

Artikel: Controlelijst voor Psychodrama-spelleiders

Hier onder vindt u een checklist uit een boek van Peter Felix Kellermann

Psychodrama Director Processing Checklist

For each item, circle one of the following:

(Y) = Yes (correct performance)

(N) = No (incorrect performance), or

(?) = Don't know (inadequate information or questionable performance)

A. WARM-UP

1. Was the director able to stimulate individual group members sufficiently and warm them up to action? **Y N ?**
2. Was the director able to build sufficient cohesion and a constructive working climate in the group? **Y N ?**
3. Was the type of warm-up exercises appropriately chosen? **Y N ?**
4. Were the instructions to warm-up exercise/s sufficiently clear? **Y N ?**
5. Was there adequate follow up to warm-up exercise/s? **Y N ?**
6. Was the director able to help the group develop a specific theme upon which to focus? **Y N ?**
7. Did the director consider group dynamic aspects and sociometry sufficiently at the beginning of the session? **Y N ?**
8. Was the director sufficiently warmed up to directing? **Y N ?**

B. SELECTING THE PROTAGONIST

9. Was the protagonist selected in a suitable manner? **Y N ?**
10. Were other potential protagonists considered and taken care of? **Y N ?**

C. TREATMENT CONTRACT

- (action-preparation)
11. Were overall time-boundaries of the session taken into consideration sufficiently before the session? **Y N ?**
 12. Was the stage, or action-space, prepared sufficiently? **Y N ?**
 13. Was a therapeutic alliance (tele) established? **Y N ?**
 14. Was a treatment contract sufficiently negotiated? **Y N ?**

15. warm-up process? **Y N ?**

D. INTERVIEWING (focusing)

16. Was the protagonist interviewed adequately with respect to time-not too long or too short? **Y N ?**
17. Was a basic theme or focal issue identified correctly? **Y N ?**
18. Was the protagonist given sufficient freedom to select the focus of exploration? **Y N ?**
19. Were other concerns adequately identified? **Y N ?**
20. Were non-verbal messages of the protagonist identified? **Y N ?**
21. Were anamnestic, symptomatic, and/or other essential clinical information sufficiently gathered? **Y N ?**

Action Phase:

E. SCENE-SETTING

22. Was the first scene chosen properly in terms of protagonist warm-up and relevance to the focal issue? **Y N ?**
23. Were subsequent scenes chosen properly? **Y N ?**
24. Were the scenes sufficiently 'anchored' in time (when)? **Y N ?**
25. Were the scenes sufficiently 'anchored' in place (where)? **Y N ?**
26. Were symbolic scenes, representing the imaginary world of symbols and dreams, properly staged? **Y N ?**
27. Was the director able to capture the overall atmosphere of location properly, so as to arouse the group's imagination? **Y N ?**
28. Were light and sound used properly to enhance atmosphere? **Y N ?**
29. Were relevant (and /or

- significant) objects used correctly? Y N ?
30. Were transitions between scenes correctly handled? Y N ?
31. Could the group hear and see the action sufficiently? Y N ?
32. Was the stage properly 'set' for action (taking into consideration the positioning of walls and furniture, for example)? Y N ?
33. Was the stage adequately 'cleared' between scenes? Y N ?
34. Were relevant clues adequately picked up? Y N ?

F. PUTTING AUXILIARIES INTO ROLE

36. Were the auxiliaries chosen properly? Y N ?
37. Were the auxiliaries put into role properly, receiving sufficient instructions on their role performance? Y N ?
38. Were the auxiliaries optimally mobilized to function as extensions of the director and protagonist? Y N ?
39. Were dysfunctional auxiliaries tactfully dismissed? Y N ?
40. Were auxiliaries sufficiently protected against physical harm? Y N ?

G. ENACTMENT

Beginning.

41. Was the director able to perceive important clues, identify the central issues, and translate them into action? Y N ?
42. Was the protagonist instructed to act in the here-and-now? Y N ?
43. Was the protagonist instructed to 'show' the group what happened rather than talk about it? Y N ?
44. Were resistances properly identified, concretized and worked through before and during the action? Y N ?
45. Was reality enacted before surplus reality (affirmation before correction)? Y N ?
46. Were the various time dimensions; past, present, and future, properly differentiated? Y N ?
47. Were the various reality dimensions; subjective, objective and surplus reality,

- properly differentiated? Y N ?
48. Was the protagonist helped to make a transition from the world of experience to the world of representation? Y N ?

