ONE IN A CROWD: Brian Way's Concept of the Individual and Its Use in the Drama Work of Margaret Faulkes Jendyk

by

Loretta Walker
B.Ed. University of Alberta, 1969

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

MASTER OF ARTS

in Theatre-in-Education
in the Department of Theatre

We accept this thesis as conforming to the required standard

[redacted]

Julian Saxton, Supervisor (Department of Theatre)

[redacted]

Dr. Allan Hughes, Department Member (Department of Theatre)

[redacted]

Dr. Alan Drengson, Outside Member (Department of Philosophy)

[redacted]

Dr. Patrick Verriour, External Examiner
(Faculty of Education UBC)

Supervisor: Juliana Saxton

ABSTRACT

The importance of the individual is a central principle in the drama philosophy of Margaret Faulkes Jendyk at the University of Alberta. Her early work in this area was with Brian Way, who offered a diagram of the concept of the individual in his 1967 book, Development Through Drama. As a fundamental concept in an educational practice it relates to Western culture generally and specifically; it provides a compass for human development, and makes being a central concern.

The thesis is divided into two parts. By examining philosophy, religion, politics, psychology, art and science, we locate Brian Way's concept in Western social and cultural tradition. Weighing language and definition, we assess the meaning of Brian Way's concept of the individual in relation to other models.

In the second part we examine how Margaret Faulkes Jendyk uses Way's concept of the individual in her teaching.

Her approach and method has lead her to formulate a vision of the spectrum of human creativity, the creative process of drama. Interview, Margaret Faulkes Jendyk's own writing, and autobiographical narrative are used to explore the concept of the individual as it relates to this creative process.

Examiners:

[redacted]

Juliana Saxton, Supervisor (Department of Theatre)

[redacted]

Dr Allan Hughes, Department Member (Department of Theatre)

[redacted]

Dr. Alan Drengson, Outside Member (Department of Philosophy)

[redacted]

Dr. Patrick Verriour, External Examiner
(UBC, Faculty of Education)

CONTENTS

Page

INTRODUCTION 1

BACKGROUND REFLECTIONS ON WESTERN CONCEPTS OF INDIVIDUALITY 6

The Problem of Definition of Terms 7

Brian Way's Concept of the Individual 11

Brian Way's Philosophy of the Function of Drama 15

Relationship of Way's Concepts to Philosophical Postulates About Individuality 17

The Relationship Between Religion and The Individual 22

The Relation Between State and Individual . . . 24

The Concept of the Individual Contrasted With the Concept of the Collective 27

How Psychology Views the Individual 30

Carl Jung on the Nature of the Individual . . . 35

Eastern Religious and Psychological Traditions Relating to Individuality 40

The Individual in Art, and Aesthetic Experience 43

Summary of the Discussion Thus Far 55

THE DRAMA WORK OF MARGARET FAULKES JENDYK 59

Margaret Faulkes, Individual 59

The Student as Individual 67

A Space Where Anything Can Happen 68

The Drama Session 69

The History of the "New Drama" 72

Terminology Shaping History 74

The Concept of the Time 82

The Search For Meaning in Drama 85

Margaret Faulkes' Relationship to Stanislavski's Tradition 88

Margaret Faulkes Jendyk's Philosophy: The Creative Process of Drama 100

Margaret Faulkes Jendyk's Method of Approach . 103

The Dimension of the Teacher 110

Conclusion 113

END NOTES 118

WORKS CONSULTED 128

VITA 135

INTRODUCTION

"Who am I?"

The dawning of self-awareness forces us to question our own existence in the universe. However we phrase the question, heightened and precious moments of clarity exist when we wonder at our own being. Of course, answers are being delivered to us from every side. As Jacob Needleman has noted,

> The passive acceptance of scientific concepts of time, space, energy--and lately of mind--drives man further and further away from discovering his own space, his own time, his own vital energy, and his own active intelligence. So connected to the species has the individual become that his patterns of thought and feeling are now dictated on a worldwide basis by the needs and sufferings of the biological organism, man-on-earth.[1]

Since the very question, "Who am I?" arrives via the vehicle of language, it is reason that attempts to answer, reason using the accumulated conditioning of our separate, similar worlds. As children, we answer the "Who-am-I?" question with a game that attempts to pinpoint self-in-space: an elaborate address--name, street, city, province, country, continent, hemisphere, planet, solar system, universe--is carefully inscribed in scribblers or furtively carved on desks, ready if the celestial postman demands, "Who are you?" Well, I am HERE is the triumphant answer, and what we know of the world suggests that it is enough.

As adults, our name remains our label, and our professions and actions become a firm carapace soldered to our psyche, ready for the conventional social demand, "What do you do?" If we accept our work as ourselves and make our label into our very being, retirement is anguish, and to be without employment--and so a 'self'--will cause a sickness unto death. The label, of course, can come from actions other than that of work: whatever we "do" can suffice to delude us. As Jacob Needleman has provocatively pointed out, the whole conditioning of mind itself gives us the illusion that we are what is stored in our memory banks, with no other existence than that which mind knows.

Each one of us will feel the existential mystery in our own way, following the path created by our birth adventure in time and space. As a child, my own labels were delivered, ready for adoption, through the powerful influence of my family, a post-war childhood, school, association with the Catholic Church and a relatively isolated childhood, enlivened by reading, the impact of a small town community, and the great empty space of the Western prairie.

My first years at the University of Alberta plunged me into the delights of social life, but scarcely self-awareness. It was in Margaret Faulkes' class that I first felt the shock of an insight into my own being, and so the

larger world. Immediately after graduation as a B.Ed. Drama Major, chance gave me the opportunity to teach in the program I had just completed. From 1968 to 1974 I worked as a part-time sessional lecturer in the Drama Department while teaching drama full time in the public school system in Edmonton. From 1974 to 1976 I was a full-time sessional lecturer in the Special Division that Margaret Faulkes had created in the Drama Department. My joy in teaching alongside Margaret Faulkes and my dedication to the drama process as a transformational tool was total.

When I switched careers to pursue filmmaking and life experiences arrived to deepen my awareness, I realized that in the clarity of thought and the quality of work I had experienced with Margaret, I had been given entry to the same realm promised in sensitivity groups, 'consciousness-raising', meditation, and even the spiritual path I encountered years later in India. The core and central experience of self was offered in Margaret Faulkes' method of approach to drama as surely as in any other place my life adventure led me.

An additional advantage I saw in using drama method was that where other systems brought participants to a point of self-awareness, there was no extension beyond that moment of consciousness. In contrast, drama work provided opportunities to exploit released energies in

art, which itself became an on-going stimulus for individual awareness.

After straying down other pleasant paths, I returned to the world of drama by undertaking formal study at the University of Victoria. Where Brian Way had been the leading figure in my student days, I found new names--Dorothy Heathcote, Gavin Bolton, and others--dominating the international drama field. While much of the "new" was exciting in its potential for stimulating collective experience, I was dismayed by the loss of elements that had enriched my own student drama experiences. The distinctive difference seemed to pivot on an understanding of the term 'individual'--how the 'self' was considered in the respective approaches.

