

Socionomic acts: human survival and ecologies by active methods

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Abstract

This paper focuses on preventive group interventions on damage to planetary biodiversity caused by hegemonic thinking, which stimulates economic growth on health and education, points to the need for active methods for the developmental vision that recovers and preserves natural resources improving lives. Socionomic acts are alternatives for re-examining personal and collective well-being. In the sociopsychodramatic method, the real subject is the group, its ideologies and desire for transformation to strengthen intrapsychic and socio-environmental relations. In this method, we admit participants from different biopsychosocial diseases. We get answers to the confrontation of problem situations manifested by contingent groups, common organizations, institutions such as family and school. The theme of ecologies stimulates the unveiling the *Cosmic man* integrated to the planet and triggers insights in the construction of health and full citizenship.

Keywords: ecologies, worldview, sociopsychodrama, social change

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INTRODUCTION

The textual production takes into account the author's knowledge by familiarity with the theme, direct causal interaction in which human executions are observed in the daily social and environmental impacts and responses of individuals and groups during and after socio-economic acts with this approach.

Therefore, this article reiterates assertive and verified perceptions in social, group and sociopsychodramatic contexts about the inattention of the human condition to its natural habitat. There is a tendency in the world to deny or minimize the interdependence of human organization systems with natural elements, sometimes leading to a separatism that promotes, forgetting that we are also nature.

Since the 1970s, ecologists have warned about the production chain and the industrial processes, mining and disorderly human occupation, altering ecosystems, understood here as the set of physical and chemical conditions full of organisms that live in a particular place and interact with each other and with the natural environment, forming a stable, balanced and self-sufficient system. However, ecological warnings are found to be insufficient, and science and

technology advance without harnessing the human community with the emphasis on contributions to social and developmental change capable of revering the planet's vital properties.

Conjunctures of the macropolitics of economic development, in which the interests of minority groups, owners of multinationals, landlords, bankers and lobbyists prevail and establish rules for monopoly and the use of natural resources in the production of goods. The focus, in addition to financial profits, also focuses on the dissemination, through media and social networks, of a consumer culture, rather than stimulating to think about the authentic needs of the population.

Considering the above statements, active methods interventions that engage people and facilitate awareness in groups and communities across all segments of contemporary society are urgently needed.

The law of the interpersonal and socio-emotional network states that within the social currents in permanent movement and modification, more or less solid structures persist: the media of social feelings. These networks are the focus of the origin of public opinion. Through these networks, suggestions are transmitted and through their channels people can influence and educate each other (Moreno, 1974, p. 55).

Participating in science, from this aspect of ecology and health, would allude to numerous statistics on human diseases caused by consumerism, air and water pollution, the presence of pesticides in food, the harmful effects of transgenic production, and excessive industrialization and by food processing, the excesses of antibiotics, hormones, anabolics and chemical contaminants found in meat, the radical changes in the rural setting and the large cities that remove their native forests and green areas, the effects of electromagnetic radiation, climate change, among other human interventions in the "planetary house". According to Helena Ribeiro (2004, p. 71), "concerns about the environmental issue have been inserted in Public Health since its inception, although only in the second half of the twentieth century a specific area was structured to address these issues". In recent years, reports from the World Health Organization - WHO (United Nations in Brazil, 2018; 2019) address the direct link between pollution and disease. However, in 2019, the goal to be met for disease prevention is to fight against environmental pollution and climate change. Also considered among the mentioned interferences are the conflicts of interest in institutional and interpersonal relations, which include the media, the artificial advertisements, allied, in the Brazilian reality, to the insufficiency of public policies for education, health and the environment.

From the perspective of qualitative analysis, this article intends to affirm the power of the Sociopsychodramatic method and its application to different groups in which the experience of the here and now objectified and subjectivated in the dramatic stage makes it possible to create, act and feel the imaginary, integrating the Moment and the wholeness of Being.

As the territory of the possibilities of approaching the ecology is extended, the intention in this research is limited to keep alive the dream of Jacob Levy Moreno (1989-1974) to stimulate the protagonism of his methods of action in the service of a curative transformation.

