

Entre Dos Mundos/Between Two Worlds:

Using the Acculturation Spectrogram in Psychodrama Intervention for Promoting Biculturalism in Immigrant Families

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Many immigrants experience acculturation stress, which arises from the difficulties and conflicts immigrants face as they adjust to a new culture. Without the support of prevention and intervention services, acculturation stress can result in an increased risk for aggressive behavior and mental health problems. Entre Dos Mundos/Between Two Worlds is an acculturation-based intervention that uses psychodrama, sociodrama, and sociometric techniques to decrease acculturation stress among Latino immigrant adolescents and their parents. An example of an Entre Dos Mundos group session presented in this article illustrates the application of psychodrama and sociometric techniques and discusses their utility in decreasing acculturation stress and promoting biculturalism.

KEYWORDS: Acculturation; biculturalism; acculturation stress; prevention; culture.

INTRODUCTION

A growing body of research suggests that—in the absence of prevention and intervention services—many Latino adolescents and adults are at risk for alcohol and drug use, aggressive behavior, and mental health problems (Smokowski, David-Ferdon, & Stroupe, 2009).

Researchers have linked this heightened risk for antisocial behavior and psychopathology to the

acculturation stressors many first-and second-generation Latinos experience while trying to adapt to life in the United States.

Acculturation stress results from coping with daily difficulties, conflicts, and strains experienced when individuals and families are trying to adjust to a new cultural system (Schwartz, Birman, Benet-Martinez, & Unger, 2016). Acculturation stress is often heightened by negative experiences such as racial or ethnic discrimination and coping with language barriers. Many authors have hypothesized a link between acculturation stress and negative health behaviors (Smokowski & Bacallao, 2010). Given the growing Latino immigrant population in the United States, a clear need exists for effective interventions that address the negative effects of acculturation stress.

Psychodrama is one modality that could be used to curtail the repercussions of acculturation stress. Psychodrama is a psychotherapeutic method used in a group setting to encourage participants to act out scenes from their lives. For example, memories, unfinished situations, dreams, and hopes for the future may be enacted. These enactments allow participants to reflect upon their lives while recognizing and processing the emotions (Kellerman, 1992). Although conducted in a group setting, psychodrama focuses on the personal experiences of one individual (Moreno, 1943, p. 437). In contrast, sociodrama focuses on the group and the entire group creates the enactment to work out a shared social issue (Moreno, 1943). Considering the long and productive history of psychodrama and sociodrama methods (Blatner, 2005; Buchanan, 1984; Kipper & Ritchie, 2003; Oxford & Weiner, 2003), it is unfortunate that little work has been done using these techniques with immigrant families. Psychodrama results in a number of positive changes, making it a useful intervention for immigrant populations. For example, past research has found that psychodrama is associated with increases in empathy and positive

behavior, improvements in relationship quality, and decreases in aggression, depression, anxiety, and distress (see Kellerman, 1987 for a review; Kipper & Ben-Ely, 1979).

The benefits of psychodrama, coupled with the need to alleviate acculturation stress, makes the utility of a psychodrama based intervention aimed at decreasing acculturation stress clear. This article describes such an intervention-Entre Dos Mundos/Between Two Worlds (EDM)-that is designed to help Latino/a immigrant adolescents and their parents explore the different dimensions of the acculturation process through psychodrama, sociodrama, and sociometric techniques. An example of an EDM session will illustrate the effective use of psychodrama techniques. The research on the effectiveness of EDM will also be discussed.

ASSIMILATION, BICULTURALISM, AND THE CREATION OF THE EDM INTERVENTION

Assimilation is commonly defined as the pressure for immigrants to adopt language, behaviors, norms, values, and even thinking patterns from the dominant or host culture while letting go of one's culture of origin (Berry, Phinney, Sam, & Vedder, 2006). In this regard, assimilation is one response to acculturation stress. Other responses include forming a bicultural identity, which entails maintaining one's culture of origin while also adapting to the receiving culture (Smokowski & Bacallao, 2010), and separation, which occurs when immigrants reject the receiving culture and retain their culture of origin. However, assimilation appears to be a consistent, important risk factor for immigrant Latino families, indicating the need for intervention in the assimilation process. Research has shown that highly assimilated Latino/a youth tend to engage in negative health behaviors, especially alcohol use and aggressive behavior (Bacallao & Smokowski, 2005). Prevention interventions are critical to decrease

acculturation stress and slow the development of problems related to rapid assimilation. However, it is equally important to support the cultural strengths, languages, and assets that families bring with them when they immigrate. To this end, a second body of research shifts the focus from thinking of assimilation as a risk factor to considering an individual's or a family's cultural assets as factors that promote positive outcomes (Berry et al., 2006; Smokowski & Bacallao, 2010). This growing body of literature has suggested that developing biculturalism is not only a healthy aspect of acculturation processes, but also an appropriate target for intervention (Nguyen & Benet-Martinez, 2013). Indeed, bicultural adolescents demonstrate increased academic competence, report high rates of family resources such as parental monitoring, and display decreased problem behaviors relative to adolescents who were assimilated, alienated, or culturally withdrawn (Coatsworth, Maldonado-Molina, Pantin, & Szapoznik, 2005), suggesting that it is beneficial to increase biculturalism.

