**AGPA Connect 2023 Presenter Information**

**Course Code:** 43-5

**Course Title:** Rehearsing a Future with recovering addicts from compulsive abuse to creative relationship

**Course Times:** 4:30 PM - 6:00 PM

**Course Dates:** Friday, March 10

**Instructors:** Sigal Flint

Rinat Kedmi Rinski

**Course Description:** This presentation will combine principles from group analysis, with psychodramatic tools, in group therapy with recovering addicts. We will show how the participants interact with one other or with the group-as-a-whole the same way they interact with the substance to avoid pain. We will demonstrate a unique psychodramatic intervention, using the group's power as a healing "greater-power". We will show how addictive patterns take on new symbolic meanings. This transition is necessary for recovering the ability to re-imagine and develop beneficial relationships.

**Learning Objectives**

The attendee will be able to:‎

1. ‎‎‎‎‎Describe the patterns and characteristics of interpersonal action in groups of addicts in recovery.‎
2. ‎Identify similarities between actions and events in the group and substance and behavior abuse.‎
3. ‎Create a safe and playful space for group participants to practice healthy relationship apply ‎action-interventions and role-play to facilitate transformation from compulsive action to spontaneous ‎one.‎
4. ‎Utilize the knowledge and tools from the workshop in their own groups for the benefit of their ‎clients.‎

**Significant Articles:**

1. Giacomucci, S., & Stone, A. (2019). Being in two places at once: Renegotiating traumatic experience ‎through the surplus reality of psychodrama. Social Work with Groups, 42(3), 184-196‎
2. Giacomucci, S. (2020). Addiction, traumatic loss, and guilt: A case study resolving grief through ‎psychodrama and sociometric connections. The Arts in Psychotherapy, 67, 101627‎
3. Prosen, S. (2016). Psychodrama in the group of patients diagnosed with eating disorders. In ‎Psychodrama. Empirical Research and Science 2 (pp. 131-141). Springer, Wiesbaden.‏
4. Testoni, I., Cecchini, C., Zulian, M., Guglielmin, M. S., Ronconi, L., Kirk, K., ... & Cruz, A. S. (2018). ‎Psychodrama in therapeutic communities for drug addiction: A study of four cases investigated using ‎idiographic change process analysis. The Arts in Psychotherapy, 61, 10-20.‎
5. Wendt, D. C., & Gone, J. P. (2017). Group therapy for substance use disorders: a survey of clinician ‎practices. Journal of groups in addiction & recovery, 12(4), 243-259‎

**Agenda:**

1. A. The characteristics of a group for addicts in recovery (15 min, objective 1, Sigal Flint, lecture)
   * case studies as examples from the field Current research on relationships in a group of addicts
   * Addiction as an action on the self and the other as a compulsive repetition in search of a soothing object: "to vomit", "to binge", "to mislead," and "to go to the end".
   * Self-centeredness- the other as part of the self and denial of the principle of otherness, making extensive use of projections and splits
   * What happens to the group therapist in the treatment of addictions

B. Etiology of addiction in the aspect of relationships (10 min, Objective 1, Rinat Kedmi Rinsky

* + Addiction "as resuscitation from mental death" and avoidance of pain as a result of relationship trauma
  + Addiction as a collapse of "potential space"
  + Blocking of spontaneous experiences
  + Failure in symbolic development
  + Failure in the development of the imagination case studies from the

1. 2. Discussion of studies on the effectiveness of art therapy in general and psychodrama in particular in working with addicts (10 min, objective 2, video, PowerPoint Rinat Kedmi Rinsky)
2. 3. Simulations of a group of addicts in action (audience participation), analysis of events and demonstration of possible psychodramatic intervantions (40 Min Sigal and Rinat) "From powerlessness spontaneously": from UNDO to REDO "From Compulsive to creative" the simuoltanious scene the participitants will experience these psychodramtic tools: Double, Role-reversal, empty chair.
3. 4. Discussion with the audience (15 Min, Objective 4+5, Rinat Kedmi Rinsky and Sigal Flint)
   * Sharing the psychodramatic work experience
   * The coercive interpersonal action in the group in the "Here-and-Now" as unprocessed scenes of "There and Then."
   * Transition from a symptom that mumbles itself in group to the "re-imagine" group. Creative development improves behavior and relationships

