Chapter 12

Warming-up, Sociometric Selection, and Therapeutic Factors

Abstract The content of this chapter is focused on the importance of the warming-up process, the sociometric selection of a group topic and protagonist, and Yalom's therapeutic factors as they relate to psychodrama groups. The warming-up process, often overlooked, is presented as integral to the success of any experiential structure. The role of the psychodrama director is described while presenting four sub-roles—therapist, analyst, group leader/sociometrist, and producer. The importance of contracting and the initial interview at the start of a psychodrama enactment are emphasized. Each of Yalom's therapeutic factors is introduced while identifying their significance in psychodrama practice.

Keywords Warming-up process · Sociometric selection · Therapeutic factors · Roles of director · Psychodrama warm-up

The content of this chapter explores the importance of the warm-up as it relates to both sociometry and psychodrama processes and specifically the choosing of a topic and protagonist of a psychodrama. The warming-up process will also be explored considering the psychodrama director, their role, and function in the group. The importance of a clinical contract will be touched upon as it relates to setting up a psychodrama enactment. The therapeutic factors of group psychotherapy (Yalom & Leszcz, 2005) will be outlined with their connection to Moreno's methods in the hopes of offering a bridge between these two group psychotherapy philosophies.

12.1 The Warming-up Process

Warming-up describes the process of preparing one's self for action. We cannot be in action if we have not first warmed up to it (Moreno, 1940). Moreno's concept of warming-up was borrowed from his theater work and implanted into his therapeutic work. The warming-up process for each act and for each person looks different and is experienced differently, even when resulting in the same action. Moreno defines the warming-up process as "the *operational* expression of spontaneity" (1953, p. 42). His Canon of Creativity, outlined in Sect. 4.4, depicts the warming-up process as a

movement toward spontaneity and creativity. This warming-up process takes place on the individual level, the group level, and the societal level. While a warm-up may start with body movement, with thinking, or socializing, it inevitably comes to encompass the somatic, the psychological, and the social. The warm-up is a holistic biopsychosocial experience preparing one for intentional and spontaneous action.

The warm-up is the first phase of a psychodrama group, followed by the actual enactment. Moreno's emphasis on the warm-up is important to note—he often suggested that there was no such thing as a bad psychodrama, only poorly conducted warm-ups to it. Attempting a psychodrama without any warm-up is doomed to failure. Warm-ups can be unstructured or structured and vary from setting to setting. In clinical or educational spaces, the contract of the group may already be established by a set curriculum and the director may facilitate a structured warm-up toward the already established topic or goal. In an open-ended outpatient group or community event, the director may take an unstructured warm-up approach and assess the spontaneous warm-up of the group.

The warm-up used in a psychodrama group is most often some sort of sociometric process (Giacomucci, 2017; Giacomucci et al., 2018) (see examples from Chap. 11). Other warm-ups may include revisiting group norms, introductions, an educational lecture, verbal discussion, art, music, or drama/improv games involving movement. Contemporary psychodrama warm-up processes often employ the use of improv techniques, theater games, or drama therapy warm-ups based on spontaneity and playfulness (Blatner, 2013). The warming-up process helps to increase connections with group members while decreasing anxiety so spontaneity can emerge. In the warming-up process, the group often accesses a sense of playfulness, safety, cohesiveness, and a shared purpose for the session often emerges (Giacomucci, 2017, 2020b). Yablonsky (1952) describes the warming-up process as follows:

An adequate “warming-up” process is the foundation of a successful group experiment of this type. An attempt is made to actively: (1) Create a “warm” feeling between all interacting members of the group. (2) Interest and involve the group into the experimental situation. (3) Have the experiment contribute something of personal value for all members of the group. (Yablonsky, 1952, p. 177)

It is also important to note that while the group-as-a-whole has its own collective warming-up process, so too does each individual within the group. Initially, group members likely arrive to the session with warm-ups to different topics or themes—making the group warm-up a fundamental precursor to a successful group therapy session. When clients are experienced as *resistant*, a psychodramatist understands them as *warmed-up to something else*.

12.2 Warming-up as Director

When it comes to warming-up, the warm-up of the director must be foremost. A director that is not warmed up will have difficulty providing an adequate warm-up

for the group or properly assessing the group's direction of warm-up. Moreno writes that the psychodrama director must be the most spontaneous person in the group (1969). The director needs to be aware of the group's warm-up, the warm-up of each individual group member, and their own warm-up. Some psychodrama directors have their own rituals of warming-up, others warm up through preparation of the room and some through checking in with a co-facilitator, and others feed off of the group's warm-up. In many cases, the group warm-up is a parallel process of for the larger themes active within society or the community. Many psychodramatists use a collection of scarves to serve as props (used to concretize objects or roles) which may serve as transitional objects—memories of past successful psychodramas.