These findings prompted us to create a new program to promote bicultural skills, called *Entre Dos Mundos/Between Two Worlds* (Bacallao & Smokowski, 2005). The EDM multifamily group intervention was designed to prevent the development of aggression and mental health problems in Latino adolescents by helping participants cope with acculturation stress and by promoting family adaptability through bicultural coping skills. The goal of the EDM program is to help Latino families adjust to life in the United States and reduce the stress and problems associated with assimilation. Both internal family relationships (eg., parent-child acculturation gaps, parent-adolescent conflict) and external relationships with teachers, peers, friends, and employers within the receiving culture are addressed in the program. Research findings on EDM suggest that participation in the program resulted in decreased adolescent aggression, oppositional defiant behavior, anxious-depressed behavior, and parent-adolescent conflict

(Smokowski & Bacallao, 2009). These findings indicate the utility of the program for improving mental health and problem behaviors in Latino immigrant adolescents while ultimately decreasing acculturation stress and balancing bicultural skills.

EDM BICULTURAL SKILLS TRAINING

EDM (Bacallao & Smokowski, 2005) is based on knowledge gathered through two streams of research: (a) risk and protective factor research with Latino families living in rural communities in a Southeastern state or an urban community in a Southwestern state (Bacallao & Smokowski, 2007), and (b) prior acculturation research. EDM attempts to offset the negative impact of acculturation stress by increasing family adaptability and biculturalism in Latino adolescents and their parents. The theoretical background underlying the intervention hypothesizes that increasing biculturalism and family adaptability in immigrant Latino families will decrease intergenerational cultural conflict between parents and adolescents (Sapocznik, Santisteban, Kurtines, Perez-Vidal, & Hervis, 1986). Ultimately, this decrease in intergenerational conflict may lead to decreased levels of adolescent anxiety, depression, and conduct problems.

EDM is an 8-week prevention program that uses a multifamily group format in weekly sessions (Bacallao & Smokowski, 2005). Bringing groups of adolescents and parents from five to eight families together to explore acculturation stressors and challenges provides the opportunity for intervention on problematic parent-adolescent relationships. The multifamily group format fosters the development of social support networks among the participants. Each weekly session is devoted to a theme that has been empirically linked to acculturation stress (e.g., handling cultural conflicts in the family, coping with racial and ethnic discrimination,

navigating within U.S. schools). EDM session themes are posed as questions for families to grapple with during the psychodrama session and as home projects between sessions. The session themes are presented in Table 1. In the final session, a graduation ceremony is orchestrated to promote the family's sense of accomplishment and a focal point for their developed skills. The sessions are bilingual; co-facilitators spoke in both Spanish and English or in Spanish only.

We chose to include eight lessons in the EDM curriculum design to maximize feasibility and retention in the initial program. However, EDM can easily be expanded with additional lessons on each of the themes. The EDM lessons are designed for use in medium to large multifamily groups that include at least one parent and one adolescent from each of the families attending the weekly sessions. This multifamily format has been used to address a range of mental health problems and has been shown to be as effective as either individual or single-family therapy (McFarlane, 2002). Adopting the multifamily group format not only maximizes the potential for promoting positive parent-adolescent communication and cross-parenting, but also allows multiple family members to practice newly learned skills with others, and increases the probability that the participating families will expand their social support.

Action-Oriented Groups Using Psychodrama Techniques

An integral principle of the EDM design is that the weekly sessions should be action-oriented groups that fully engage participants of various ages, genders, ethnicities, and acculturation experiences. For example, in the initial testing of EDM, the action-oriented groups used a variety of psychodrama techniques such as role reversal (i.e., the protagonist takes on the role of another person in order to "see themselves as others see them"; Karp & Farrall, 2014, p.

17), doubling (i.e., a form of role taking when a group member offers to step into the role of the protagonist in order to voice emotions or thoughts that the protagonist might not be aware of or provide support), mirroring (i.e., the protagonist is removed from the scene while another member takes on the protagonist's role in order for the protagonist to gain distance, especially from an overwhelming memory; Dayton, 2015), and enactment of critical scenes from personal and social experiences shared by participating families. Session content was experiential, driven by psychodrama techniques for exploring intrapersonal and interpersonal situations. Structured warm-ups were used to focus on the week's theme (see Table 1).

