

*Psychodramatic pedagogy as a facilitating method in choosing the  
monographic theme*

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**Abstract**

This article aims to understand psychodramatic pedagogy as a facilitating method in choosing the monographic theme. For this, the scientific method of action research and case study were used, adopting psychodramatic pedagogy as a didactic method and existential phenomenology as a philosophical method. Applicability occurred at the first monograph orientation meeting. It was possible to perceive that the student/mentee not only identified the subject, but also developed the spontaneity and creativity in the construction of the monograph.

**Keywords:** education, psychodramatic pedagogy, monograph, theme

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**INTRODUCTION**

Psychodramatic pedagogy is a pedagogical proposal that includes educational method and didactics and recognizes the educational value of psychodramatic principles and resources (Romaña, 2004, 2009).

As a method, psychodramatic pedagogy assists in finding solutions in disciplinary problems, in the prevention of anxious situations (such as evaluations), in the sensitization of groups, in the elaboration of changes (teachers, class, school) and in the evaluation of teamwork. In turn, as an educational didactic, it assists in the fixation, explanation, transmission and acquisition of knowledge (Romaña, 2004, 2009). In this research, psychodramatic pedagogy was used as a method in an attempt to facilitate the choice of monographic subject. The completion of course work is one of the requirements of academic training. However, it is known that there are difficulties for some students involved in the production of this work (Brito, 2006; Gulassa, Zylberstajn, Massoni & Nonoya, 2013). According to Carboni and Nogueira (2004), the greatest difficulties are: time, costs, searching for a mentor. Moreover, what facilitates the process of construction of the research is the existence of a mentor and the possibility of choosing the subject.

These difficulties, which most of the time start during the undergraduate days, pass through time and continue in training and post-graduate courses. According to Brito (2006, p. 15), “research has an aura of impenetrability that often hinders the development of a more systematic and socially shared reflection of our practices”. When Brito refers to *our practices*, he is referring to psychodrama. If the process of producing a monograph is already *difficult* for some students, imagine in *our practice*, what happens through the action! After all, as elucidated by Almeida (2006, p. 8), “we all know how much writing dims the brightness and emotion of a dramatized scene even though we put the blood from the veins and the salt from the mouth, making 'incarnate' fashion of the philosophies of existence”.

But with difficulty or not, there is the need to perform the monograph for students training in psychodrama, either by a requirement of the Brazilian Federation of Psychodrama (Febrap), or as a psychodrama theoretical study required by the student and provided by the monograph.

## METHODOLOGY

For a methodological delimitation, this research was didactically organized and classified into: 1) scientific method (action research and case study), 2) didactic method (psychodramatic pedagogy) and 3) philosophical method (existential phenomenology).

1. Scientific method: action research is a research possibility suitable for sociopsychodramatic methodology because it is a socioeconomic research and occurs in co-creation (Fleury & Marra, 2012). In turn, the case study is conducive for the research of the human sciences, in a qualitative design of a detailed case specifically (Goldenberg, 2004).

2. Didactic method: the psychodramatic pedagogy, being an educational proposal of constructivist character, “tries to link the knowledge acquired in the formal learning with the lived experience” (Romagna, 2004, p. 23).

3. Philosophical method: for Moreno, the whole psychodramatic method should be an existential experience. Moreover, through Moreno’s speech, there are some references to existential phenomenology, such as: existence, being, temporality (“here and now”), space, encounter, freedom, design, perception, body, imagination, language, dreams, experience (Ramalho, 1994). It should be reiterated that for the construction of this analysis, it will be divided into the stages of the psychodrama session: warm-up, dramatization and sharing; and in the three planes of experience or dramatic realization, as highlighted by Romaña: real, symbolic and imaginary.

The description of the action – the meeting – corresponds to the first orientation, when the student mentors still has doubts regarding the monographic subject. Initially, there was an explanation and clarification of the functions of the orientation papers (mentor and mentee) and subsequently, the attempt to delimit the monographic subject. In this description, the student mentee will be called Joana (fictitious name), a student in training and postgraduate in psychodrama for a year and three months. The student signed the free and informed consent form (ICF).

## DESCRIPTION AND ANALYSIS

In the warm-up phase and in the real experience of the plan, the mentor explains the purpose of the meeting, which is an attempt to delimit the monographic subject, and if so, a small structuring of the research project. In turn, the student mentee begins by reporting her desire to delve deeper into the theory of psychodrama, even though she still cannot think of anything specific.

According to Nery (2012), the warm-up stage is the preparation for the encounter, the action, the incentive to the communication and the reflection. In turn, the real life plan, according to Romaña (2009), happens with lived situations, in which the object is partially or foolishly known and relates to a level of logical-analytical understanding.

As a dramatization and already has experience in the symbolic plan, the director instructs the student/mentee on the construction of a path, which is his trajectory in psychodrama.

According to Menegazzo, Tomasini and Zuretti (1995), the dramatization takes place in the action, expressed through as psychodrama, experienced in the delimited space (stage). However, in the plan of symbolic experience, a rational and conceptual approach occurs, in which feelings, expectations and sensations are expressed (Romaña, 1985, 2009).