COSMIC BEING, NORMOSIS AND MOMENT

Jacob-Levy Moreno – researcher, author with legacy texts since the 1920s, social scientist and creator of Socionomy – recognizes laws governing human relations in groups. Socionomy derives from sociatric methods, especially Psychodrama and Sociodrama, is

designated here as the Sociopsychodramatic Active Method, defined by Moreno (1983) as the science of the treatment of social systems. Moreno developed his theory and his practices of group intervention based on the theater adjunct to theoretical and technical concepts such as Moment, Role Theory, Tele, Cultural Conserve, among others, and philosophical foundations such as Encounter, Spontaneity, Creativity, Here and Now, the belief in the Creator of the universe and the divine spark that animates the human being as a cosmic Being.

Moreno expressed his Cosmo vision associated with the mystical philosophy with influences of Hasidism. Pierre Weil (2004) from Psychodrama creates the Cosmodrama, seven seminars on the “Art of Living Life”, with an emphasis on holistic and transpersonal psychology. Fonseca (2000), in his analysis of the cosmic-relational dimension of man, states: “If the universe is conceived as a relation of all its elements, we must seek the position of man in this cosmic relational network. What is your position in time and cosmic space?” (p. 96).

According to Moreno (1974),

Man is a cosmic being; it is more than a psychological, biological and natural being. By limiting man’s responsibility to the psychological, social or biological domains of life, he is banished. Either he is also responsible for the whole universe, all forms of being and all values, or his responsibility means absolutely nothing. The existence of the universe is important, it is really the only meaningful existence; it is more important than the life and death of man as an individual, as a type of civilization, as a species. After SCHOPENHAUER’s “will to live,” NIETZSCHE’s “will to power,” WEININGER’s “will to be true,” I share the “will of supreme value” that all beings sense and unite them all. Hence I hypothesized that the cosmos to be is the first and last existence and the *supreme value*. Only he can assign meaning to any particle in the universe, or a protozoan. Science and experimental methods, if intended to be true, must be applicable to the theory of the cosmos (pp. 21-22).

Thus, as beings on Planet Earth participating in the Solar System in the Universe, humanity is equally traversed by everything that affects terrestrial ecosystems.

With each situational conflict, it is possible to expand the strength of Moreno’s Socionomy methods to create favorable conditions for empathy with biotic and abiotic environmental beings, stimulating social change in times of behavioral normosis in the society. Normosis understood by Moreno as the incessant pursuit of normality, but cited here in the sense expressed in Pierre Weil’s works as the pathology of normality.

According to Weil, Leloup & Crema (2003),

Normosis can be defined as the set of norms, concepts, values, stereotypes, habits of thinking or acting that are approved by consensus or by the majority in a given society and cause suffering, disease and death. In other words, it is pathogenic and lethal, executed without its authors and actors being aware of its pathological nature. . . The characteristic common to all forms of normosis is its automatic and unconscious character. We can speak, in this case, of the spirit of lambs. Generally speaking, human beings, out of laziness and self-indulgence, follow the example of the majority. Belonging to the minority is becoming vulnerable, exposing oneself to criticism. For convenience, people follow and repeat what the newspapers say: if it’s printed, it must be right! How many do not adhere to an ideology, religion or political party just because it is fashionable or to be liked by others? (pp. 22-24).

Massification as a way of thinking and acting is being incorporated into the personal conscious and collective unconscious and creating a social fabric in which automated behaviors prevail, without criticism about short, medium and long term implications. People tend to follow and repeat television or social network inducements over the Internet because they are fast, accessible, and often uncompromising ways of verifying facts and information.

In this social fabric are possibilities of expression of the spontaneous-creative being. Creation and recreation of disruptive actions will be able to influence micropolitics and contain the microsystem that massifies and objectifies the human and the Planet. Making conscious customs, from the most personal as food to the effects of daily use of social networks, are feasible in the method of group intervention, in which role playing and character creation in the dramatizations are built as another subjectivity.

The moment as a space and time of symbolic experience of social experience on the Sociopsychodramatic stage allows *insights* into social and environmental submission to political and economic macrosystems or to the creation of a supplementary reality. Moreno (1974) states that his goal is the psychology of the moment, of man in action, moment not as part of history, but history as part of the moment. Thus, personal habits in housing, work organizations, schools, human conglomerates in cities or rural areas, mostly, denote the imperative of building micropolitics, which can be triggered at the time of sociopsychodramatic acts.

According to Moreno (1978),

The Moment is the opening through which man will pass in his path. And although it may seem paradoxical, the intellectual, the artist, beings who, since the advent of socialism and psychoanalysis, have become dubious entities and have been condemned to death, are and will be the first bearers of a revolution that will also satisfy the biological pride of man (p. 96).