The structure of this thesis emerged from my desire to illuminate the power of a basic concept to shape educational practice. The nature of University research methods gave me a traditional academic approach to explore the concept of the individual offered by Brian Way and used by Margaret Faulkes. This was bolstered by a course with Dr. Michael Booth, Chairman of the Theatre Department, and Dr. Alan Drengson, who gave me a directed study in the Philosophy Department. A seminar in curriculum with Dr. Ted Aoki led me to examine hermeneutics as a method of understanding and interpretation appropriate to illuminate the 'person' of Margaret Faulkes

Jendyk. This provided the second half of my thesis with a more informal tone, based primarily on interview and personal recollection. My association with my supervisor, Juliana Saxton, and with Gavin Bolton, who spent the 1988-89 winter session at the University of Victoria, stimulated me to define what was truly important to me in the drama field. To all these individuals I owe a debt of gratitude. Throughout, Margaret Faulkes Jendyk has been my true inspiration. It is to her I dedicate this thesis.

BACKGROUND REFLECTIONS ON WESTERN CONCEPTS OF INDIVIDUALITY

Our awareness flowers within, but our existence proceeds blindly in outer relationship. From the smallest element to the grandest, things exist in relationship to each other. In the material world of things, and in the inner world of ideas, all elements find the stamp of their nature in their difference and similarity to other creations.

The first part of this thesis explores a concept of the individual offered by Brian Way in his 1967 book, Development Through Drama. The significance and the meaning of that concept is discovered when we place it within a framework of other concepts of the individual as they have arisen within other domains.

The force and power of any concept can be understood by discovering its resonance in those dimensions that measure energy for humankind. Does it hold meaning over time? Is there a real intelligence within it as a universal? What are the boundaries of its meaning? Comparisons made to those traditions that hold human truths will lead us to understanding the 'new' concept. Philosophy, religion, politics, psychology, art and science, all hold within their tradition views on the meanings attached to the individual. The means of discussion--language itself--is open to the same scrutiny

we bring to the 'content' of the discussion.

The Problem of Definition of Terms

To define is to determine boundaries and limits as well as to make definite in outline or form. Where language is the means to express meaning, we must begin by noting that anything known existentially cannot be expressed totally in words. The common ground of language is a means to frame the horizon of analytic understanding. As a means, it is a great achievement of humankind, and language is the common coin of the rational realm. Yet the words are not the things they refer to. The philosopher, David Weissman, states the problem clearly:

> The idea that the world is intelligible in itself, and representable in language is simple and powerful. Science has built and prospered on this rock. But philosophers, after espousing the idea, have come to embarassment over it. For the idea is too grand for proofs of the kind that might be supplied by conceptual analysis, or by regimenting the words and phrases of ordinary or improved languages.[2]

Henri Bergson explored this idea of the limitations of language in Creative Evolution, stating that as the tool of language moves from perceived thing, to a recollection of that thing, and by degrees, "to the picturing of the act by which the image is pictured, we arrive at a whole internal world--the spectacle of its own workings".[3] For Bergson, the word, the 'intelligent sign', is mobile. Bergson emphasizes:

> The intellect is characterized by the unlimited power of decomposing according to any law and of recomposing into any system.[4]

The word is a thing, and so participates in "the form of discontinuity", found in finite time. Life, or consciousness, has developed intellect which is analytic, unlike intuition, which participates in the durée creatrice, characterized by unbroken flow and endlessness. Here is the ultimate ground of all experience, it is the invisible plane that supports the visible world of flux and diversity.

Bergson says that philosophic speculation is limited. "Outside [its] domain, pure reasoning needs to be supervised by common sense, which is an altogether different thing."[5] By accepting Bergson's limitations on the power of logic, we can search within a frame of reference relevant to our inquiry for meanings of terms which will illuminate and enlarge our understanding of the individual in drama as seen by Brian Way.

The concept of the individual proposed by Way is meant to be relevant to the development of persons through educational drama. The root of the word, "education", comes from the Latin, educare which translates as "to lead forth". Having as a first, general meaning "the process of nourishing, or rearing young persons," the definition also includes the "systematic instruction, schooling, or training given to the young," (and, by

extension, adults), as well as "the whole course of scholastic instruction which a person has received".[6]

Education thus implies offering to another what is known-by-one. The one-who-knows is the teacher, and the "one who is taught" is the pupil (or scholar, disciple, student).

While this preliminary account of these terms may seem obvious to the reader, it is well to remind ourselves exactly what is implied in their use. The education of a pupil offers transmission of knowledge from one person to another and so, invariably, revolves around what is already understood or known to the teacher. Nothing within this term suggests a necessary movement from the known into the unknown. Yet the evolution of the human race, the growth of science and culture, depends on a movement into the unknown, otherwise a static and self-same order is perpetuated. For those who prize 'education' as something greater than mere conditioning, a larger focus must be discovered. Within the gestalt of teacher, transmission, and pupil, an element of the unknown must be discovered that moves instruction from the rote to the creative.

The creative is, by definition, "having the quality of creating, originating." The 'creator,' in the Oxford dictionary, has as a first definition, "The Supreme Being who creates all things, the Creator." The second

definition is "one who creates, or gives origin."[7] It is in "giving origin" that new discoveries are made and the outlines of the known dissolve into the new formulations that pierce the mystery of existence.

As we follow the trail of definitions and ordering with the tool of language, we must seek the space that allows us to introduce the element of originating, or creating, into education, which is the transmitter of human culture. By re-stating that all education is concerned not only with the content of what is taught, but also with the teacher and the one taught, we come close to that possibility. The words teacher and pupil offer us both the general and the specific. We can see the individual human being. This individual human being, say John, we can understand from our own humanity. There is an individual person, a concrete living individual. I am an individual. Who am I? This is the ultimate reality of humanity.

The dictionary offers us many definitions from various disciplines as to what 'individuality' means. Biologically, there is "a separate existence". From logic and metaphysics "an object which is determined by properties peculiar to itself, and which cannot be sub-divided into others of the same kind". The individual is "numerically one, single, indivisible, and distinguished from others by attributes of its own". The individual

thus "has a separate existence from other members of a class, group or number, the individual as human being is a person, as opposed to society, or family"[8]

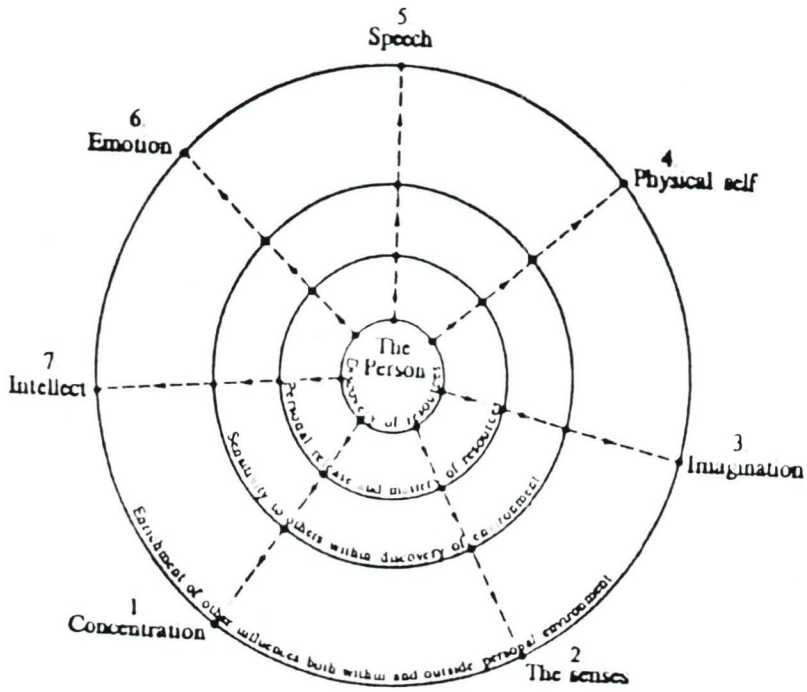
Even where human culture or language have made the concept of "individuality" insignificant in comparison to family or group, the separate, indivisible, human being or person stands alone. Every individual is as close to the 'unknown' as another, for each encapsulates within his or her humanity the central existential mystery. It is part of his or her very human <u>being</u>.