The director begins the drama by placing a cushion to mark the beginning of the path that has been gradually filled by the mentee. The student begins by reporting that she had known psychodrama, even when she was a university student, in an experience with the psychodramatist Sérgio Perazzo, and emphasized that she was “*a super fan of the Psychology he used*”.

Still in the construction of its path, the mentee signals the beginning of the training in psychodrama and emphasizes the many possibilities of intervention that she visualizes with the psychodramatic method and the excitement of being enrolled in a postgraduate course. The student places another cushion marking the current state of her training and recognizes the need to study more and seek more knowledge.

The director continues the construction of the trajectory in a projection for the future, placing a cushion to represent the end of the training. Projection for the future is a psychodramatic resource that directs the protagonist to the future in the role being investigated (Menegazzo et al., 1995).

“*You're getting your psychodramatist degree*”. At that moment, the student vibrates happily at the conclusion of the course. The director continues: “*You have studied all the disciplines and even defended the monograph*”. The student comments on how satisfied she is and is already feeling more appropriated by theory and the psychodramatic method. The director asks the student to look forward, and when she does so, she will be in her work environment performing social acts. At that moment, the transition from the level of symbolic experience to the fantasy or the imaginary occurs. According to Romaña (2004), when this is

achieved, there is a more spontaneous management, created by the student, when spontaneity and creativity are high, the projects and ideas imagined are facilitated.

The mentee reports seeing a beautiful office with many patients, in which she performs individual and group care. At that moment, the director asks Joana to leave the scene and, through the mirror technique, visualize what she needs to be such a professional. The objective of the mirror technique is that the protagonist looks at himself, from outside the scene, being able to realize, among other aspects, his needs (Cukier, 1992).

The student reports that she needs to further study the psychodramatic theories that provide basement for the clinic, as well as more resoluteness in treatment. The director questions what stands out from the sentence and the student highlights: 1) deepening, 2) clinical care and 3) resolution. The director closes the scene and proposes implementation of the items. On 1) deepening, the student brought the need to study the identity matrix and the core of the self; 2) clinical care, the student highlights that she could elect patients with some psychiatric disorder and stress anxiety; to 3) resolution, reports wanting to visualize improvements of its patients. At that moment, the student looks closely at the items, and the director asks what the mentee sees. Student: *"I'm seeing a light (laughs)"*. And she goes on: *"When I dig deeper here (points the finger for deepening), here (resolution) flows more. The moment you are clear about the theories of the core of the self and the identity matrix, I will know which technique is the most appropriate, and this will generate greater resolution"*. In front of the construction, the director asks: *"So, what is the subject?"*. Student: *"The core theory of the self and the identity matrix within clinical care of anxious patients and the most appropriate treatment"*.

Still continuing, the student and the mentor reflect on the definition and feasibility of the research, highlighting: title, introduction, justification, theoretical foundation and methodology (for each item the director materialized). Finally, the student reported that the title would be: *"Anxiety under the gaze of psychodrama: identity matrix and core of the self"*. When the student mentioned the title, she had a smile; when asked about the reason for this smile by the director, the student reported being satisfied and very happy with the subject. *"I'm finding my subject as much as I can"* (laughs).

The mentee, while sharing, said: *"There's no point in doing something that escapes my practice. Rosa (referring to Rosa Cukier) once said that we should study something that had to do with us. I'm also anxious (laughs). It was very good, it cleared a lot. I came here today with the feeling that I knew nothing. However, this activity has shown me that no, I know (laughs). This subject is what I want to study, to deepen, which will contribute a lot to my professional practice and to my life"*.

It can be seen in this way that the psychodramatic pedagogy can help the student in the process of choosing and identifying the subject of the monograph, in addition to visualizing and reflecting her training in psychodrama. It is also pertinent to highlight the importance of including the student mentee as a subject builder of knowledge and research, teaching him to learn continuously, how to be a productive, active and creative human being (Corrêa, 2007), and pedagogy facilitated this recognition and the building process.

## FINAL CONSIDERATIONS

This article discussed the method of psychodramatic pedagogy in an attempt to facilitate the choice of monographic subject. As a result, it was possible to perceive that the method not only facilitated the identification of the subject, but also made it experience its formation in psychodrama, through means of ideas, imagination and fantasy. In this way, the stages and levels of experience highlighted by Romãña allowed her to reflect on her desires and wishes as a psychodramatist, through the projection of her professional role. The psychodramatic pedagogy also placed the student as author and builder of the monographic subject and prior

structuring of the project.

Psychodramatic pedagogy, in addition to the initial proposal, made possible a previous structuring of the research project (of course, other orientations will be necessary). It also allowed visualization by the student mentee as a whole and emphasized the importance of the realization of this for the development of the role of psychodramatist. It is also worth noting that the action carried out in this research is not intended to provide a *roadmap to be followed*, but rather to foster ideas in the mentors and mentees of the possibilities and facilities of the method.

Finally, we suggest further research using the method of psychodramatic pedagogy, with other interventional demands and also the methods of psychodrama in the development of mentor and mentee roles.

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