Psychodrama has been used as a therapeutic modality for more than seven decades. Kipper and Ritchie (2003) conducted a meta-analysis of 25 experimentally designed studies of psychodramatic techniques such as doubling and role reversal. They examined whether psychodrama resulted in successful improvement on a number of outcomes such as aggression, body image, and anxiety relative to a control group using another form of therapy. Their results indicated that the large treatment effect size for psychodrama interventions was comparable or superior to other group psychotherapy strategies. Indeed, the overall Cohen's d of .95 compared favorably with many psychosocial and educational interventions that typically fall in the moderate .3 to .6 range. The most effective psychodrama interventions were doubling and role reversal.

Psychodrama sessions are facilitated in three phases: warm-up, action, and sharing. In the warm-up stage, structured and unstructured activities are used to assess the group's direction or to focus it on a particular theme. One salient example of a structured warm-up activity central to the EDM curriculum is a variation on the spectrogram. In this case, the spectrogram focused acculturation dynamics between the culture-of-origin and the receiving culture.

As depicted in Figure 1, the top arc, going from the culture of origin pole to the host culture pole, is a variation of the spectrogram. We call this variation the acculturation spectrogram, but it is integrated into a fuller, circular model. Figure 1 depicts the circular acculturation model that visually represents the theoretical and experiential backbone of the EDM prevention program. Prior to the start of EDM Sessions 2 through 8, a large outline of the circular model of acculturation is laid out on the floor with masking tape. The basic shape contains two designated poles and two arcs, one across the top from the culture of origin pole to the U.S. culture pole and a second arc at the bottom, going from the U.S. culture pole to the culture of origin pole. The culture of origin pole is placed on the left side of the circular model; in EDM, we do this by using pictures of national flags from the families' countries of origin. On the right side of the circular model, the pole marked as U.S. culture can be depicted with the U.S. national flag. The arcs can be distinguished by two different colors of masking tape and one small arrow can be placed near each pole for directional guidance.

The oval shape of this model emphasizes how acculturation is not a linear process and prompts immigrant families to consider it as movement between cultures, as dynamic, two-way, fluid, and interchangeable development. As bicultural skills are initially practiced in and outside of the early EDM sessions, the movement or effort on the circular acculturation model feels arduous and distant between the two poles. As these skills are put into more practice over the course of time and in different contexts, the movement, cultural shifts, and efforts across the poles quicken. This can be made visible by decreasing the distance between the two poles in Sessions 5 through 8. The visual representation of a circular model of acculturation reinforces the importance of bicultural skills, and tends to decrease parents' anxieties about losing their children to all the American ways (assimilation). Instead of seeing the acculturation process as

linear where adolescents become increasingly assimilated, parents use the model to see and understand the acculturation process as a circular movement between cultures (Smokowski & Bacallao, 2010).

In addition, the developmental focus of this circular model underscores the idea that acculturation interventions should facilitate bicultural identity integration (Schwartz et al., 2016). An integrated bicultural identity frees participants to move between cultural contexts. Research indicates that such integration increases immigrant adolescents' psychological functioning (e.g., high self-esteem, low anxiety) and sociocultural functioning (e.g., increased academic performance, fewer behavioral problems; Huynh, Nguyen, & Benet-Martínez, 2011; Nguyen & Benet-Martínez, 2013).

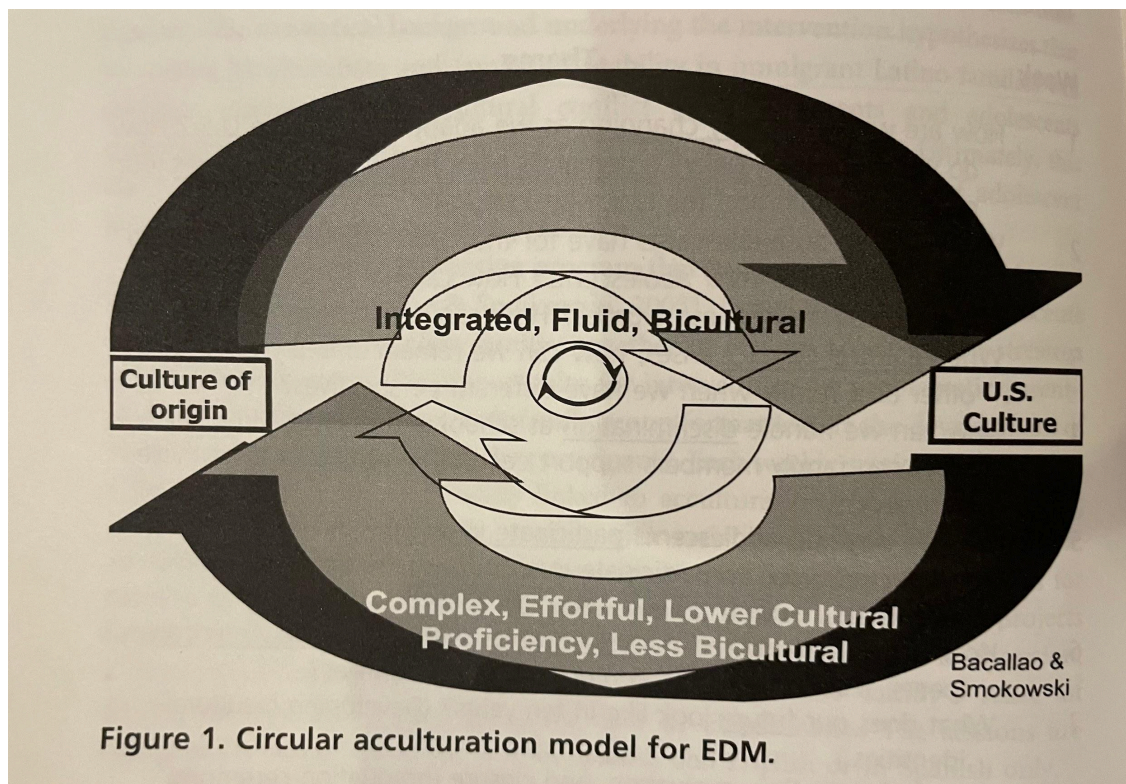
Latino adolescents must navigate the cultural differences between home, school, and work every day. The ease and speed with which Latino youth navigate the circle (Figure 1) serve as indicators of their bicultural development.

