

THE PSYCHODRAMA THEATRE OF MORENO

The psychodrama theatre of Moreno is based on three concentric circles.

The first and lower level circle is termed the INTERVIEW LEVEL. (The protagonist is interviewed here, by the director prior to the drama).

The second and higher circle is termed the "SOLILIQUY LEVEL" - here the protagonist moves around speaking out loud his innermost thoughts and feelings.

The third and highest circle is termed the ACTION LEVEL - here most of the action of the drama takes place.

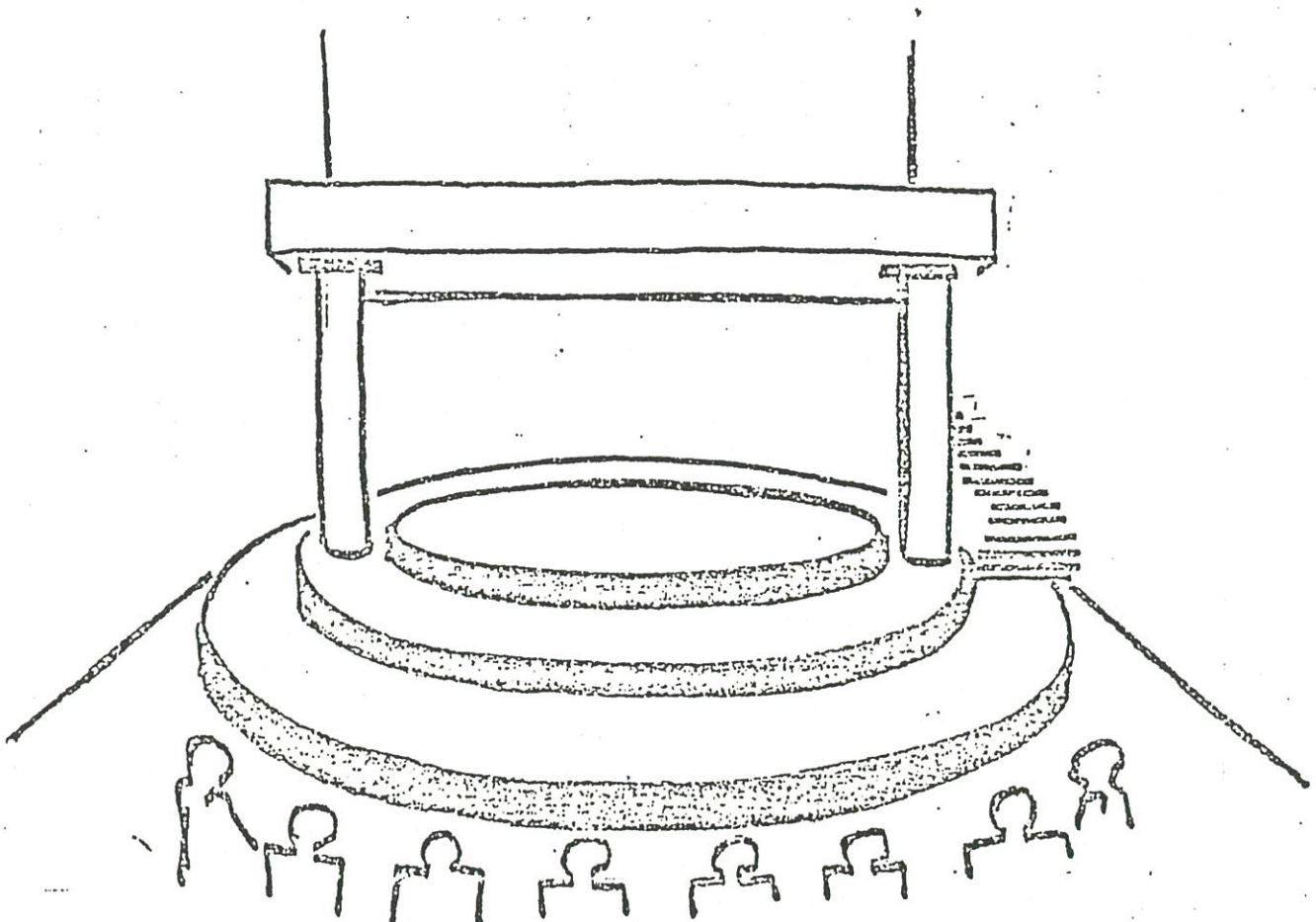
The round stage is backed by two pillars supporting a balcony above.