Brian Way's Concept of the Individual

Brian Way does not attempt to 'define' a human being in his book, <u>Development Through Drama</u>. He initiates his discussion of the individual by inviting us to "consider a human being".

> The analogy of a straight line is incorrect when considering the development of a human being. Instead, we need to consider a circle, however many points there are on the circle--facets of personality--each is permanent and each is a valid point from which to begin, moreover each is concerned with the potential of continuing development and needs to be returned to over and over again, each is subject not only to possible progression but to equally possible regression . . . Perhaps the analogy of the growth of a tree is pertinent, if we attempt to watch that growth day by day or even week by week we see little if any tangible change, after three months, the change or growth may be very apparent, the growth itself will depend on the consistency of certain conditions, for example, sunlight, rain and soil . . . So with drama and the development of people . . .[9]

In the diagram of "The Person" that Way uses, we are offered a central circle representing the person, and three concentric rings representing stages of environment surrounding the core. The seven "facets of personality" that Way has established around the perimeter are pictured as radiating spokes out from the center. The meaning of the diagram is not only deduced from the words lettered on it, but from its shape. Way has offered us a powerful symbol of the person.



10

When we respond to symbols, we do so from a plane that encompasses both the conscious and the unconscious. The symbol conjures meanings, both mythological and psychological, and appears throughout human culture; it

moves beyond the limits of ordinary language, and is an essential element in art and religion.

Carl Jung has perhaps devoted more study to man and his symbols than any other twentieth century Western psychologist. He recognizes their importance.

> The unconscious can be reached and expressed only by symbols, and for this reason the process of individuation can never do without the symbol. The symbol is the primitive exponent of the unconscious, but at the same time an idea that corresponds to the highest intuitions of the conscious mind.[11]

In Jung's terms, the circle is the "simplest and most perfect form." Since it is the simplest symbol of wholeness, it is also the simplest God-image. The "self" for Jung, embodies the whole range of psychic phenomena in man. He acknowledges that there are both conscious and unconscious components. Thus, the self as an empirical concept is only <u>potentially</u> empirical: the unconscious aspect, or not-yet-experienced component is a postulate, a transcendental concept presupposed on empirical grounds. This is why Jung finds the self appearing in dreams, myths, and fairy tales in various guises, including "totality symbols such as the circle or cross." Since the union of opposites on a higher level of consciousness is not the result of a purely rational act nor a matter of will, intuitive formulations and thought have led humans, through the ages, to employ circle forms, like mandalas.

Plato pictured the soul as a circle, the Pueblo and

Navaho Indians used the circle in their sand paintings to represent 'self', Eastern traditions, such as Tibetan Buddhism, have also used the mandala as a meditation symbol for the human condition. Brian Way's diagram of the individual is a mandala within this tradition, and partakes of the power of the circle form as it has been used throughout the ages.

In Jung's work with his patients, he tells us that when mandala pictures appear they coincide with the intuition of the self and one's own whole individual being. Jung explains why the figure of the protecting circle was seized upon. "It is intended to prevent the outflowing and to protect the unity of consciousness from being burst asunder by the unconscious."[12]

The implied movement within a circle, (and the implied movement around the points of the circle in the Way diagram), is cyclical in nature and represents what we intuitively know about our universe. The cycles of the day, the moon, the seasons, all mark the circular nature of human life, from the womb to the tomb. The yin-yang of Chinese philosophy, pictured as interlocking fish symbols that form a circle, represents the Tao as the way of Nature, and also the wholeness of life.

Way's second symbol for human development--the tree--he employs only briefly as an example. The tree is also considered a powerful and universal symbol for human being

in Jungian psychology:

> According to ancient tradition men came from trees or plants. The tree is as it were an intermediate form of man, since on the one hand it springs from the Primordial Man and on the other hand it grows into a man. Naturally the patristic conception of Christ as a tree or vine exerted a very great influence.[13]

By employing these two symbols for the individual, Way is able to address us not only through our reason but by means of universal symbols that transcend universal words and so provide an immediate way of conveying the meanings he has intended.

Brian Way's Philosophy of the Function of Drama

Brian Way's book, Development Through Drama, begins by delineating the traditional boundaries of education.

> The answer to many simple questions might take one of two forms--either that of information or else that of direct experience; the former answer belongs to the category of academic education, the latter to drama.[14]

By using the example of "blindness" Way demonstrates that to close your eyes and experience what blindness is leads to a richer understanding of it than can be provided by a merely verbal explanation. This brief experience transcends "mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind". Thus, the "precise function" of drama is to provide experiential education.

Drama and theatre are examined for their educational differences in Way's work, which he specifies is geared to the "development of people."

> The major difference between the two activities can be stated as follows: 'theatre' is largely concerned with communication between actors and an audience, 'drama' is largely concerned with experience by the participants, irrespective of any function of communication to an audience.[15]

This emphasized distinction between the art form of 'theatre' and the experience of 'drama' is one that was important in Peter Slade's Child Drama, and an important distinction in an era where theatre arts formed a part of school curriculum. "Drama" means "doing" and "struggling", says Peter Slade, and, he emphasizes, "Child Drama is an Art in itself, and would stand by that alone as being of importance."[16]

Brian Way, heavily influenced by Peter Slade, took up this distinction between theatre and drama. While theatre is for the talented or gifted, drama is concerned with the majority. "There is not a child born anywhere in the world, in any physical or intellectual circumstances or conditions, who cannot do drama," Way emphasizes.[17] What is true for the child is true for the adult. "Education is concerned with individuals, drama is concerned with the individuality of individuals, with the uniqueness of each human essence".[18]

The "individuality of individuals" as a phrase leads us to examine this distinction in the light of other twentieth century meanings associated with the concept of "individuality". Way's discussion makes clear that he is

concerned with "inner resources", especiallly intuition. The "whole" person in Way's model is the human being with a vital "plane" of invisible existence, real on the personal plane, but not visible to others. Thus, we are to recognize subjective states of feeling, intuitions, hopes, dreams, and desires, as a vital part of the individual. In so doing we move to the metaphysical realm and philosophy.