As such, this cycle of movement between cultures is physically illustrated in the group as parents and adolescents move through the circular acculturation model (outlined in masking tape on the floor) and communicate from their different positions and perspectives, dictated by context and culture. In subsequent sessions, movement is tracked as a way to process family members' development of bicultural skills. Dialogues and doubling between adolescents and their parents), along with other group members who play roles that represent elements of culture are facilitated with the circular acculturation model as the backdrop for the action.

Psychodrama techniques are incorporated into weekly EDM sessions to explore the two poles' pulls and pressures. Guided by session themes, the participants generate situations to explore, and the facilitator directs them while using the circular model of acculturation at some

point in the action. Adolescent participants can enact difficult situations, such as experiencing discrimination, generate potential responses, and practice them with cultural coaches positioned at both poles. Destructive and resilient coping mechanisms can be sorted out, confronted, and concretized. Doubling, mirroring, role reversal, and other psychodrama methods are used to promote insight, release emotions, build connections, and practice bicultural skills and actions for problem solving. The circular model is also used to identify where participants are in their process of acculturation, and where they would like to be. It is essential to practice new behavioral, bicultural skills that promote an integrated bicultural identity. The circular model can be used at the beginning of the session to introduce the theme or at the end to provide closure and to capture intra-session progress or movement.

Table 1. Entre Dos Mundos session themes.



Week 1: How are we as a family changing as we adapt to life in the U.S.? How do we as a family balance demands from two different cultures (our culture of origin and the U.S. host culture)?

Week 2: What worries do adolescents have for their parents? What worries do parents have for their adolescents? How can we help each other decrease some of these worries? How can we comfort one another?

Week 3: When cultural conflict arises, how can we remain united with each other as a family when we have different perspectives?

Week 4: How can we handle discrimination at school and at work? In what ways can family members support each other during or after these experiences?

Week 5: In what ways do adolescents participate in school? In what ways do adolescents wish to participate in school? (Same questions for parents.)

Week 6: How can we strengthen our relationships with non-Latino Americans (peers, teachers, co-workers) outside of our families?

Week 7: What does our future look like in ten years? (Developing bicultural identities.)

Week 8: Review, integration, evaluation, and closure (graduation ceremony, fiesta!).

Note. Themes are posed as questions for families to grapple with during the session and as homework between sessions.

An Example of EDM Session 1 Using the Acculturation Spectrogram

Session 1 Theme: How is our family changing as we adapt to life in the U.S:

How does our family balance demands from two different cultures (culture of origin and the U.S. culture)?

The following example was taken from a session of EDM, an 8-week program designed to help Latino adolescents and their parents strengthen their bicultural competencies and relationships within the family. The session took place in a rural town in a Southeastern state and was led by two trained, bilingual Latina facilitators with master's degrees in Social Work who have previous experience in the mental health field and working with Latino immigrant families. In psychodrama, the group facilitator is called the director. We will refer to the facilitators as Director 1 (TEP certified), and Director 2 (some training in psychodrama). This article will describe Session 1, which introduces the acculturation spectrogram with three immigrant families. Participants' names have been changed to preserve confidentiality. Family 1 is from Mexico: Roberto, Sr. (father), Maria (mother), Roberto, Jr. (older male adolescent), and Carlos (younger male adolescent). Family 2 is from Colombia: Marta (mother) and Juliana (female adolescent). Family 3 is from El Salvador: Lourdes (mother) and Cristina (female adolescent). The adolescent participants range between ages 13 and 15 years, and have lived in the United States for 4 years or less. The parent participants have lived in the United States for 8 years or less. In this group, there were a total of 11 family members participating: six adolescents and five parents. Two of the families had two adolescents. For the purposes of this article, three families have been selected to demonstrate how the acculturation spectrogram was utilized with each of them.