The mirage is to create stages for the expression of micropolitics through scenes and dramatizations created by spontaneous actors that, from the staged and subjectivity, benefit resonances for the preservation of biodiversity.

AUTHOR'S INVOLVEMENT WITH THEME AND PSYCHODRAMA

From her childhood in a small town environment, the author has noted an enchantment and simplicity of playing on the ground, outdoors in the sunlight, feeling the wind and rain on her face, running through trees on the edge of streams or be annoyed by the smell and noise of cars on the street. So there may have been the *status nascendi* and the *locus* of the construction of this knowledge and the identity matrix of the activist role in the environment. At the age of 18, living in the metropolis of São Paulo, the perception, contemplation and well-being in the different cities of open and rich nature scenarios were enhanced, as well as studies on the impacts of human presence on the environment.

Since the formation of psychodramatist at the Society of Psychodrama of São Paulo - SOPSP (1982-1985), the author has participated in several acts of psychodrama open to the public with small and large groups and experienced the power of Socionomic Acts during this period; however, there is an absence of themes to objectify and subjectify the here and now of acts and the question of planetary ecology. With this concern, over the past 17 years, the Socionomic Acts have prioritized the three themes of ecologies and thus thinks to contribute to positive changes in the areas of physical, psychological and socio-environmental health. After being awarded with the title of didactic psychodramatist at Animus – Psychodrama and

Education (2004-2006) and training in Cosmodrama with Pierre Weil (2005), the author finds that the propositions of thematic socioeconomic act focus on participants Encounters and discoveries of Paths to be unveiled, *co-created* and pioneered to raise well-being with oneself and with one another including the omnipresent nature of all relationships.

All things are connected with others. The world is organized by systems that are made up of three components: elements, interconnections and functions. Systems are more than the sum of their parts. They are named for their interrelations and purposes, and organized according to a hierarchy (Dias, 2003, p. 225).

With the desire to broaden the importance of ecologies to affect psychodramatists, the conclusion of the course of Supervision in Psychodrama whose methodological part is in *Revista Brasileira de Psicodrama*, vol. 18, no. 1, pp. 103-120, 2010 was presented in 2007 at the Society of Psychodrama of São Paulo (SOPSP). Another account of the author's experience with the subject in question is published in Wechsler and Monteiro – *Psychodrama in Public Spaces: practices and reflections*, chap. 16, pp. 153-161, from *Ágora*, 2014.

Thus, phenomenologically, this account merges with the author's personal and professional stories.

PROTOCOL

TITLE: Ecopsychodrama: The Challenge of Human Sustainability on Earth and the Practice of Ethical Principles and Human Values.

OBJECTIVE: To develop an action research through Sociopsychodrama that enables recognition of oneself, the Other and the natural environment.

Director: The Author | *Auxiliary Ego:* Originating from group participants

Recorder: Filming by Thayná C. Rombach

LOCATION: School of Arts, Sciences and Humanities – EACH-USP, São Paulo / SP

DURATION: 3 hours | *Realization Date:* March 3, 2016

PARTICIPANTS: 10 young people from 18 to 20 years old, Environmental Management students.

UNSPECIFIC WARM UP: The director puts on soft instrumental music and encourages silence and reflection on the motives for being present in the Sociopsychodramatic Act. The board proposes a dramatic game called "Building ecological cartography" and leads to the body movement throughout the room, revealing personal habits, principles, values and behavioral patterns adopted daily in the family and social contexts. At the sound of songs and in the middle of dance, the group is led to interaction and alternation of pairs to talk about aspects of themselves and the other and demands related to the proposed theme. Note: It is evident in the game that participants position themselves in one or several situations without reflecting effects of their attitudes on social and environmental relations. For example, they do not associate food choice with sustainable development.

SPECIFIC WARM UP: The group was divided into two subgroups adopting criteria for choosing those who were related in the same class of the course. Participants were instructed to share feelings about the theme of the Act and about the perceptions of the experience in the initial warm-up and, from these exchanges, create representative scenes of the collectivity in relation to life.