Kellermann (1992) describes four essential roles of the psychodrama director (see Fig. 12.1) which include:

1. **Therapist**—the agent of change providing influence through the use of self and the therapeutic relationship.
2. **Analyst** provides interpretation, assessment, and understanding; an integration of theory and clinical wisdom into practice.
3. **Group leader/sociometrist** maintains awareness of the group-as-a-whole and interpersonal relationships within the group, and holds leadership of the group managing boundaries, norms, and conflicts.
4. **Producer** attends to the aesthetics of the drama, staging, props, and the group space, and creatively uses props, the room, and roles as needed within the spontaneity of the psychodrama.

Fig. 12.1 The four roles of director

These four sub-roles collectively integrate to form the basis of a grounded and balanced psychodrama director. An imbalance between therapist and analyst can lead to a director that is too cognitive or practicing without theoretical guidance. A lack of group leadership and attention to sociometry results in fragmentation within the group and mistuned choices about the direction of the group warm-up. The absence of the producer role leads to limited creativity and the underutilization of surplus reality. Each of these four roles of director is essential. Most directors are well developed in some of these roles and less developed in others. In warming yourself up as a director, it may be helpful to reflect on which of the roles of director are you strongest and which might you need more warming-up for.

A unique aspect of the psychodrama training process is that the trainee learns by doing—thus by the time one is certified as a psychodramatist, they have experienced hundreds of psychodramas, done significant personal work as protagonist, and come to trust the power of the model. An experienced psychodramatist simply has faith in the process based on witnessing it work hundreds of times prior—“the director must trust the psychodrama method as the final arbiter and guide in the therapeutic process” (Moreno, 1965/2006, p. 110). This trust and faith in the psychodramatic approach reduce anxiety, thus enhancing spontaneity. Furthermore, the fact that a director has done multiple major pieces of their own personal work prior to directing other people’s psychodramas is likely to decrease chances of countertransference influencing the process. Instead of countertransference, the director has more access to the tele within the group and is better able to facilitate the psychodrama. Zerka Moreno writes that when a director is able to trust the process and engage with spontaneity, “the psychodrama method becomes a flexible, all-embracing medium leading systematically to the heart of the patient’s suffering, enabling the director, the protagonist, the auxiliary egos and the group members to become a cohesive force, welded into maximizing emotional learning” (1965/2006, p. 110).

12.3 Sociometric Selection of Topic and Protagonist

Once a group is adequately warmed up and is ready to move onto the enactment phase of the process, a topic and a protagonist must be chosen. There are four methods for choosing a protagonist: The protagonist self-selects, the director chooses, protagonists are scheduled in a uniform way, and the protagonist is sociometrically selected by the group (Dayton, 2005). The first three methods of choosing a protagonist risk having a protagonist that is not warmed up to be in the role or a protagonist whose topic is not aligned with the group’s warm-up. In shorter group sessions, it may be necessary to use one of these methods for protagonist selection, but when possible, it is almost always best to sociometrically choose a protagonist and topic.

The protagonist selection process begins with a director describing the psychodrama process and highlighting the various role options for participants during the enactment—protagonist role, auxiliary role, or audience member role. Volunteers for protagonist are invited to step forward and briefly name their topic and goal for the

psychodrama. Once each volunteer protagonist states their topic and goal, a locogram is facilitated by asking each group member to place their hand on the shoulder of (or stand next to) the volunteer protagonist whose topic would most help them today. In this process, it is important to clarify for participants that they choose solely on the content of the proposed topics and not on their relationships to the group members volunteering. Group members (especially those with codependent tendencies) tend to also choose based on who they feel *needs* to be protagonist, or who *deserves* to be protagonist. It is important that everyone makes the choice of topic that would most help them in the here-and-now. This ensures that the topic chosen best represents the group-as-a-whole and cultivates a sense of universality in the process for others. In this way, the protagonist becomes a representative of the group and through the psychodrama process the group can see themselves in the protagonist (Giacomucci & Stone, 2019). The sociometric protagonist selection largely contributes to the group-as-a-whole approach rather than doing individual therapy with a group audience (Giacomucci, 2019, 2020a). This method of choosing a topic and protagonist also promotes spontaneity and co-creation, empowers the group, enhances engagement, honors autonomy, and promotes a sense of co-responsibility of the group process. The democratic process of a sociometric protagonist selection in the here-and-now is meeting the group-as-a-whole where they are at.