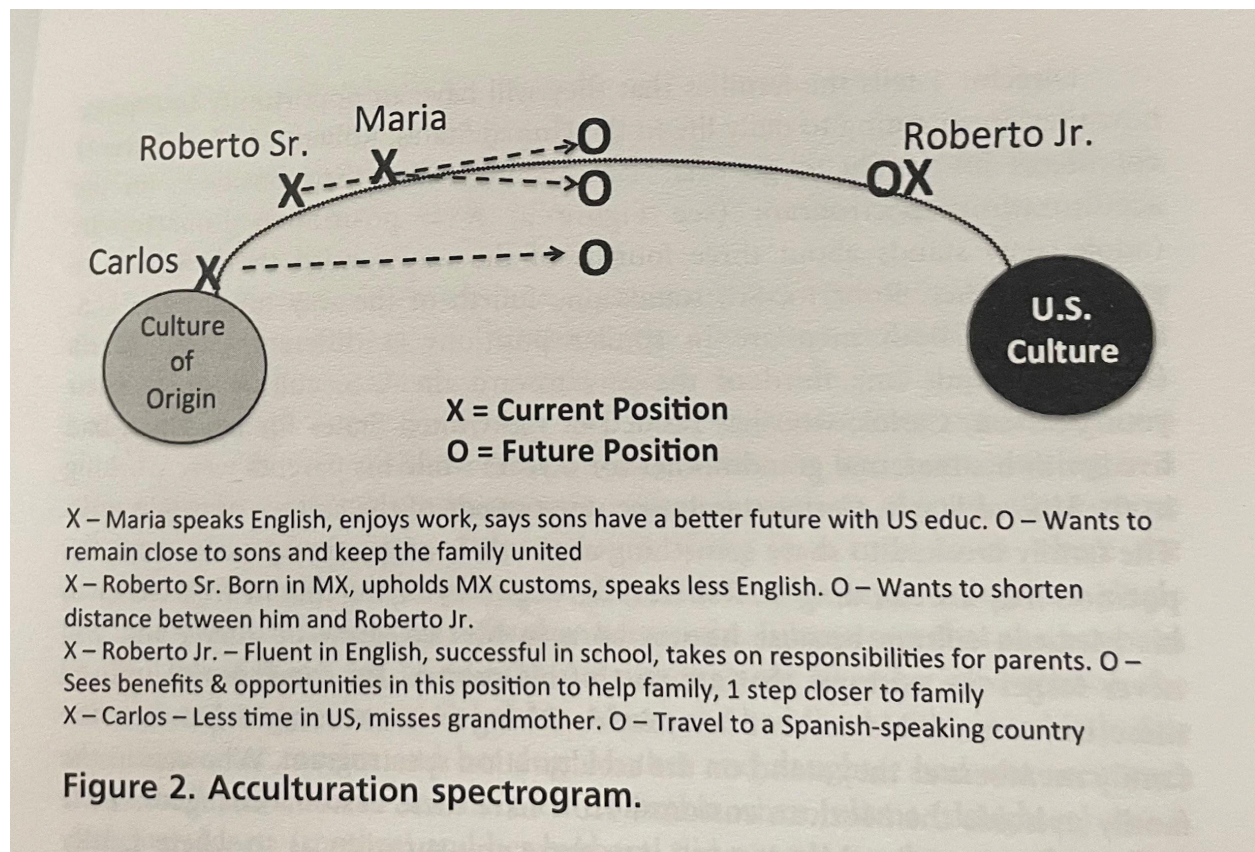
Prior to the start of the first EDM session, Director 1 and Director 2 arrange the acculturation spectrogram with masking tape on a spacious floor area, as seen in Figure 2. The acculturation spectrogram is introduced in Session 1, not the circular acculturation model. In the following sessions (2 to 8), the other half, which is the bottom arc, is added on to the floor with masking tape. Now the full, circular acculturation model becomes a structure to work with in

action during Sessions 2 to 8. The acculturation spectrogram can be thought of as the top half of the circular acculturation model.

The spectrogram is a psychodrama structure that uses one line. The acculturation spectrogram uses one arc that crosses between two marked poles along the top. The two separated poles can be distinguished with words or drawings. As families arrive to the first session of EDM, they are asked to draw a picture of the national flag that represents their family's country of origin. A drawing of the U.S. flag is completed in advance.