FIRST DRAMATIZATION: Through gestures and body expression, the subgroup presents the scene of a self-absorbed group, dissociated from exchange with its surroundings. One of the participants takes on a staggering character who slowly tries to get up from the group closing stance towards an intermediate object (Pilates ball) and expresses a desire to take care of what seems to be far away. There appears to be resistance from the other members of the group at the invitation to make an opening move and pull back the protagonist character of the “force game”: sometimes resisting, sometimes relinquishing the rest of the scene, when they gradually seem to notice the “*folding out*”. The protagonist character pointing at the ball suggests the presence of Planet Earth *as if* it is on the psychodramatic stage. Hand in hand, some of the characters resistant to change in posture give way and approach the “Planet Earth” in a come and go faltering. Interviewed in the paper by the director, they said they don’t want to look at the earth. The protagonist character insists using physical strength to pull the others that gradually give in and end with a scene where everyone touches the “Earth” with their hands in a gesture of reverence, expressing commitment to care for each other and with nature. As requested by the director, they repeated the dramatization, now with more directive interventions. Soliloquies: “freedom; prison; I don’t need to leave a comfort zone; to believe; stuck in the paradigm; we are obstacles; right here; I’m lost; come right here; indecision in disbelief; I have started believing; I discovered what it is to work hand in hand; What prevents you from going there? – fear, a love that is still on the other side. “In conclusion, the board asked the audience and the participants of the dramatization to mention what they saw or felt. The words union; balance; thank you, Earth; safety; gratitude; and world peace were predominant.

SECOND DRAMATIZATION: The subgroup also features a Spontaneity Theater performance through dancing movements and body expression and vocal sounds. Participants took on individualized characters without interacting with each other, even through glances: bird, animal, tree, water waves and a human being simulating attachment to the mobile device. Each plays their role in the dramatization. *Soliloquies requested by director:* “imbalance of nature; Rebirth; nature dance; birds; I am the sea; consciousness; selfishness; I am a tree”. Furthermore, one of the characters moves between the others trying to connect them and at a certain moment touches each other and joins them in a network format with their hands and arms. The director interviews this character who differs from others by appearing to have a larger view of the dramatic context: “*who are you?*” And the answer was “*conscience.*” “*Where are you?*” And the answer was “*I am inside every person and every element of this scene.*” Allowing the drama to follow spontaneously, the group concludes by presenting an image where the network is established through looks and physical links. There is harmony and aesthetics in the image.

THIRD DRAMATIZATION: The director proposes a collective scene (the two subgroups) from the image described above. The scene begins with someone asking, “*How can we put conscience in each of our hearts?*” The larger group seems more spontaneous and cheerful than the previous subgroups and also opt for a scene of greater body expression than speech. They combine something quietly and then form a dance cord between arms and hugs.

They seem to be having fun and showing a lighter acting than in the subgroup dramatizations as if the confusions were resolved. Considering the perceptions and feelings from the group warm-up stage, the director intervenes in the role of auxiliary ego as a character who does not believe that social and environmental problems will be solved easily. After some talk in this representation opposite to the group movement, the director whispers in the ear of a participant to assume this role, so the auxiliary ego originating from the participants themselves comes in the circle saying: “*We need to consume more, companies have to profit, get out of this illusion of sustainable life, I don’t care about conscience. . .*” “The others are at first astonished, but then react with strong words: “*we can do it; we may be different; must act with love; you have to believe it; let’s wake up*”. Auxiliary ego: “*It proves to me that it is worth it, I do not want to know of conscience, we will consume, Brazil has to grow*”. One participant replies, “*We can grow differently.*” The other members are bodily involved in the auxiliary ego that is allowed to convince and the dramatization ends up leaving (the director) the impression that there was a catharsis of integration.

SHARING: Sitting on the floor in a circle, participants were guided about the goals of this stage and each in their own time expressed how they felt or were “touched” by the experience. The speeches were mostly focused on self-perception of how much each one can and proposes to focus more on ethical, curative actions that qualify their coexistence with people and the natural environment. There were talks of how excited they were, leaving and rethinking their consumption habits, the reuse of materials and the proper disposal of accumulated waste in the daily life of family, social and community life. Almost everyone said that they felt that there are many things that only one can do to improve relationships with nature and people and that it depends neither on laws nor on governments. Some wept in their sharing and the atmosphere was of gratitude for the opportunity to know a little of “psychodrama” and lamented that most of those who have confirmed their presence (70 people) were unable to attend. The author shares that she came out of that meeting well and with the feeling that she was doing her best.