After participants identify their choice for the psychodrama topic, they are usually invited to share in smaller groups why they chose the topic they chose—similar to the traditional locogram process. This provides each volunteer protagonist with a sense of connection to others who related to their topic. If a volunteer protagonist's topic was not chosen by anyone in the group, it can be helpful to simply ask the group to raise their hand if they can also relate to the unchosen topic which will initiate connection and inclusion for the unchosen protagonist volunteer. Then, they can be invited to indicate which of the other topics they could identify with and join that group for sharing. An experienced director at this point may take note of the unchosen topics and the group members who volunteered each with the intention of weaving these topics and group members into the psychodrama using clinical role assignments—this will be described in detail in Sect. 14.4.

12.4 Contracting and Initial Interview

Once a protagonist and a topic have been identified by the group through sociometric selection, it is time to set the parameters of the process and move into the psychodrama enactment. It can be helpful here to remind the protagonist that they have full control over the process and can choose to modify the pace or direction of the psychodrama if needed. The initial interview and contracting can be done through a short and simple verbal discussion where the director and protagonist become fully clear on the scope and purpose of the enactment to follow. The protagonist may be invited by the director to walk in a circle around the perimeter of the stage area while providing more information on their topic during the contracting and initial interview. This is

often called a *walk and talk*. The contracting and initial interview serves multiple functions. It allows the director and the protagonist to connect, warm up to the topic, and warm up to each other while physically engaging together in movement (if walking and talking). At the same time, group members listening are able to warm up to the protagonist's topic and prepare themselves to support the process. In the initial interview, the director helps the protagonist define a clear contract for the goal of the enactment which will provide both containment and direction for the psychodrama. At this time, the director may also provide the protagonist and/or the group with information about their style of directing or what to expect in the psychodrama process (von Ameln & Becker-Ebel, 2020).

In the initial interview and contracting, it can be helpful to use the simple sociometry of asking group members to raise their hand when they hear the protagonist say anything that they identify with. This keeps the rest of the group actively engaged, further warms them up to hold future roles in the psychodrama, and demonstrates to the protagonist that the group can support them. The initial interview also is an opportunity for the director to interview the protagonist, assess the problem, ask important questions about the topic, and begin to warm up to the initial scene setting. This is the point where the group moves from reality into the surplus reality of the psychodrama.

12.5 Warming-up to Therapeutic Factors

The discussion of warming-up and directing a psychodrama group can be enhanced through consideration of the factors that promote change in group psychotherapy. Yalom and Leszcz (2005) outline these therapeutic factors of group psychotherapy in their seminal text *The Theory and Practice of Group Psychotherapy*:

1. Instillation of hope
2. Universality
3. Imparting information
4. Altruism
5. The corrective recapitulation of the primary family group
6. Development of socializing techniques
7. Imitative behavior
8. Interpersonal learning
9. Group cohesiveness
10. Catharsis
11. Existential factors.

At this point in the psychodrama group, as the group process shifts from sociometric warm-up, identifying a common theme, and contracting for the psychodrama enactment, multiple therapeutic factors have already been set in motion. The warming-up process in the psychodrama group often cultivates hope, universality, socializing techniques, group cohesion, and addresses existential factors related to

the collective problems or goals of the group. The sociometric protagonist selection overtly enhances universality, altruism, and group cohesiveness. Fundamental goals of the psychodrama enactment will include imparting information, altruism, corrective recapitulation of the primary family group, imitative behavior, interpersonal learning, catharsis, and grappling with existential factors. The psychodramatic interventions of role-playing, doubling, and role reversal specifically boost the imparting of information, altruism, socializing techniques, imitative behavior, and interpersonal learning. And the final phase of the group, the sharing, prioritizes the instillation of hope moving forward, universality, imparting information, interpersonal learning, and existential factors. Awareness of these therapeutic factors in the psychodrama directing process can help the director consciously assess the needs of the group and guide the process in a way that these therapeutic factors materialize.