Relationship of Way's Concepts to Philosophical Postulates About Individuality

How has the 'self' been understood in the world of Western philosophy? In this area of the philosophy of the self, philosophers have been in great disagreement. In the earlier part of the twentieth century, Bertrand Russell and A.N. Whitehead wrote Principia Mathematica together, saying "individuals are defined as whatever is neither a proposition nor a function".[19] When Whitehead turned to metaphysics after that publication, his speculations began to appear "strange" to Russell, who summarizes them wonderingly:

> As for genuine contact with the real, this seems to require a knowing from within, a conflation of the knower and his object into a single entity.[20]

Whitehead was adopting what he called "a position of provisional realism", between the "subjectivists" and the "objectivist". For Whitehead, "the unity of the per-

ceptual field therefore must be a unity of bodily experience".[21]

Bertrand Russell, the century's greatest proponent of formal logic, was disturbed by such views, for "those who insist that truth is something malleable and subjective fail to observe that on this view inquiry is impossible".[22] He meant, of course, "scientific inquiry", with its experimental, verifiable, quantifiable basis.

Russell's celebrated student, Ludwig Wittgenstein, insisted that philosophy could seek to elucidate concepts, and analyze any activity whatsoever, and thus for him philosophy was seen as an activity, not a body of doctrine. When within the work of three prominent philosophers we find such a divergence of views, it is not surprising that the area of metaphysical concepts of individuality has been subject to disagreement as well.

Huston Smith has reviewed the Western philosophical positions in a manner that simplifies the field for us:

> Three epistemologies have dominated in the West. Roughly speaking, they can be identified with Plato, Aristotle, and Bacon, and they differ in the instrument of knowledge--the noetic organ, we might call it--that they consider decisive. Plato saw knowledge as deriving from intellect, reason, and the sense; Aristotle, from reason and the senses, Bacon, from the sense only, almost. The progressive restrictions are dramatic.[23]

While we can discover philosophers and schools who roughly fall into one or another of these epistemologies still

arguing in the present, it was Bacon, with his inductive methods, who set philosophy on the path of accomodating science.

As the seventeenth century dawned, the emergence of the new criteria in science, art, poetry and philosophy, signalled a "claim to a uniqueness rivalled only by the golden age of Greek philosphy".[24] Although Galileo, Newton, and other scientific innovators established the basis for "Modern Science", their minds, as William Barrett points out, were "all solidly planted in the mind of God." Rene Descartes, now seen as a founder of modern Rationalism, formulated his cogito ergo sum as a direct intuition of the thinking self, and used the same formulation to establish an ultimate ground for his theory of knowledge and reality.

> What makes many people feel that it is difficult to know of the existence of God, or even of the nature of their own souls, is that they never consider things higher than corporeal objects.[25]

Descartes felt compelled to "split" the world into mind and matter because of the emerging physical science, the framework of which he was helping to create.

> Thus the familiar qualities of our world--colors, sounds, smells, and the rest--were to be replaced by configurations of matter in space.[26]

Seventy-five years after Descartes' death, Kant was born, and his critical philosophy "laid waste the traditional arguments for God and undermined theology."[27]

William Barrett places Kant in the center of a "map of the Modern World" as the philosopher who had the shape of the "New Science" around him. While he sees Kant "securely within the piety of his place and time," Kant's critique of the traditional proofs of God, and his critique of the finite powers of mind, made him the father of later pragmatism.

Idealism, Positivism, Analytic Philosophy, Phenomenology, Pragmatism and Existentialism, in other words the philosophic movements of the twentieth century, all are fore-shadowed in Kant's thought. As scientific materialism became the very temper of the times, philosophy turned from metaphysical speculation to verifiable principles.

William Barrett characterizes the legacy of the "New Science" of the seventeenth century as a "paradox and an irony":

> The human mind was in the process of creating, in this New Science, the boldest and most powerful instrument in human history for coping with our material universe. The presence of mind is everywhere in the formation of this science, and yet the results of this science were to be alleged as evidence for some general mechanistic view of the world, according to which the human mind appears as feeble and unfree.[28]

If the human mind appears feeble and unfree in the stress that is now laid on epistemology, as distinct from metaphysics, this is because scientific materialism now insists that beliefs must pass certain narrow tests, and

explanations must be abstract and impersonal.

A philosopher-sociologist, Ernest Gellner, thus concludes scientific claims are impregnable:

> We have of course no guarantee that the world must be such as to be amenable to such explanations, we can only show that we are constrained to think so. It was Kan'ts merit to see that this compulsion is in us, not in things. It was Weber's to see that it is historically a specific kind of mind, not human mind as such, which is subject to this compulsion. What it amounts to is in the end simple: if there is to be effective knowledge or explanation at all, it must have this form, for any other kind of "explanation" . . . is <u>ipso facto</u> powerless.[29]

If we were to accept such strictures from the world of scientific materialism and its associated philosophies, there would be little reason to consider the "human being" as symbolized by Brian Way's diagram as significant or as valuable other than as unit or type. There would be even less reason to consider the "inner life" of individuals as of any importance. In fact, the educator's aim would be to limit, in as careful a manner as possible, all that did not encourage the external, verifiable world of facts as defined by science.

Fortunately, the life blood of philosophy is argument and counter-argument--the dialectic--and the final meaning does not rest with this narrow positivism. Before considering twentieth century developments in metaphysics, however, it would be wise to examine what religion has said about the nature of human beings and the individual.

The Relationship Between Religion and The Individual

The western religious tradition has been formed from three great religions: Christianity, Judaism, and Islam. In each of these religions, God, Yahweh, or Allah, the Supreme Being, is seen as a personal God. Each of these traditions has been institutionalized, and bound to a specific creed. When Christianity dominated the West, it adhered to a fixed theology, which included a concept of human nature. On earth a human soul was its own person. Its fallen state was to be redeemed through participation in the faith, which was required to return to God. When there were no questions which disturbed beliefs in the nature of God, there were no questions to disturb the understanding of the self. The individual soul had its significance through God.

Joseph Campbell speaks of the concept of the unique individual emerging within the courtly tradition, which came with the Knights of the Round Table mythology. As the troubadors celebrated personal love, libido superseded credo. If the individual was to step outside the bounds dictated by the conventions of the church, he could only do so from a new point of view originating with a new self-understanding.[30] Questions of dogma, church law, and social convention could no longer be referred to the ultimate authority.

The emergence of dissent within the Catholic Church

gave further power to the concept of individuality. Luther's proclamation in 1517 was based on elevating the importance of individual conscience, 'God's will' and the 'Bible' as sources of ultimate truth and this shattered the power of the church hierarchy. Fueled by the desires of secular powers, the Reformation swept through Europe. As the concept of the fixed hierarchy crumbled, the concept of the fixed, theologically objectified self also crumbled. When the Pope was no longer considered the highest authority, the interpretation of scripture could be the province of the peasant and artisan, as surely as that of the scholar and theologian.