The stairs leading from the side of the stage to the balcony may represent any level which exists between the ACTION LEVEL AND the SPIRITUAL "GOD-LIKE-CREATOR" LEVEL of the BALCONY.

The highest between each level is significant - in Moreno's own theatre the step from audience to "INTERVIEW LEVEL" is.

It becomes the "1st big step". The protagonist talks for himself.

The audience sits around the front of the stage in a semi-circle, seated in chairs.



Lighting and Colour are important.

Red, blue, white, green and yellow may be used in varying degrees of intensity to correspond and maximize the feeling state of the protagonist.

Without the TRADITIONAL THEATRE we observe the same principles in creating OUR OWN THEATRES.

A clear and open circular stage space is defined by the director and the audience who are seated in chairs, thus defining the semi-circular boundary of the front of the stage. (Action Soliliquy occurs within this space).

Chairs are preferable for the audience. This keeps people alive and sharp and prepared to take a role immediately when called upon. Psychodrama is a method of maximum audience participation. Also the use of chairs provides a clear audience level.

Housed nearby but NOT within the stage space should be a few sample props such as an armchair, a few solid chairs, cushions, a blackboard, a solid foam rubber type cushion - and an instrument for beating with, such as a tennis racket.

The psychodrama theatre space no matter where, is a magical place, reflecting and absorbing the tapestry of life which unfolds upon it. At all times it should be respected.

There are three stages in psychodrama

1. The interview and/or soliliquy. Here the director:- first develops a relationship with the protagonist so they can work together; then gains relevant information as to what is going on in the protagonist's thoughts and feeling states. Finally the director establishes a contract between the protagonist and the group as to what he or she wants to do.
2. Action - this is the scene or a series of scenes in which the protagonist sets out his thoughts and feelings in action.
3. Sharing - an important part of every drama where the director and group members share with the protagonist emotions experiences during the drama and/or similar life experiences they themselves have had. It is not a time for advice giving or criticism of the protagonist's action.

Setting a scene

A single scene is called a vignette.

A scene may be about the past, present or future, but is always set in the here and now.

Things that help to get a protagonist into the here and now.

- (a) Establish the time - year, season, day, time, etc.
- (b) Establish location in space - country, culture, building and spirit.
- (c) Awareness of self - age, size, clothes etc, body and movement.

In setting a scene:

- (1) Set the space - and warm the protagonist into it and up to the event that take place in the space. The amount of time spent in detailing the space depends on the stage of warm up of the protagonist. It needs sensitivity on the part of the director. It can also be used to slow down an over heated protagonist. The director may join the protagonist in the space or may move out of the space to let the protagonist use it.
- (2) People the space. Identify significant others who may be involved in the scene. Peopling the scene is best done by the directing the protagonist to 'go and be so and so' rather than reversing roles as at that stage there are still no defined roles.
- (3) Move into action - Once the space has been set and peopled and the protagonist warmed up in the here and now. The drama is allowed to flow using role reversals, mirroring and other psychodramatic techniques.

Maximisation

is 'expanding out' the expression of roles so that an extra reality, larger than life situation is produced for the protagonist. This enables the protagonist to gain different perceptions and insights.

Concretization

Here the protagonist using objects and people expresses in a three dimensional 'concrete' form the psychological reality of the person. Like maximisation the larger than life situation produced enables the protagonist to feel more deeply, see more clearly and shift their perception of the situation.