Middle:

49. Did the sequence of events and scenes move logically? Y N ?
50. Was the technique of role reversal used correctly? Y N ?
51. Was the technique of doubling used correctly? Y N ?
52. Was the technique of mirroring used correctly? Y N ?
53. Was the technique of soliloquy used correctly? Y N ?
54. Were other techniques and adjunctive methods, such as dream work, axiodrama, bibliodrama, playback theatre, living newspaper, magic shop, hypnodrama and role training used correctly? Y N ?
55. Did the session move from the periphery to the center? Y N ?
56. Was the physical contact between director and protagonist adequate? Y N ?
57. Was the tempo of the director the same as, or in tune with, that of the protagonist? Y N ?
58. Were abstractions concretized correctly? Y N ?
59. Were expressions maximized correctly in accordance with the need of the protagonist? Y N ?
60. Was catharsis allowed to emerge spontaneously in its own time? Y N ?
61. Was catharsis allowed to be fully expressed? Y N ?
62. Was the protagonist encouraged to complete his or her actions and given the opportunity to 'un-do' and to 'do again'? Y N ?
63. were insights correctly induced? Y N ?
64. Were new behaviours suggested and trained correctly? Y N ?
65. Was the involvement of the group taken into consideration, the central issues, and translate them into action? Y N ?
66. Was the protagonist sufficiently protected against

physical happened rather than
talk about it? **Y N ?**

End:

67. Was the psychodrama allowed to evolve 'by itself' without a pre-fixed strategy or a 'script'? **Y N ?**
68. Did action end in reality? **Y N ?**
69. Did action end in here-and-now? **Y N ?**
70. Was the protagonist in his/her own role at the end of action? **Y N ?**
71. Were adequate suggestions from the group encouraged? **Y N ?**

H. CLOSURE

72. Was sufficient closure provided at the end of the session? **Y N ?**
73. Did the director assist the protagonist in integrating material from the session? **Y N ?**
74. Were hints for further exploration proposed? **Y N ?**
75. Did the director encourage constructive feedback and/or alternative solutions from the group? **Y N ?**
76. Was the protagonist sufficiently helped to re-enter the group after the session? **Y N ?**

I. SHARING

77. Was the protagonist's need for 'recovery time' satisfied? **Y N ?**
78. Was the audience allowed its catharsis of integration in the sharing portion of the drama? **Y N ?**
79. Was de-roling of the auxiliaries encouraged? **Y N ?**
80. Was role-feedback encouraged? **Y N ?**
81. Was the group allowed to respond honestly? **Y N ?**
82. Was the director able to protect the protagonist from well-meaning advice and interpretations? **Y N ?**
83. Did the director share with the group? **Y N ?**

J. PROCESSING

84. Was the director willing to ask for help when stuck or in need of assistance? **Y N ?**
85. Was there a dear rationale,

- a theoretical assumption, or a working hypothesis behind the direction? **Y N ?**
86. Was the director able to provide a sound evaluation of his or her own work? **Y N ?**

K. GENERAL

87. Were instructions and interventions verbalized dearl?- Stratton. **Y N ?**
88. Were transference issues properly handled? **Y N ?**
89. Were countertransference issues properly handled? **Y N ?**
90. Did the director practice according to the code of ethics; (responsibility, moral standards, confidentiality, client, welfare, public statements, client relationships, etc.)? **Y N ?**
91. Did the director seem to 'understand' the protagonist (empathic ability)? **Y N ?**
92. Was the director able to hear correctly what was said? **Y N ?**
93. Was the director able to identify emotionally with the protagonist? **Y N ?**
94. Was the director able to comprehend the underlying messages which were communicated by the protagonist? **Y N ?**
95. Was the director able to report back to the protagonist, at the right moment, what was understood? (timing) **Y N ?**
96. Was the director able to verify his or her understanding-and correct it if mistaken? **Y N ?**
97. Did the director find the proper balance between support and confrontation? **Y N ?**
98. Did the director function well in the role of group leader? (establish group norms. build cohesion, encourage active participation by all members, and facilitate interaction)? **Y N ?**
99. Did the director find the proper balance between leading and following (working together)? **Y N ?**
100. Did the director function well in the role of therapist (influencing; healing, changing)?
101. Did the director seem to trust the potential power of the psychodramatic method? **Y N ?**