The scientific and philosophic advances of the seventeenth century had their effect on the educated laity, and this further eroded faith in the older theological doctrines. Perhaps the greatest challenge to faith came later with publication of Darwin's Origin of Species (1859) and the Descent of Man (1871). When the Bible and scripture became not an infallible record of the origins of the world and humanity but a collection of imaginiative stories from a pre-scientific age, the chief task for the theologian became reconciling the new scientific findings with traditional religious doctrines. Only Fundamentalist Creationists have been unwilling to re-interpret the Bible in a way which accomodates evolution and religion, and so the battle between science and personal interpretation is

waged in the courts of the Western democratic world. The twentieth century has had to acknowledge the contradictions in a secular society which still clings to vestiges of Christian tradition as used in social ceremonies, enshrined for the ethical and moral lessons contained therein (as in court oaths, and public prayer), without making a commitment to the underlying religion which demands a "leap of faith". Yet some within traditional religions have found a new dimension of faith in an emphasis on dialogue and tolerance. The ecumenical movement is strong in most of today's churches. We can see this as mirroring a democratic commitment to the right of each individual to hold a personal, idiosyncratic religious position. It is the state that has increasingly taken over from the church the role of moral arbiter and guardian of ethics.

The Relation Between State and Individual

Democracy or domination from above? The desire for freedom and human rights has been a continuous force throughout human history. In the West, as the "divine right of kings" gave way to populations demanding control of their destiny, the rise of democracy in all countries has mirrored the philosophical principle that all persons should have a choice in how they live and are governed. If political despotism in Eastern bloc communist countries

is seen as the opposite of Western democracy, the principle of giving voice to the collective mass has been the intention of Marxist-Leninism.

The American constitution, with such stirring phrases as "We hold all men to be created equal" may have been only partially realized in the structure of Western society; nevertheless, it has been a source of inspiration which has helped political systems to replace religious precepts in giving voice to individual rights. If we consider the smallest political unit as the family, we can understand the power of this idea. With the women's liberation movement working to obtain political rights for women, husbands and wives become, at least in principle, equals in the eyes of the law. "Childrens' rights" become an issue within families, and the domination of one, by another, is legislated against as a moral and social wrong. Increasingly legislation guarantees minorities equal opportunities in work and education. Everywhere free choice has become an ideal.

Totalitarian regimes in any corner of the globe receive the disapprobation of the world community and even if our practices are still far from perfect, the principles of individual freedom are taken to be morally correct. Slavery and oppression are yielding to the dreams of freedom and the ideals of equality before the law and equality in opportunity.

All human groups can be analyzed using the terminology of politics, with group structures discerned in terms of hierarchy, laws, rights, and freedoms. In most educational settings, the model is not that of democracy, but of a benign dictatorship. This domination by the teacher reflects a view of the student developing through "transmission" of information. In modern educational practice, this dictatorial rule by the teacher is changing, democratic decisions are made by the group, and student rights are articulated as clearly as teacher "rules" or laws.

Brian Way's classroom model, with its emphasis on the individual, moves to the forefront of educational practice by asking the teacher to respond to the students in terms of their right to develop fully as human beings through personal choice. The students must find their own voice, and create their world in terms of an authentic expression of the self. It is a model well-suited to the democratic West but functions in a manner directly contrary to that of communist countries.

The Marxist-Leninist message of social democracy has had a patriarchial domination by the State, based on a materialist conception of the universe. Born out of the idealist philosophy of Hegel in the late nineteenth century, Marx posited a view which perpetuated the collective voice as a manifestation of an objectified-

materialist realm which outweighed the importance of any personal, individual reality. The concrete, materialist order must hold sway against originality and the "unknown" as it emerges in individual consciousness. Like many creeds, Marxism holds that the duty of the individual lies in adhering to the collective voice. In Marxist-Leninist thought the individual is subsumed in the collective. It is necessary at this point to carefully examine the true basis of the difference between those systems that value the voice of the individual and those systems that honor the collective first.

The Concept of the Individual Contrasted With the Concept of the Collective

Generalizations about world political systems reveal that individual human psychology is reflected in social patterns. Carl Jung made this forceful comparison of the politics of the West and Marxist ideals.

> It requires no special effort of understanding to see where the Communist ideology gets the certainty of its belief that time is on its side, and that the world is ripe for conversion. The facts speak a language that is all too plain in this respect. It will not help us in the West to shut our eyes to this and not recognize our fatal vulnerability. Anyone who has once learned to submit absolutely to a collective belief and to renounce his eternal right to freedom and the equally eternal duty of individual responsibility will persist in this attitude, and will be able to march with the same credulity and the same lack of criticism in the reverse direction, if another and manifestly "better" belief is foisted upon his alleged idealism. What happened not so long ago to a civilized European nation?[31]

The significant point for this discussion lies in contrast between the conditioned individual within the collective and the autonomous person who has the confidence to state his or her own view of the world.

Arthur Koestler has treated the question of the pathology of war in a way that runs counter to certain prevailing views about the innateness of human aggression. His view of the individual is in line with Jung's assessment. Examining popular theories that human aggression and war come from an innate drive and specific territoriality, Koestler concludes that humanity marches to war with self-transcending "devotion":

> It (war) is a depersonalized, quite unselfish kind of savagery, generated by the group-mind, which is largely indifferent, or even opposed, to the interest of the individuals who constitute the group. Identification with the group always involves a sacrifice of the individual's critical faculties, and an enhancement potential by a kind of group-resonance or positive feedback. Thus the mentality of the group is not the sum of individual minds; it has its own pattern and obeys its own rules which cannot be 'reduced' to the rules which govern individual behavior.[32]

Koestler attributes this human predicament to "the state of protracted dependence of the neonate on its parents," as well as inter-group dependence in early primate groups, and the "various forms of bondsmanship within the family, clan or tribe." For Koestler,

> The helplessness of the human infant leaves its life-long mark; it may be partly responsible for man's ready submission to authority wielded by individuals or groups, his quasi-hypnotic suggestibility by doc-

> trines and commandments, his overwhelming urge to belong, and to identify himself with tribe or nation, and above all, with its system of beliefs. Brain-washing starts in the cradle.[33]

The individual in Koestler's vision is ready to submit to a collective will. As in Jung's political analysis, he or she may not have consciously renounced the "eternal right to freedom" nor abdicated "individual responsibility," but if those are not articulated positions of importance in the individual's prevailing culture, they may have little force.

The problem for society becomes that of strengthening the individual in a manner that does not run counter to other social beliefs. Educational systems, which are society's means of socializing the young, need to participate in developing responsibility fully.

Brian Way's approach is to insist the individual choose within a structure of experience, which re-enforces his or her personality and self, thus strengthening his or her freedom. As a method, it fosters independence of judgement. As a parallel to certain directions in psychology, it promises the individual within the collective a sense of power. This is directly in line with Carl Jung's own emphasis on maturity coming through individuation, but it runs counter to some other movements in the field of psychology.

How Psychology Views the Individual

As with other sciences, psychology has undergone a sudden burgeoning power in this century. The person most commonly associated with psychological theory is Sigmund Freud. Until Freud, modern psychology was chiefly centered on conscious experience, Freud's psychoanalytic theory brought in the unconscious aspects of personality. His systematic study of the unconscious presented a structural model consisting of the id, ego, and superego, an energy system fueled by sexual and other drives. A determinist, Freud believed that of the forces and influences surrounding human functioning could be uncovered through a variety of techniques. Psychoanalysis, as medical intervention, is designed to uncover the buried conflicts in the unconscious and integrate them into the conscious ego.