12.6 Therapeutic Factors in Group Therapy

The therapeutic factors outlined by Yalom and Leszcz have been largely adopted by the greater group psychotherapy world but rarely mentioned in psychodrama circles. The list of therapeutic factors above seems to have changed slightly in terms of terminology and the inclusion of new therapeutic factors over the past 30 years since Yalom's (1975) introduction of the therapeutic factors. Some psychodramatists have written about these therapeutic factors and their relationship to sociometry and psychodrama (Blatner, 2000; Holmes, 2015; Kellermann, 1985, 1987, 1992; Kim, 2002; Ron, 2018; Tomasulo, 2014; Yoon et al., 1998, 1999).

Some research has been conducted to explore participants' experience of these therapeutic factors in psychodrama. Kellermann's 1985 and 1987 studies both indicate that psychodrama participants and verbal group therapy participants perceive the same therapeutic factors to be helpful—*insight*, *catharsis*, and *interpersonal learning*. Yoon et al. (1998) explored experience of therapeutic factors with psychotic patients in a Korean partial hospitalization program. They found that all protagonists placed high value on *catharsis* and *the corrective recapitulation of the primary family group* as therapeutic factors, whereas the audience members placed high value on *universality* of the process. Additionally, they found that higher functioning patients valued *interpersonal learning* more, while lower functioning patients valued the therapeutic factor of *development of socializing techniques*. Yoon et al. (1999) conducted another study focused on large psychodrama sessions in inpatient psychiatry and explored differences in experiences of therapeutic factors based on roles—therapists, protagonists, auxiliary egos, participants in sharing, and audience. In their results, they found commonality across roles in the emphasis on *existential factors* and *the corrective recapitulation of the primary family group*. Differences were found in that participants stressed *the development of socializing techniques*, active participants (protagonists and auxiliary egos) valued *catharsis*, and audience members prioritized *identification* and *universality* as therapeutic factors.

Placing psychodrama within the larger field of group psychotherapy offers advantages, including new perspectives and language to understand what creates change in psychodrama. The therapeutic factors are one of the popular ways of conceptualizing group psychotherapy's mechanisms of change and thus may be useful to provide common language when discussing psychodrama as a group psychotherapy. Below are the eleven therapeutic factors (Yalom & Leszcz, 2005) with brief reflections on their infusion within the psychodrama group therapy experience.

12.6.1 Instillation of Hope

Hope is essential in the process of therapy and often a contributing factor that leads to clients reaching out for therapy or help. The instillation of hope can come in many forms including the client's faith in the therapist, in the group, in themselves, and even in the treatment methodology (Yalom & Leszcz, 2005). Group psychotherapy is unique in its ability to cultivate hope through the positive changes, observable growth, and the sharing of experience between group members with a similar problem. Psychodrama is unique in its ability to concretize hoped-for experiences or situations—or even hope itself, in the surplus reality of the psychodrama stage. In psychodrama group work, rather than the instillation of hope being an implicit and quiet process, it can be made explicit and put into action directly through an enactment of a psychodrama utilizing hope or other hopeful roles in the scene.

12.6.2 Universality

Many clients struggle with the feeling of isolation or aloneness in their painful experiences. This therapeutic factor refers to the acknowledgment of shared experience between group members. Universality provides a sense of normalization and validation that “there is no human deed or thought that lies fully outside the experience of other people” (Yalom & Leszcz, 2005, p. 6). Group psychotherapy is better equipped than individual therapy to instill a sense of universality—and perhaps experiential sociometry tools have a unique potential of cultivating the therapeutic factor of universality within groups. Through the use of step-in sociometry, spectrograms, floor checks, and small group discussions, a sense of universality emerges from the uncovering of sociometric connections. As noted above, the process of sociometric protagonist selection ensures a greater sense of universality regarding the psychodrama enactment as the protagonist represents the group-as-a-whole. Holmes (2015) also notes that the third phase of a psychodrama group, the sharing, helps with the discovery and integration of universality between participants.

12.6.3 Imparting Information

Within this category, Yalom and Leszcz (2005) include both didactic instruction from the facilitator and advice giving from participants. Didactic instruction provides participants with understanding, clarity, universality, and meaning making when it comes to conceptualizing their own experiences. While psychodramatists may be less likely to utilize didactic teaching in their groups, they may find that their action-based techniques can be easily modified into effective experiential teaching methods (Giacomucci, 2019). While the imparting of information is explicitly done through verbal methods in traditional group therapy, in psychodrama it is conveyed explicitly in words and action. Through each psychodrama enactment, information is imparted about role dynamics, the nature of psychosocial problems, and potential remedies. Each doubling statement is an attempt to offer the protagonist new information, insight, and enhanced expression into the situation. And through the experience of role reversal and role play, new information is imparted to participants through engagement with different roles. While other group therapy approaches often encourage advice giving between participants, many psychodramatists discourage it in favor of the sharing of personal experience.