Session 1 begins with a warm-up on the acculturation spectrogram's poles: culture of origin and U.S. culture. Directors 1 and 2 stand on opposite poles and briefly model a quick role reversal with each pole, giving voice to the cultural poles. Participants are invited to add more to each pole such as commonly heard expressions, values, cultural ways, language, songs, and national messages. The purpose is to give voice to the group's perceptions and feelings about these two poles, create an understanding of what the poles mean to the group, engage with each other, and step onto the acculturation spectrogram. The directors notice how the parents participate first in this role play, followed by some of the adolescents. This intentional act on behalf of the Latino/a adolescents is a demonstration of cultural respect for parents; elders in the family go first. While this cultural value is important, the directors intentionally asked adolescents to go first on the spectrogram so that their responses would not simply be in agreement with their parents. Parents are asked to take a seat while the adolescents are invited to walk the length of the acculturation spectrogram. As they are walking back and forth between the cultural poles, they are instructed to find a place along the arc that captures how they are adapting right now to daily life in the United States. Adolescents are encouraged to talk with one another. They speak in a mix of languages, perhaps checking out each other's English skills,

because language is an indicator of acculturation. As the adolescents find their places along the acculturation spectrogram, a general observation is made by one of the directors. Each adolescent is handed a strip of masking tape and a Sharpie to make a symbol that represents them or write their names. This masking tape is placed vertically on the acculturation spectrogram to mark their spots. Next, parents are asked to walk the spectrogram and talk to each other to clarify their own place on it, at this moment. After parents have settled on their spaces, another general observation is made of how the acculturation spectrogram appears with the participants dispersed on it. Before leaving the acculturation spectrogram, parents are handed a piece of masking tape and a Sharpie to mark their positions. With everyone back at their seats, the group begins the action phase of the psychodrama on the acculturation spectrogram.



X – Maria speaks English, enjoys work, says sons have a better future with US educ. O – Wants to remain close to sons and keep the family united
 X – Roberto Sr. Born in MX, upholds MX customs, speaks less English. O – Wants to shorten distance between him and Roberto Jr.
 X – Roberto Jr. – Fluent in English, successful in school, takes on responsibilities for parents. O – Sees benefits & opportunities in this position to help family, 1 step closer to family
 X – Carlos – Less time in US, misses grandmother. O – Travel to a Spanish-speaking country

Director 1 tells the families that they will have an opportunity to explore how they are adapting to daily life in the United States, Roberto, Jr. (adolescent) volunteers his family to go first. The members find their positions on the acculturation spectrogram (see Figure 2; X = positions). Roberto, Jr. (adolescent) stands about three fourths of the way toward the U.S. culture pole. His father, Roberto, Sr., stands one fourth of the way toward the U.S. culture pole. Both men are in similar positions at different poles. Maria (mother) stands one third of the way toward the U.S. culture pole. Their youngest son, Carlos, who has resided in the United States for less time, had lived with his maternal grandmother for 6 years while his parents were working in the United States. Carlos stands one step outside of the culture of origin pole. The family is asked to share something about their adaptation process from the position they are standing in. Roberto, Sr., begins by saying that he feels closer to his Mexican culture because he was born in Mexico, grew up there, and will never forget the customs that are part of his culture. He continues to uphold these customs in his current household. Dialogue is encouraged between the family members as they stand on the acculturation spectrogram. Who else in the family upholds the Mexican customs? How have these customs changed a little since you've been in this country? Are there any surprises as to where family members have placed themselves? What have you noticed in the home that reflects each member's position on the spectrogram? Who in the family would you like to trade places with to see how it feels standing somewhere else on the spectrogram? Director 1 asks the family where they would like to see themselves in the future and encourages them to discuss this as they reconfigure themselves on the acculturation spectrogram. The circles in Figure 2 depict where the family would like to be in their adaptation process. Maria (mother), Roberto, Sr. (father), and Carlos (adolescent) move to the middle of the

arc. Carlos explains that he has moved off the arc because he wants to travel to another country, where the primary language is Spanish. Director 1 asks Carlos to choose a group participant to represent him in this middle position, off the arc. The person he chooses is instructed to watch and listen to Carlos, as he returns to the middle position and makes his comment about where he is standing. After Carlos' brief statement, the selected person is positioned where Carlos was standing, while Carlos is moved off the acculturation spectrogram, to observe it from a distance. Director 1 cues the person to express what Carlos had just said, as if he were Carlos. This psychodrama technique is called the mirror, and it gives participants an opportunity to gain a full, visual picture of where their family wants to be in the adaptation process to the United States. The person representing Carlos on the acculturation spectrogram is then directed back to his seat and Carlos returns to his middle position with his family. The next family member to speak is Roberto, Sr. (father), who explains how he and his wife do not want to see so much distance between them and their oldest son, Roberto, Jr. As a result, the parents want to move together to the middle of the arc to be closer to Roberto, Jr. Maria (mother) expresses that she and her husband want to remain close to both their sons, and therefore, they, too, must increase their adjustment to the United States. Again, the mirror technique is orchestrated for Roberto, Semarathed ase Maria (mother), Roberto, Jr., concludes that he wants to remain the closest to the U.S. culture pole because this position offers many benefits and opportunities for helping his family. He takes one step toward the middle to be closer to his family, and finishes with the mirror technique.