Freud believed that theology and religion are "bunkum", his ultimate concern was the field of the visible and invisible realm as circumscribed by the human psyche. As LeShan and Margeneau observe:

> Most psychologists generally still hold to the belief that someday, somehow, we will have mechanical models of the human mind and of human societies. This hope and assumption lay behind the brilliance and the deep searching of Freud, and the psychoanalytic system of describing personality might be viewed as the greatest monument ever built to this belief.[34]

Freud's analysis of the individual compared with the group, however, lead him to the conclusion that "great

discoveries and solutions of problems are only possible to an individual working in solitude."[35]

Freud characterizes the psychology of groups as credulous, open to influence, without critical faculty, and with simple, exaggerated feelings. It is "an obedient herd which could never live without a master." For this reason, he hypothesizes from his understanding of the Darwinian model of evolution, that the herd is a horde with a powerful leader in every instance.[36]

> Freud held the notion that groups are at least partially welded together as a result of their strong and quasihypnotic attachment to a highly charismatic leader. The psychology of the leader is completely different from that of the members. The leader is a completely narcisstic figure whose real and fantasied physical and psychological attributes exert a powerful attraction and influence on the peer group members. Despite charismatic tendencies, however, the leader is also viewed in more adaptive terms as an expert problem-solver who is potentially capable of resolving all the dilemmas that seem so frustratingly difficult for the group members .... The leader remains the central figure of the group, the one whose influence is always felt, even when she or he is behaving in an outwardly nondirective and passive manner.[37]

Freud concludes that the psychology of groups is the oldest human psychology, and that the psychology of the individual emerges from it. Only by "withdrawing the performance of intellectual tasks from the group and reserving them for individual members" is the lowering of intellectual ability to be avoided.

Freud's system of psychoanalysis was presented as a complete system which could deal with all aspects of human

behavior. However, when we apply that system to the emergence of the leader--to Freud himself--it falters.

> What was ignored except as temporary lacunae in the field of knowledge--small gaps to be filled in later--was the fact that it was inadequate to account for creativity or for the long, slow struggle up from the caves that the human race has made. Psychoanalysis could not account for the beauty seen in a sunset, for the genius of Mozart, for the opera that Freud loved, or for his courage and his devotion to humanity.[38]

Brian Way's concept of the individual can co-exist with the Freudian model since Way makes no specific claims as to what the ultimate ground of the inner experience of the individual must be. Other twentieth century psychologies would not be so sympathetic to Way. B.F. Skinner and Radical Behaviorism deny the relevance of inner experience.

For Skinner, human beings are controlled by environmental conditions that can be discovered and specified in objective detail. While many contemporary psychologists are only moderate behaviorists, since they include certain internal determinants such as attitudes, cognitive processes, and motives, B.F. Skinner and Radical Behaviorists have a narrower view of humans.

> They do not look within the individual's psyche for any of the causes of behavior, and they deny the necessity of postulating states of mind or internal motives for explanatory purposes . . . . Radical behaviorists are able to describe with considerable detail various observable factors that affect learning, thereby buttressing their arguments that humans are controlled by circumstances that can be objectively specified and manipulated.[39]

Although Radical Behaviorism has been dismissed as "silly" it has nonetheless affected to a surprising degree ordinary thinking on 'being' and the individual's role in society. The failures to predict and control behavior have been taken only "as evidence that we did not yet know enough to implement a correct theory."[40]

The belief that a "single system" of total explanation is possible is one of the powerful legacies of Western monotheism. Other examples of such monolithic thinking are the clock-work universe of Descartes, the unified single social system of Marxism, and the embracing explanatory mode of social Darwinism. The Radical Behaviorists are following an approach based on the traditional Western belief in such systems, even though their theoretical universe is still unmapped.

Most criticisms of the inadequacies of such theories have centered on the reductionist methods employed and the lack of purpose in the universe postulated. Huston Smith sees such theories as limited in four specific ways: intrinsic and normative values, purposes, ultimate and existential meanings, and quality. As he puts it:

> This account of what science cannot deal with is resisted, but not, I feel sure, because it is untrue. Given the importance of normative values, final causes, existential and ultimate meanings, and intrinsic qualities, the fact that science is no closer now than it ever was to dealing with them would seem to be clear indication that it is not designed for their investigation. . . . For science to enter the domains it has thus far eschewed it would have to relax the demands for objectivity,

> prediction, control and number from which its power in quantitative domains derives . . . it is precisely from the narrowness of its approach that the power of science derives. An effective and restricted science or one that is ample but does not enable us to control the course of events much more than do art, religion, or psychotherapy--we can define the word as we wish. What is not possible is to have it both ways.[41]

When understanding and not mechanistic explanation is the aim of psychological theory, there are many important twentieth century psychologists who have offered insights into the human individual. Eric Fromm, for example, used Spinoza's idea of "self-interest" as a virtue, and constructs his arguments to show that such self-interest does not have to be "selfish":

> The failure of modern culture lies not in its principle of individualism, of self-interest, but in the deterioration of the meaning of self-interest, not in the fact that people are too much concerned with their self-interest, but that they are not concerned enough with their real self, not in the fact that they are too selfish, but that they do not love themselves.[42]

Such a view places a burden on every individual, and certainly on those who educate the young, to discover the true nature of themselves and to allow such discovery in those around them. A.H. Maslow, a psychologist especially interested in health as creativity and growth, sees "self-actualized" people as being capable of democracy in a deeper sense. According to him, they also are able to have a more profound love for their fellow humans. Better adjusted in every way, those who are "self-actualized"

exhibit higher creativity and ability to solve problems. In Maslow's study, he found self-actualized people to be:

> more completely "individual" than any group that has ever been described and yet are also more completely socialized, more identified with humanity, than any other group yet described.[43]

Other psychologists, like Carl Rogers, Karen Horney, and Preston Lecky have all spoken of the necessity of the individual developing inner resources in order to achieve maturity and sound interpersonal relationships. One of the most important twentieth century psychologists is Carl Jung. Since many of his insights appear to have guided the formation of the concept of the individual employed by Brian Way, a separate account of his insights will be given.

Carl Jung on the Nature of the Individual

Jung was an early pupil of Freud, but broke with him when he became dissatisfied with the notion that the complexity of the unconscious could be explained in terms of two basic drives. His difference with Freud begins with their interpretations of unconscious material.

> For anyone who, whether by temperament, or for philosophical or religious reasons, cannot adopt the standpoint of scientific materialism, the realization of unconscious contents is in every respect a serious problem.[44]

Jung saw that the psyche is something which "we can neither know nor pretend to know."[45] He treats the nature

of "mind" without postulating that it is a metaphysical entity, or that "there is any connection between an individual mind and a hypothetical Universal Mind".[46]

> Our psychology is, therefore, a science of mere phenomena without any metaphysical implications . . . Psychology accordingly treats all metaphysical claims and assertions as mental phenomena, and regards them as statements about the mind and its structure that derive ultimately from certain unconscious dispositions . . . We have no intellectual means of ascertaining whether this attitude is right or wrong . . . Psychology therefore holds that the mind cannot establish or assert anything beyond itself.[47]

As for those scientists who do assert that the "ultimate ground" is to be discovered in the see-touch world, Jung says:

> The conflict between science and religion is in reality a misunderstanding of both. Scientific materialism has merely introduced a new hypostasis, and that is an intellectual sin. It has given another name to the supreme principle of reality and has assumed that this created a new thing and destroyed an old thing. Whether you call the principle of existence "God," "matter," "energy," or anything else you like, you have created nothing, you have simply changed a symbol.[48]