12.6.4 Altruism

Altruism refers to the philosophy and action of selflessness and helping others. Social work with groups and psychodrama emphasize the centrality of altruistic mutual aid in the group process. Tomasulo (2014) writes that altruism often emerges spontaneously in groups through the reciprocity of helping one another. This process of helping another person in a group often has a positive effect on the helper—it is especially transformative for clients who previously believed they were worthless and had no value to offer others (Yalom & Leszcz, 2005). In a psychodrama group, altruism extends into the action of the psychodrama and is demonstrated by participants through their willingness to play roles, double, and offer sharing at the end of the process. Altruism and mutual aid between group members contribute to positive relationships, enhance universality, offer corrective relational experiences, highlight universality, and give hopes, information, and social learning. Most of the other therapeutic factors seem to intersect with altruism which validates the centrality of mutual aid in the approach to social group work and psychodrama.

12.6.5 The Corrective Recapitulation of the Primary Family Group

Yalom and Leszcz write that nearly all patients “have a background of a highly unsatisfactory experience in their first and most important group: the primary family” (2005, p. 15). The process of engaging in group therapy unconsciously simulates the family experience resulting in unconscious role enactments and relational reenactments with opportunities for corrective emotional experiences. Tomasulo (2014) suggests that there is no more important therapeutic factor than this as it allows participants to heal from the past and explore new ways of being in relationship. While these reenactments are often unconscious in group psychotherapy, psychodrama makes them conscious and explicit while providing corrective emotional experiences (Blatner, 2000; Giacomucci & Stone, 2019). Many psychodramas even involve directly enacting scenes from one’s family life which offers opportunity to renegotiate their relationships with family members on the psychodrama stage.

12.6.6 Development of Socializing Techniques

The learning of techniques for socializing is another process that happens implicitly in group psychotherapy which can be made more explicit through psychodramatic techniques—especially role play, role reversal, doubling, and role training (Blatner, 2000; Holmes, 2015; Yalom & Leszcz, 2005). The inherently social aspect of group work helps participants consciously and unconsciously evaluate their social skills and develop new ones that can be practiced in the group process. Yalom notes that many participants have maladaptive social skills which contribute to their isolation and rejection by others. The group provides everyone with a plethora of opportunities to socialize in new and more adaptive ways. The significance of this therapeutic factor may vary from group to group—inpatient groups may place more emphasis on this while higher functioning outpatient groups may attend to this less.

12.6.7 Imitative Behavior

Human nature is such that we learn by seeing and imitating others—this is described as the role taking phase of role development in Morenean philosophy. Mirror neurons seem to play a role in this mechanism of learning through role models. Participants may imitate the behavior and communication styles of the therapist or others in the group. Yalom notes that group members may “try on” different ways of being or doing demonstrated by others in the process. In psychodrama, this process becomes explicit through the mechanisms of the double, the mirror, and the role reversal. Doubling essentially uses the imitation of behavior in novel and adaptive ways based on the

situation in the enactment. Audience members in the psychodrama process may also benefit from the psychodrama through imitating the behavior of others from the surplus reality scene in their real life.

12.6.8 Interpersonal Learning

Yalom and Leszcz (2005) describe three aspects of interpersonal learning including the importance of relationships, the corrective emotional experience, and the group as its own social microcosm. Here, we find much overlap in these three aspects with the value systems of social work and sociometry. The importance of human relationships is highlighted through the group process where past relational abandonments or traumas can be corrected with new positive relational experiences. The concept of the group as its own social microcosm describes the phenomenon of group members inevitably reenacting the relational patterns from their life in the group itself. Yalom writes “There is no need for them to describe or give a detailed history of their pathology: they will sooner or later enact it before the other group members’ eyes” (2005, p. 32). They go on to write that the more spontaneous the group is, the more likely their core issues will be evoked and addressed in an authentic manner. The acknowledgment of the group as a social microcosm for each individual’s social interactions—a parallel process between their way of relating to others—creates ripe possibilities for interpersonal learning and change. In this way, transference is used as a tool for change in the group.

In relation to this therapeutic factor, sociometry provides group facilitators with a toolbox of experiential processes that allow for here-and-now assessment of the nature of interpersonal relationships within the group and interventions to enhance them. Psychodrama is unique in its ability to offer embodied corrective experiences in surplus reality where even the impossible becomes can be experienced (Giacomucci, 2018; Giacomucci & Stone, 2019). Yalom’s concept of the social microcosm seems to relate to the way Moreno writes of the social atom as being replicated by individuals throughout their life. Perhaps Moreno’s contribution of the concept of tele and its relationship to transference could offer a deepened understanding of the social microcosm and the social phenomenon that contribute to its development.