About the results: The reaction of the participants and their speech in sharing indicate that the experience should overcome the barriers of the space of the Socioeconomic Act and could reach their interpersonal relationships with family, neighbors, friends and other colleagues of the University, with which they would be approached with issues about conscious consumption and responsibility for nature’s resources. In the final dramatization and sharing of experience, it was found that there are possibilities, from each participant, of coining environment-friendly resonances in the family, university and social contexts that coexist with the subjectivity issues in the dramatic and group context.

Director’s Soliloquy: Good times in this group, but the Path is long.

THEORETICAL FOUNDATION

In the protocol described, the theoretical references to the Spontaneous Theater are discriminated for allowing the expression of spontaneity and the Axiodrama because it is a collective theme, worked in a group of common goals and whose theme encompasses sociocultural values of the Society. The most used techniques in the Act in focus were: Soliloquy, Symbolic Representation, Interview, Interpolation of Resistance and Statue. Role reversal and mirroring were not utilized due to the perception of the director that the group, in first contact with the Sociopsychodramatic method, assumed the role with greater spontaneity

after several director's stimuli. The inversion and mirroring techniques could slow down and were not necessary to solve the dilemmas staged in the Act in question, which became more qualified as Theater of Spontaneity.

The active methodology presented here shows that the experience allowed participants to review their attitudes towards natural resources through greater visibility of their capacity for change and power to create resonances in their social life. However, having the objective of an *action-research* to raise awareness for personal, social and environmental ecologies, bringing the theme and creating influences for the group to appropriate these issues will not guarantee the incidence of appropriation of the theme.

Including ecologies in methods for research and disease prevention is a matter of careful researcher observation and conceptual openness about causes of relational disease and imbalance. However, planning a group work with a particular topic in health clinics, institutions, schools or spaces open to the public will not guarantee the "protagonization" of the theme, because the emerging desire of the group will always prevail. What we have experienced in our practices is that several participants refer to sharing on the methods of the dramatization and their interfaces with the proposed theme. Also, as directors, auxiliary egos or recorders, we can share feelings and end with a song or poem that refers to a reflection of being nature and that we are the microcosm of the Cosmos and in it "everything connects with everything".

In the case reported here, in the sharing stage about what was experienced in the action method, the awareness of the individual rather than the collective was evident.

FINAL CONSIDERATIONS

The survival of future generations as a species requires social change to suppress anthropocentric actions and policies. The essence of this writing lies on the determination to bring the subject of personal, social, and planetary ecology to the publications, and especially of sociopsychodramatic group interventions as a means of alerting and raising an awareness of thinking from the perspective of nature of which we are part and our desire for life is to continue its healthy blossoming.

Schools, especially time and *locus nascendi* for knowledge production, are also spaces for activities, social operations and services that cause environmental impacts. Above all, it is schools that have the knowledge to train ethical citizens who are critical and capable of promoting social change for sustainability (considering the needs of the current and future generations). Intervention with similar purpose – held on August 24, 2017 at the Presidente João Goulart State College, Balneário Camboriú/SC for 50 high school teenagers – demonstrated, through dramatization, that most participants experience the environmental issue in the abandonment of domestic animals, cutting down trees for furniture use and interpersonal violence. However, in sharing their experiences, many were able to express their concerns about the scarcity of drinking water, the pollution of the rivers near their homes, and there are manifestations of commitment to act in initiatives for the correct disposal of waste in the school and in the community. Similar proposition of socionomic act – held on April 27, 2018 with 27 high school students at the Brazilian Educational Center – Fortaleza/CE – evidenced through the dramatized scenes that the environment is focused on the experience of family conflicts, concern with entering university and frequent interpersonal confusions in the classroom environment. However, considering the researcher's intention to include planetary ecology coexisting with personal and social ecologies, in the sharing phase of the experience, it was possible to express feelings about how each one related the three ecologies with the one experienced in the active method.

One of the pluralities of these acts refers to their practice, which, because it is not procedural, is more unpredictable and unusual. The practice of socionomic acts is confirmed as

a methodology capable of promoting insights for changes in the relationship of people, communities and the natural environment in which they operate, or just pointing, with the adoption of the theme of ecology, the coexistence of actions harmful to the environment and physical ailments and intrapersonal and interpersonal dramas that cause suffering.

Here is the utopia that socioeconomic acts create a power for ordinary citizens to confront macropolitics by creating micropolitics, as a truly therapeutic procedure for reaching all humanity.

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