely choosing to be a *Compassionate Protector of her Parents' Grief.*

Producer: *Reverse roles.*

Reliable Inner Guide: *Yes, this is very painful and you have a lot of courage!*

Producer: *Reverse roles.*

Mary: *I had to let them be right all the time; they'd been through so much. I just feel so much empathy for them right now. Losing a child, it's too much to bear. My heart is hurting for my Mum and Dad. It hurts so much. I had to leave home and I thought it was about my Dad's temper, but it was about oppression.*

Producer: *Reverse roles.*

Reliable Inner Guide: *You've always known there was something, and it's hard ... It feels a bit better now.*

Mary: thoughtful and calm ... a note of surprise in her voice. *I look at my mother differently. I never thought I would. I only ever wanted to shut down and run away ... I have shut down and run away. Now I can imagine taking her out to dinner and talking to her. I never would have thought it possible.*

A sense of calm and peace enters the room. Mary is now relating to her parents in a very different and healthier way. I close the scene and we sit down to reflect and work

out next steps.

Discussion

Mary presents in the coping roles of a *Resentful Complier* and a *Self Sacrificing Protector of her Parents' Grief* and displays the fragmenting roles of a *Powerless Child,* a *Suffocated Truth Teller,* a *Gagged Isolated Prisoner* and an *Oppressed Yearner for Freedom.* Her coping strategies have become unbearable. She has no trust that she can look after herself in an adequate way, in the face of her mother's demands. Mary's coping and fragmenting roles at the commencement of the drama are stuck and move her away from herself while complying with her parents. For example the role of *Resentful Complier* suggests she moves towards her mother but as it requires that she suppress her own needs, I consider this a move away from herself. See Table 2 for the roles Mary enacts during the session.