12.6.9 Group Cohesiveness

This factor is evidenced by a sense of collective belonging, connection, and an “all in the same boat” experience between group members. Yalom and Leszcz indicate its importance in the statement that “cohesiveness is the group therapy analogue to the relationship in individual therapy” (2005, p. 53). Group cohesiveness reflects the degree of influence that the group exerts upon its members. Yalom (1985) notes that cohesion in the group lends itself to healthy risk taking, self-disclosure, expression,

and increased self-esteem. Group cohesion, trust, and safety are intimately connected in the group-as-a-whole experience. Sociometry offers group workers with unique tools for assessing the sociodynamics and cohesiveness of the group while promoting enhanced connection. The sociometric selection of a psychodrama topic and protagonist seems to have a role in not only establishing universality within the group, but also instituting group cohesion.

12.6.10 Catharsis

Yalom and Leszcz (2005) echo Moreno's descriptions of catharsis as being essential in the change process, but by itself inadequate. Lieberman et al. (1973) found in a group therapy study that catharsis was valued by participants but only effectively created change when linked with cognitive learning. Catharsis as it relates to psychodrama has been extensively covered in Sect. 6.2 with the differentiations between catharsis of abreaction, catharsis of integration, actor catharsis, and audience catharsis. Psychodrama seems to offer an enhanced form of catharsis due to its experiential, somatic, and action-based methodology (Moreno & Enneis, 1950; Nolte, 2014). Moreno reminds us that catharsis is related to spontaneity and the social experience of the group members in connection with each other (1940, 1972). Since Breuer and Freud's seminal work on catharsis (1895/1957), Moreno may have contributed more than anyone to our understanding of catharsis in group therapy (Moreno, 1971).

12.6.11 Existential Factors

Yalom completes his list with existential factors which describes the encounter with human experience and basic philosophical elements of existence—including death, suffering, responsibility, freedom, consequences, isolation, purpose, and meaning. Tomasulo (2014) suggests including spirituality into the discussion of these existential factors. Yalom reports that every research study on his therapeutic factors resulted in participants ranking existential factors in the upper 50% in terms of value (Yalom & Leszcz, 2005). Holmes (2015) notes that both Yalom and Moreno's philosophies emerged from the same foundations of existentialist philosophy. In his autobiography, Moreno (2019) describes his founding of the *Religion of the Encounter* and the *Daimon* journal as part of the existentialist movement in Vienna. Most clients that seek psychotherapy are grappling with existential issues related to suffering, mortality, responsibility, spirituality, isolation, meaning, or purpose. Group psychotherapy may offer a unique experience in sharing and normalizing existential conflict. Psychodrama may be unique in its ability to offer participants with direct encounters with death, purpose, God, and other existential roles on the psychodrama stage.

12.7 Conclusion

The warming-up process is essential to any successful group, especially a psychodrama enactment. Psychodrama directors must develop effective warm-up methods for their groups and for themselves. In a psychodrama group, the warming-up process culminates with a protagonist selection—usually through sociometric means. A sociometrically selected topic and protagonist ensures that the topic represents the group-as-a-whole and provides an optimal sense of relatability, identification, and universality. Attention to the warming-up process and the uses of sociometrically selected topics are two foundational psychodrama skills that social workers would profit from adopting into their practice.

Yalom's eleven therapeutic factors of group psychotherapy have been largely integrated into group psychotherapy practice but have not been absorbed by psychodrama practitioners or social group workers. These therapeutic factors may even present more explicitly in groups based on sociometry and psychodrama. The therapeutic factors provide psychodramatists and social workers with a common language when conversing with other group therapists. Moreno seems to have developed dozens of his own terms related to group therapy which may limit communication between psychodramatists and other group workers. These therapeutic factors offer a bridge in understanding, language, and conceptualization. A search of the *Social Work with Groups Journal* article titles from 1978 to 2020 (issue 2) only results in two articles that have the term “therapeutic factors” or “curative factors” in their titles. The same search resulted in zero titles in the *Journal of Psychodrama, Sociometry, and Group Psychotherapy*. In conclusion, both psychodramatists and social group workers may benefit from the adoption of Yalom's therapeutic factors into their conceptual framework.

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