**Assessment Questions:**

Question 1 (include possible answers)

A. The characteristics of an addiction treatment group are 1. Attempt to produce subgroups, splits and projections 2. Honesty as a central value in group discourse 3. Action instead of dialogue 4. All the answers are correct

Correct Answer 1

4. All the answers are correct

Question 2 (include possible answers)

. What is the central role of addiction in the patient's inner world? 1. Pleasure 2. Releasing and making contact with others 3. Avoidance of pain 4. Re-imagine

Correct Answer 2

Avoidance of pain

Question 3 (include possible answers)

. The relationship between action taken by the addict on the substance and the action taken on the others in the group or on the-group-as-a-whole is: 1. The same context 2. Reverse relationship 3. No connection 4. Symbiotic relationship

Correct Answer 3

The same context

Question 4 (include possible answers)

D. What is the connection between the compulsive action and the difficulty of imagining 1. The compulsive action calms the anxiety and, for a moment, replaces the place of the imagination 2. The compulsive action motivates and enriches the ability to re-imagine 3. The compulsive action is a necessary step in the ability to re-imagine 4. The compulsive action and the action of the imagination are the same

Correct Answer 4

he compulsive action calms the anxiety and, for a moment, replaces the place of the imagination

Question 5 (include possible answers)

E. what are the unique charectristics of psychodrama in effective treatment for the population of people suffering from addictions. 1. the inner drama that triggers the addictions is a language of action 2. it bypasses objections 3. they produce contact with the "unconscious" even in non-verbal ways 4. psychodramatic action serves as a "language" that communicates the inner truth visually 5. All the answers are correct

Correct Answer 5

All the answers are correct

Question 6 (include possible answers)

F. Why is it important to experience "powerlessness" in the psychodramatic process of working with addicts? 1. That the ability to contain states of powerlessness is one of the main criteria in recovery 2. That the consent to stay in "powerless" situations constitutes modelling 3. That the joint group stay in the state of "helplessness" constitutes for the protagonist a potential space 4. All the answers are correct

Correct Answer 6

All the answers are correct

Question 7 (include possible answers)

G. Why is it important to pay attention to body sensations in psychodramatic work with addicts? 1. Because no one has noticed their body in the past 2. Because it transmits need 3. Because mindfulness provides an "emotional anchor" for the future 4. Because it has not been considered in the past

Correct Answer 7

Because mindfulness provides an "emotional anchor" for the future

Question 8 (include possible answers)

H. The "simultaneous scene" is? 1. The scene that takes place between the subgroups in the addiction treatment group 2. The scene that takes place simultaneously between two group members 3. Visible scene and covert inner scene 4. A scene from the past

Correct Answer 8

3. Visible scene and covert inner scene

Question 9 (include possible answers)

I. In a work that combines principles of group analysis and psychodramatic tools in working with addicts: 1. We will move from talking-about and doing-it back and forth 2. We will reflect on the action the participants are doing on each other as avoidance of pain and invite them to investigate the action. 3. We will be invited to a digestive discourse of the "here and now" following the action 4. All the answers are correct

Correct Answer 9

4. All the answers are correct

Question 10 (include possible answers)

J. Following Foulkes encounter with Moreno 1. He thought the psychodramatic action was Acting Out 2. He was grateful to Moreno for his insights and for applying dramatic techniques to psychotherapy. 3. He thought that the transition to dramatic action was detrimental to group discourse 4. He adopted the Ego Training in Action

Correct Answer 10

2. He was grateful to Moreno for his insights and for applying dramatic techniques to psychotherapy.