This does not mean that Jung ignores the positive energy given conscious creation in collaboration with the unconscious value assigned "the highest good". If we are not concerned with whether the thing is "right or wrong," but only with "how things are in themselves" we can see that:

> The datum which is called "God" and is formulated as the "highest good" signifies as the term itself shows, the supreme psychic value. In other words, it is a concept upon which is conferred, or is actually endowed with, the highest and most general significance in determining our thoughts and actions.[49]

Since the symbol has a value to the conscious mind, its "collaboration of the unconscious" achieves a libido charge that emerges as creative energy. This is a point where the "soul" can be said to be significant. In Jungian psychology, the soul is "a clearly demarcated functional complex that can best be described as a personality."[50] As such, it has an intermediate position and is:

> regarded as a function of relation between the subject and the inaccessible depths of the unconscious. The determining force (God) operating from these depths is reflected by the soul, that is, it creates symbols and images, and is itself only an image.[51]

For Jung, "the immense significance of such symbols" can be denied "only by those for whom the history of the world begins with the present day."

> The moralistic and hygienic temper of our day must always know whether such and such a thing is harmful or useful, right or wrong. A real psychology cannot concern itself with such queries, to recognize how things are in themselves is enough.[52]

In recognizing "how things are" Jung points out that what emerges when the libido "dives down to the first beginnings" is the symbol, a "god-image, as history proves".

> Humanity came to its gods by accepting the reality of the symbol, that is, it came to the reality of thought, which has made man lord of the earth."[53]

This is the "common sense" viewpoint, advocated by Henri Bergson and those philosophers who call on every

human being to acknowledge that which is conscious themselves. Such pragmatism enables us to deal with those concepts which are available for fuller explication precisely in the manner that Way has offered us his concept of the individual.

Carefully using our shared symbolic-structure--and language--Jung offers a definition of individuality:

> By individuality I mean the peculiarity and singularity of the individual in every psychological respect. Everything that is not collective is individual, everything in fact that pertains only to one individual and not to a larger group of individuals. Individuality can hardly be said to pertain to the psychic elements themselves, but only to their peculiar and unique grouping and combination.[54]

Jung's definition for the 'individual' has an important conditional provision:

> The psychological individual, or his individuality has an a priori unconscious existence, but exists consciously only so far as a consciousness of his peculiar nature is present, i.e. so far as there exists a conscious distinction from other individuals.[55]

For Jung, the "peculiar nature" of the individual appears chiefly in its complex formations. The conscious process of differentiation or individuation is what brings the individual to consciousness. Of course, the process of individuation in Jungian psychology is a process which can be facilitated by the doctor-patient relationship. As a "development of the psychological individual as a being distinct from the general collective psychology"[56] it is

vital to maturation. When the individual identifies with a group, or object, he has no "psychological individuality," but is merely a "collective psychology of consciousness," The "unconscious individuality" can be then projected onto the object, which consequently achieves great value. It can then act as a "powerful determinant".[57] As a process of natural development, individuation is all important.

> Individuation is a natural necessity inasmuch as its prevention by a levelling down to collective standards is injurious to the vital activity of the individual. Since individuality is a prior psychological and physiological datum, it also expresses itself in psychogical ways. Any serious check to individuality, therefore, is an artifical stunting. It is obvious that a social group consisting of stunted individuals cannot be a healthy and viable institution, only a society that can preserve its internal cohesion and collective values, while at the same time granting the individual the greatest possible freedom, has any prospect of enduring vitality. As the individual is not just a single separate being, but by his very existence presupposes a collective relationship, it follows that the process of individuation must lead to more intense and broader collective relationships and not to isolation.[58]

The final phrase echoes Erich Fromm, and re-affirms the findings of Maslow. Far from being a self-centered and subjective human being, the mature self, aware of individuality, is capable of entering into richer group relationships. The significance of this thinking for education is obvious, it powerfully underscores Brian Way's presentation of drama method.

Jung himself was deeply interested in the philo-

sophical and psychological traditions of the East. Since in some respects they offer a different vision of human nature, and also because they have influenced the recent interest in the study of consciousness, it is helpful to consider their contribution to the growing philosophy of the individual.

Eastern Religious and Psychological Traditions Relating to Individuality.

Rabindinrath Tagore, the celebrated Indian poet, expresses an idea of self in some ways similar to Jung's, but with a poetic flair:

> The reality of the world belongs to the personality of man and not to reasoning, which, useful and great though it be, is not the man himself . . Our individual minds are the strings which catch the rhythmic vibrations of this universal mind and respond in music of space and time. The quality and number and pitch of our mind strings differ and their tuning has not yet come to its perfection, but their law is the law of the universal mind. We have also seen that this relational world of ours is not arbitrary. It is individual, yet it is universal. My world is mind, its element is my mind, yet it is not wholly unlike your world. Therefore it is not in my own individual personality that this reality is contained, but in an infinite personality.[59]

The great philosophical traditions of the East, such as Zen, Buddhism, Vedanta Hinduism and others have increasingly filtered into Western thinking. In 1967, when Brian Way's book was published, the Beatles brought out Sargeant Pepper's Lonely Hearts Club Band, and made their highly publicized visits to the Maharishi to learn meditation. Meditation was not an easy concept for the

Western mind to grasp. Dictionaries defined it in terms of "continued thought"--yet Westerners who experimented with various yogas and spiritual practices discovered it was not thought but a different mode or state of awareness.

The Christian concept of prayer, with its subject-object dualism, could not encompass the meanings implicit in this new meditative path, with its emphasis on no-mind, non-dualism and union with the One. In providing techniques to the West for transcending the rational mode of consciousness, Eastern religious practices led to different models of human reality.

According to Vedanta psychology, it is human acceptance of dualisms that lands us in the world of illusions. The true "Atman" (or soul, to use Western terminology) is realized when the ordinary waking consciousness is peeled back through its various outer "sheaths".

> When this sheath is peeled away, the pure Reality of the Center alone remains, absolute non-duality, ineffable, indescribable, Brahman-consciousness, underlying the five sheaths and the three bodies.[60]

The underlying principle of Hindu creation is that everything created possesses individuality.

This is not unlike the metaphysical theory of A.N. Whitehead, who writes from the point of view of Western understanding:

> Appearances are finally controlled by the functionings of the animal body. These functionings and the happenings within the contemporary regions

> (i.e. environments of the body) are both derived from a common past, highly relevant to both. It is thereby pertinent to ask, whether the animal body and the external regions are not attuned together, so that under normal circumstances, the appearances conform to natures within the regions. The attainment of such conformation would belong to the perfection of nature in such respect to the higher types of animal life .. We have to ask whether nature does not contain within itself a tendency to be in tune, an Eros urging towards perfection.[61]

The importance of such thinking in relation to the concept of the individual is that in such a model the discovery of the "inner contents" of the self is not possible through intellect. A major emphasis in the second half of this thesis includes a method of "using" the various points on Way's circle of personality (especially the manner in which imagination, concentration, the emotions, and the senses are all given an "equal" importance to the intellect). This consideration of the Eastern understanding of self is important to this material to be examined later.