Next, Juliana (adolescent) and Marta (mother) locate their positions on the acculturation spectrogram. Juliana stands a few steps outside of the culture of origin pole. Marta (mother) stands slightly less than half way toward US. culture. When the family is asked to share

something from the positions they are standing in, Marta (mother) explains that because she had been residing in a different state that was predominantly bilingual, she was able to adapt more quickly than her daughter. They are now living in a rural town where the majority speak only one language, English. Marta, who is parenting as a single person, relocated to the area to be near her cousin. Juliana says that she has been in the United States for 11 months and although she likes her new school, she misses her grandparents in Colombia, whom she had lived with since birth. She also misses her cousins and her dog. Mother and daughter had not seen each other for 7 years. Marta (mother) left Colombia when Juliana (daughter) was 5. Although Marta (mother) and her husband did not plan to be apart from their daughter for 7 years, unstable work and housing, financial struggles, and the ending of their marriage prolonged their time apart. Juliana says that her adjustment to life in the United States has been confusing, and that is why she is standing close to the culture of origin pole. Director 2 asks Juliana (daughter) if she has spoken to her mother about her adjustment in this country, and the adolescent shakes her head, no. Director 2 invites Juliana to move somewhere on the acculturation spectrogram where she feels safe and more at ease to have this conversation with her mother. Juliana quickly steps into the culture of origin pole. Director 2 turns to Marta (mother) and asks where she would feel more at ease on the spectrogram to listen to what her daughter will tell her. Marta (mother) replies that she wants to be physically near her daughter, and joins her in the culture of origin pole. Chairs are requested and placed in the culture of origin pole. Marta (mother) taps both her hands on her lap, seeing if Juliana (daughter) wants to sit on her lap. This nonverbal gesture is a cue to the directors that there has been a long absence between the mother and daughter, and perhaps Marta (mother), at times, perceives her 13-year-old daughter at the age Juliana (daughter) was when Marta left Colombia, 5. After their dialogue, supported by doubling from the other group

members, the mother-daughter family is asked where they would like to see themselves in the future. They are encouraged to move along the acculturation spectrogram and talk as they reconfigure themselves. Marta stands in the middle of the arc, half way between culture of origin and U.S. culture. She has shifted closer toward the middle from her original position. Juliana stands with one foot in culture of origin pole and the other foot out on the spectrogram. The conversation with her mother warmed her up to the stability, security, and social support she had in Colombia. The mirror technique followed, giving each one an opportunity to reflect and visually see where they want to be as a family. While Marta (mother) was looking at their final positions during the mirror technique, she said to Juliana (daughter), that she will continue to learn more English and enroll in a trade program at the community college to become a more stable provider for her daughter. Marta (mother) tells Juliana that whether she remains in the United States or returns to Colombia, she will always support her, provide for a good education, and never forget her or leave her behind. The directors acknowledge the heartfelt apology Marta has given her daughter. Perhaps it was her mother's apology that pulled out Juliana's one foot from the culture of origin pole. In psychodrama, Juliana can be asked to give voice to the foot back in Colombia and the other foot out of Colombia. Participants could even role reverse with each foot of Juliana's.

The next family to approach the acculturation model is Lourdes (mother) and her daughter, Cristina. As they take their places on the model, Cristina (daughter) stands one fourth of the way toward the U.S. culture pole. Lourdes (mother) stands one step out of the culture of origin pole. Cristina (daughter) says that she understands why they have come to the United States, for education. But after she finishes her American education, she wants to return to El Salvador. Lourdes (mother) describes how her heart is in El Salvador, even though she is

physically in the United States. She explains that coming to the United States was for one purpose, to improve the future for her three children through education and learning English. Lourdes (mother) looks down at her position on the acculturation spectrogram and says that she feels very alone in this country. Her family members remain in El Salvador except for her husband, who works three jobs. Three of the parent participants want to respond to Lourdes' feelings of loneliness. They are quickly assisted in doubling her (a psychodrama technique). One of the mothers stands next to Lourdes as her double, casts her own eyes down and says, "The feeling of loneliness is worse during holidays." This statement resonates with Lourdes (mother) as she extends her hands to her double, holding them. Director 1 asks Lourdes (mother) and her daughter how Semana Santa/Holy Week (the Easter season) is celebrated in El Salvador (Easter is the approaching holiday at the time of this session). As mother and daughter begin describing Semana Santa with their large family in the closed streets of El Salvador, the three parents who had offered doubling statements are asked if they would take on the role of three family members. Lourdes (mother) and Cristina (adolescent) take turns role reversing with the three family members they most want to see during Semana Santa. This short enactment is shifted into the culture of origin pole. During the enactment, the three family members remind Lourdes (mother) and Cristina (daughter) that their time in the United States is short, no more than 10 years, but the results will be life changing for all three children. In 10 years, they will master English, graduate from high school and university, and be able to find good jobs to support their families. In the enactment, Lourdes (mother) is admired for the tremendous sacrifice she is doing for her children. The scene ends with a traditional Semana Santa prayer, which most of the participants know, making it feasible to recite it as a chorus. After the scene ends, the three auxiliaries are asked to de-role by informing Lourdes and Cristina how they are similar to the