Table 2

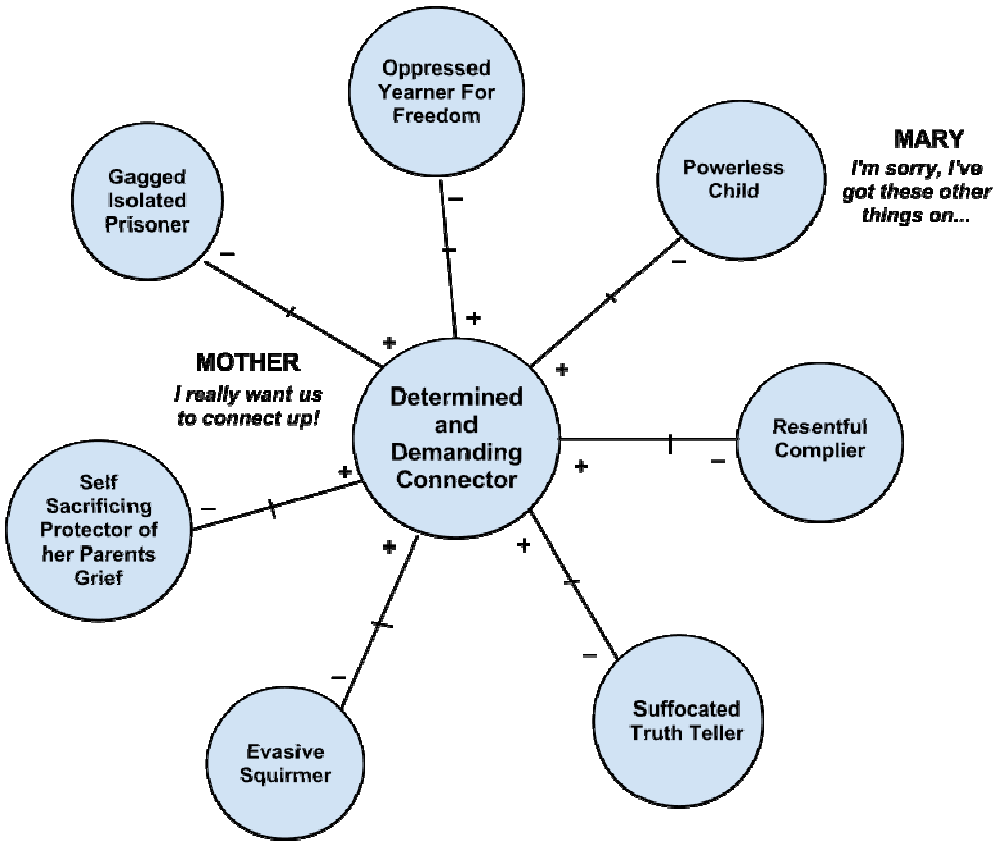
Mary's Roles During the Session

Progressive		**Coping**			**Fragmenting**	
Well Developed	**Developing**	**Towards**	**Away**	**Against**	**Diminishing**	**Stuck**
	• Reliable Internal Guide • Awakener to New Perceptions • Aware Caretaker of own Hurting Heart • Compassionate Protector of Parents Grief • Self Aware Appreciator • Relieved Releaser of an Ocean of Tears • Surprised Reassesser • Peaceful Acceptor of a New Reality • Courageous Compassionate Relater to Self • Truster of Her Inner Being	• Horrified reality checker • Puzzled Solution Finder • Self Sacrificing Protector of her Parents Grief	• Evasive Squirmer • Resentful Complier		• Powerless Child • Suffocated Truth Teller • Gagged Isolated Prisoner • Oppressed Yearner for Freedom	

The first critical moment in Mary's drama is when she displays her powerlessness and her absence of progressive roles in relation to her mother, see Diagram 3.

Diagram 3

Mary's Coping and Fragmenting Roles In the Face of Her Mother's Demands



I choose to mirror this moment because it captures Mary's focal conflict in response to her mother. Mary wants to live her own life but fears standing up to her mother. It is important for her to see what she actually does. As I stand beside her, and double her she no longer moves away from herself. She allows herself to feel. Mary realises the depth of grief in herself, and how her fear of upsetting her mother has been blocking her ability to stand up for herself. I encourage Mary to stay with her grief rather than do what she has always done in the past, which is to dismiss herself and push the sadness away. I sense she has had little doubling in her life and I determine to be a strong doubling companion. This assists Mary to be in real contact with the profound sadness she has that whatever she wanted wasn't important and subsequently that who she was didn't matter. As I double Mary she is developing abilities to be with herself in a new accepting way.

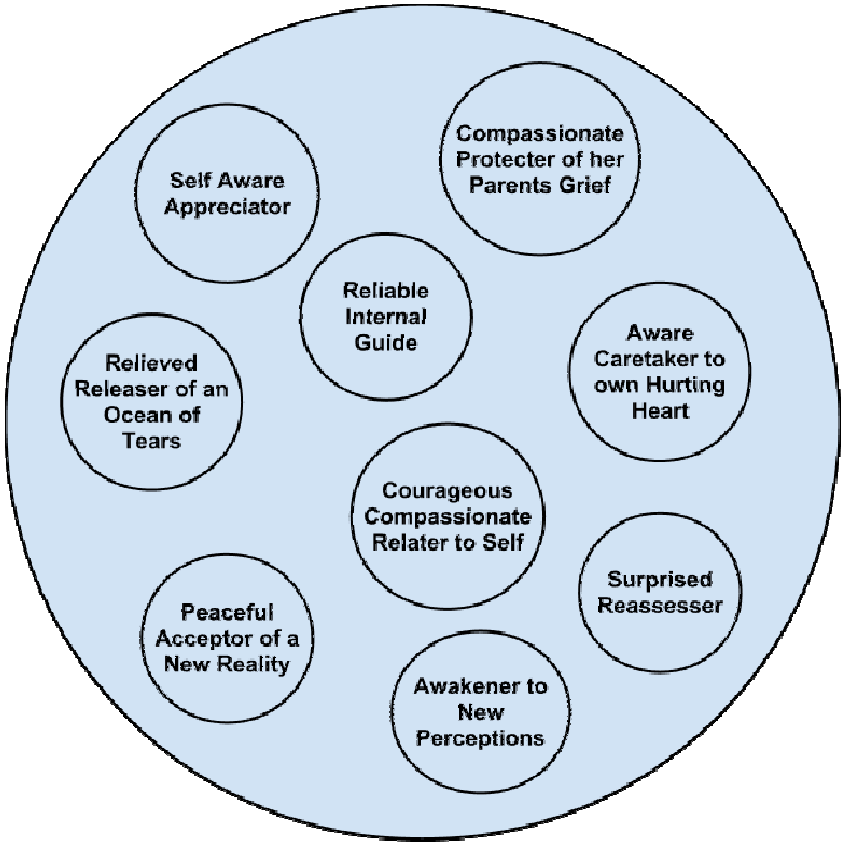
I keep Mary at this point and as she lets her feeling flow she experiences a catharsis of abreaction. I again mirror her response to her mother and allow her time to really warm up to what is displayed. I do not move away and she is not isolated. I particularly value her taking her time to warm up afresh. Her spontaneity begins to flow and a catharsis of integration emerges.

This opens her to a fresh appreciation of her parent's pain and the effect the death of her brother had on the whole family. It appears that all spontaneity in the family became blocked as the expression of feeling was shut down. This new awareness for Mary, while freeing up her fixed old roles and opening her to more self-understanding and compassionate empathy with her parents, is at the same time excruciatingly painful for her. It is an example where the full expression of her grief and catharsis allows something new to emerge, a realization and new roles towards her parents.

Before closing the session I want to strengthen her embryonic progressive role of *Courageous Compassionate Relater to Self*. This is a powerful integrating role which supports her movement towards her self. I direct her to reverse roles with her *Reliable Inner Guide*, who affirms her courage and a new role as a *Peaceful Accepter of a New Reality* emerges. These new roles relate powerfully to the role cluster Mary needs to be able to draw on in dealing with the dysfunctional relationship she has had with her parents She finishes the session with an expanded cluster of roles that demonstrate that her trust of her own inner being is on much firmer ground, see Diagram 4 below.

Diagram 4

Mary's Emerging Role Cluster of 'Truster of Her Inner Being'



There is movement and flow in her. Her spontaneity has returned. Instead of blaming herself for not being able to do something about the effect of her brother's death, she is drawing on her expanded sense of self to be able to relate more authentically to her mother. The role test will take place after the session. During the session she has begun to recover her connection with her self and in so doing is reclaiming a trust in her inner being.

In the next chapter I draw implications from my work that are relevant to practitioners working in this field.

Implications for Practitioners

Working to build the role cluster of *Truster in One's Inner Being* has particular implications for practitioners. The ones I find most useful in my work include:

i) An Active Belief In The Creative Genius

A belief in the creative genius is fundamental to working psychodramatically. It is a central part of Moreno's philosophy; we are all imbued with creativity as part of our life force. "*Focus on the life force in you and the other person. Regard that life force as a precious thing. See the life force as an awesome thing since it contains within itself a creative power that is mightier than that of the atom"* (Clayton GM 1991:6).

Moreno believed that we could trust the creative genius of the client. This belief guides the mindset of the producer in seeing the potential within the client, even though they present as fragmented or disturbed. With clients who seriously doubt their capacity to have control over their own lives, it is important to have an unshakable belief that they have a source of inner knowing. Consequently it is extremely helpful to concretise this inner knowing as a wise being, or higher self so that the client is constantly reminded of this. This creates a healthy role in a disturbed or confused role system and allows a person to anchor their strengths and provides solid ground from which to reestablish a sense of their own inherent value as a human being.

ii) A Commitment to Felt Experience

Clients who lack self worth typically have self-talk that undermines their capacity to value themselves. Their language often indicates they have a strong orientation to thought and that their feeling is shut down. In order to develop new roles it is necessary that clients begin to build the connection between what they say they feel and what they are experiencing in their physical body. As Zerka Moreno emphasises "[JL] *did not believe mere speech is the royal route into that psyche, but sensed that there is a more primordial level which underlies speech, namely the level of the act and interact*" (Moreno ZT 2000:xv).