role they played and how they are different from that role. Mother and daughter are asked where they would like to see themselves in the future along the acculturation spectrogram. Lourdes (mother) moves one fourth of the way toward the U.S. culture pole. She explains that because she will remain in the United States until her youngest son finishes university studies, 10 more years, she wants to find a different job where she does not spend the entire day alone taking care of a baby in someone else's house. Cristina (daughter) stands in the middle of the arc, half way to U.S. culture. Cristina says that while she is learning more English, she will continue to speak, write, and read in Spanish so that she, too, can return to El Salvador and work as a professional woman. The mirror technique followed, giving each one an opportunity to integrate and visually see where they want to be as a family.

After the participants explore in action how their families are adapting to life in the United States, and where they want to be as a family, we transition to the final phase of the psychodrama session called the sharing. The directors use the metaphor of breaking a piñata as every Latino/a family has taken a swing at the activity. Now, the piñata has spilled all its gifts. This is like the sharing. "From everything you have seen today, which gift do you want to pick up? Speak to the person you believe put that gift into the piñata, and tell the individual or the family why it is a gift to you. We will do this without judgment, opinions or questions," explains Director 1. Director 2 requests a volunteer to draw three symbols on the dry erase board that can represent judgment, opinions, and questions. Once the symbols are quickly drawn, a red line is marked across each symbol to show the stopping of judgments, opinions, or questions during the gathering of the gifts. The directors begin the sharing to model how it is done. After the sharing, Director 2 suggests a home project to encourage the family's exploration of how we balance the demands from two cultures.

DIRECTOR'S NOTES

This example from EDM Session 1 illustrates the commonly used psychodrama axiom that a little bit of action brings out a large amount of therapeutic material. The spectrogram is one of the most simple, versatile warm-up techniques, but when used with immigrant families in this group, it helped to capture discrepancies between adolescents and their parents. It also made overt family members' feelings and concerns related to the complexities within the acculturation process. This technique provided a structure for family members to begin sharing the intensity of their emotions and initial dialogues about the cultural changes that are occurring within the family. We have found it to be the case that many immigrant families have not discussed their feelings and thoughts about how they are changing as a result of their acculturation to daily life in the United States.

As a warm-up action structure, the acculturation spectrogram can be used to set the tone for the session. It also provides an adaptable structure for immigrant families to craft a vision for themselves of how they would like the acculturation process to strengthen and unite them as a family. We have described in this article how the acculturation spectrogram can be used as a lead-in for more complicated psychodrama techniques, such as setting important scenes from the culture of origin or the U.S. culture to reenact. The spectrogram can also concretize the tension between the two cultural systems by having participants play the roles. The director has many options for psychodramatic or sociodramatic enactments or sociometric intervention. The director can partner group members who are positioned in a similar space on the spectrogram to deepen connections or reverse roles with group members at different spaces to increase empathy, develop understanding, and foster different perceptions.

It is important to note that the acculturation spectrogram is an arc rather than a straight line. A straight line from culture of origin to U.S. culture can make participants anxious. Many immigrant parents believe that their children will follow the path to the new culture and lose their culture of origin. The circular shape of the acculturation model captures a dynamic movement between the two cultures, illustrating how an immigrant adolescent goes out to the U.S. culture for school or work and returns home to the culture of origin family. This circular movement back and forth underscores the development of bicultural skills, which is the major focus for the EDM program. Sessions 2 through 8 of EDM use this circular model for continuity, building from the introduction of the acculturation spectrogram in Session 1.

CONCLUSIONS

Given the large number of Latino immigrants coping with acculturation stress, it is incumbent upon clinicians to create effective interventions that combat acculturation stress and the associated mental health problems. Evaluations of EDM indicate that psychodrama is an effective modality for immigrant adolescents and their parents in avoiding the negative consequences of acculturation stress, increasing family adaptability, bicultural skills, bicultural identity integration, and bicultural support from others. EDM has evidence as an effective psychodrama intervention to help Latino immigrant families settle into the receiving culture and prevent social and psychological problems associated with acculturation stress.

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