This occurs by the producer paying close attention to the client's warm up and instructing them to use their body. The body is frequently more reliable as an accurate barometer of what is true for the client moment by moment. The therapist might say, *'what are you noticing right now?'* or *'where is this feeling located in your body?'* and then invite the client to 'be with', or 'stay with' a feeling.

At these times doubling the client is of great assistance. In the deepening of their own experience the client connects up with themselves in a new powerful way. The ability to double well is a significant key to assisting a person to warm up to valuing their own experience and feeling seen fully in the world.

iii) Holding A Clear Purpose

At the start of each session I hold a clear purpose to work with the client's creative genius, and with their felt experience. My goal is that the clients work towards a more unified relationship with themselves. This involves the client's thinking, feeling and acting becoming more aligned and congruent. In turn the client's therapeutic goal is a guide to organise the work and keep it on track and reminds me where to return in order to close the session. This is highly valued by the client as it brings a sense of integrity to session as a whole.

iv) Applying the Focal Conflict Model

In directing an enactment, the application of the focal conflict model assists the therapist in several useful ways. It is helpful in clarifying the fundamental dynamic underlying what the client presents and offers a systemic way of beginning the enactment. Setting out both sides of the focal conflict and the current solution assists the client to gain awareness of what he actually does to address the conflicts in his life. Any restrictive solutions can be experienced for what they are.

Therefore paying attention to what a client hopes for, their motivating force and what holds them back, their reactive fear, opens the way for the therapist to focus on the development of progressive roles that can support an enabling solution to the presenting situation.

v) Investigating ‘What Is’ At The Critical Moment

An important part of this work on inner trust is to hold clients at the instances where they either try to move away from themselves, or they are full of deep feeling. It is the role of the producer to identify and value these moments, to slow the enactment down and stay long enough for the client to become fully present to themselves in the here and now. If, for instance, it is a moment of the client deepening her capacity to receive love, it is crucial to her integration of the new role that she relaxes into the full embodiment of that experience. By taking some time to be with these critical moments the client has an opportunity to fully experience of ‘what is’.

vi) From Full Expression Something New Emerges

During an enactment the full expression of role is extremely helpful. This is because when a role is fully expressed the client is freed up and there is room for the next awareness or role to emerge. If a role is only partially expressed, because spontaneity is low or the relationship with the therapist is not yet secure, then there is less likelihood that something new emerges. When a client has fully expressed their grief, for example, they are able to become aware of what has been covered up by their sadness.

These points have assisted me to become more effective in my work with clients with self-doubt and who lack of inner trust.

Conclusion

A person with inner trust lives their life in a congruent manner, able to bravely step forward in the face of whatever life ‘throws’ at them. To live from a place of inner trust requires a person to take ownership of all of that they are, including disowned and rejected aspects of the self.

I have outlined where my work on inner trust using psychodrama fits within the overall therapeutic field. This approach is powerful because the Morenian method is fully committed to the reclamation of spontaneity and the development of progressive roles where thought, feeling and action are congruent and integrated. Two examples of therapeutic work with clients illustrate how psychodrama supports the emergence of inner trust. Finally a number of implications for practitioners are drawn in order to highlight significant aspects of what makes psychodrama effective with these clients.

In conclusion, psychodrama, with its valuing of the creative genius, its use of concretisation and of surplus reality and its emphasis on a healthy role system shows itself to be a wonderful, respectful and incisive method for supporting a person to deeply accept themselves. This is the place of inner trust from which clients who doubt themselves can begin to take charge of their own lives.

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