In postulating a "spectrum of consciousness" beyond the empirical model of Western science, Eastern insights complement Western understanding.

> The levels that the West has heretofore ignored have been thoroughly investigated by the East, and vice versa. Thus the East has extensively explored those paths leading to Absolute Noumenon, while the West has restricted itself to scientific investigations of phenomenal psychology. Man, as Absolute Subjectivity is the Godhead--this is the concern of the East, man, as an object of knowledge, is the phenomenal ego--this is the concern of the West. Taken together they span the entire spectrum of consciousness.[62]

Way included the inner enrichment of drama as a function of major significance and used the term 'stretching' to describe the challenge of using personal resources fully for greater awareness and perception.

> The words 'awareness' and 'perception' are used advisedly rather than 'knowledge' and 'understanding' for this factor of stretching is as deeply concerned with emotional, spiritual and physical growth as in the intellectual.[63]

Thus, in Way's approach the "Eastern end" of the spectrum of consciousness is emphasized, as 'awareness' equates with the concept of meditation. In the West, art emphasizes aesthetic satisfaction, which overshadows rational appraisal.

The Individual in Art, and Aesthetic Experience

As subjects, humans have been depicted in painting and related visual arts for millenia. As cultural activity, we can see art in the twentieth century groping towards new definitions of human experience. When we understand that art has a transcendent function, which symbolizes to consciousness the entire range of human experience, we can see how art can lead civilization into future cultural changes.

For primitive humans, art may have pointed to the magic relationship between hunter and prey; in the classical period, art pointed to an idealized harmony of being; through the medieval period, art led the explora-

tion of humanity in relation to religious creed. Today the whole planet is a "corporate art form," Marshall McLuhan claims. A work of art does not exist in a vacuum. It is the product of a total environment--a social and cultural system--and parallel themes will be found in literature, music and the other arts, as well as in the philosophy and science of a period.

If we consider painting as an example of art expression, we can isolate three individual aspects of the total gestalt. There is the individual who produces the work, the artifact of the created piece itself, and the viewer who looks at the painting. Within each of these three "objects" (and the human-creator and human-spectator are objectified in our examination), we can see the twentieth century move toward the "personal".

As the patrons of art have changed, so has the artist in relation to the production of art work.

> Today the artist is, with the exception of the architect, characteristically on his own. He generally works to please himself, and seldom on commission.[64]

The artist heeds fewer demands outside his personal preference, but creates according to the dictates of his individual will. Formerly, the artist had a more clearly defined place in society, and his creations reflected the desires of patrons and the social forces in his environment.

> In the past, iconography was generally related predominantly to religion or politics or both, and was therefore likely to be systematic.[65]

The "style" of art was also determined by patronage. The Christian ethic, for example, demanded body coverings, and nudes could be shown only when sanctioned by the demands of the subject, as in a saint stripped in martyrdom. In this century, the artist has been moved by other considerations. As Georges Braque, one of the founders of Cubism, stated:

> I couldn't portray a woman in all her natural loveliness. I haven't the skill. No one has. I must, therefore, create a new sort of beauty, the beauty that appears to me in terms of volume, of line, of mass, of weight, and through that beauty interpret my subjective impression. Nature is a mere pretext for a decorative composition, plus sentiment. It suggests emotion, and I translate that emotion into art. I want to expose the Absolute, and not merely the factitious woman.[66]

Or from the artist, Fernand Leger:

> Never, until the impressionists, had painting been able to shake off the spell of literature. The application of plastic contrasts was necessarily diluted by the need to recount some story; modern painters have recognized that this is futile . . . His aim must be, not to imitate the new objective image of the visual world, but to achieve a purely subjective sensitivity to the new state of things.[67]

The artist as an individual now tunes himself to his inner space. Since twentieth century technology and mass education have given both means and methods to greater numbers of people, there is not only a greater <u>demand</u> on the individual artist, but a greater number of individuals who can participate in the making of art. The nature of the artifact that can be produced from this highly subjective

freedom allows expression of greater individuality. The contemporary plurality of forms and the diversity of style attests to this subjective variety.

Marshall McLuhan points out that in Medieval art the idea behind the work was important, rather than a psychological narrative which demanded rational, continuous space. Cartesian philosophy and the use of the new science changed the emphasis of art.

> In the seventeenth century, when a portrait turns its eye <u>on</u> the observer it creates a dualism that is intended to be noticed. The portrait becomes, in effect, a self-portrait in which the subject is also the observer of the painting. The painting becomes a mirror with, as it were, a psychological vanishing point in the viewer.[68]

Perspective then becomes a "mode of perception" which moves towards "specialism and fragmentation". This fragmentation, McLuhan says, developed in space and time, poetry and painting, and served analytic observation. In the twentieth century, Cubism substituted "all facets of an object simultaneously" for the specialized illusion of the third dimension.

> Cubism, by seizing on instant total awareness, suddenly announced that the <u>medium is the message</u>. Is it not evident that the moment that sequence yields to the simultaneous, one is in the world of structure and of configuration?[69]

As the notion of content is dropped, there is no longer a need to ask what the work is about. It is primarily in the realm of the visual media that such pattern-recognition has been demanded by the viewer. In

other art forms such a question has not arisen, even when highly original or divergent paths are taken. McLuhan says that in relation to the field of music, we have retained a deeper sense of the unification of form and function. There is no need to question 'melody', even when taste has dictated confusion about an artist's production.

In other twentieth century media, understood as art-form through our inclusion of the global definition of McLuhan, we find a new vantage for audience participation. In the McLuhan canon, television is a low definition, 'cool' medium, with an iconic mosaic image that requires completion by the viewer. Our eye, our mind, fills in and supplies the detail and meaning of the hazy screen image. Thus television has ended the "consumer phase" of American culture. Participation has changed the audience. "Depth involvement encourages everyone to take himself much more seriously than before."[70]

Hamlet's existential question has been paraphrased by Robert Anton Wilson: "T.V. or not T.V." He uses this joke to remind us that "when 'I' and 'my world' become one, 'I' am transformed utterly, as 'in a refiners' fire,' as the mystics say."[71]

The links between art and religion have always been seen to be at their strongest in the mystery of the creative act itself, which confounds even the artist. The

process of creation can be observed, but it still eludes understanding: the 'birth' of the creative product commands our awe. A hallmark of artistic creativity has been originality, and a departure into the unknown. What connects us immediately to the work is the degree to which it fulfills its role in terms of tradition. When we look at the poet's creation, we discover our shared participation. Ralph Waldo Emerson has observed:

> The poets made all the words, and therefore language is the archives of history, and, if we must say it, a sort of tomb of the muses. . . . Language is fossil poetry.[72]

This poetic extreme is made intelligible when we examine the artist and his context:

> Thus environment--Nature and Society--furnishes the context of poetry. But its significance is individual; nor, I think, would the most enthusiastic expositor of social origins credit the commune with more than the favoring atmosphere, the exciting occasion of song. . . Society supplies the <u>milieu</u>, but the poetry is achievement of poets. . . The flash of individualism which in the far-off days minted new imagery in the mid-tremor of the dance already prophesied a time when man might dare his own soul face to face, while the soft whisperings of that soul's daemon should ring louder than the tumult of multitudes.[73]

The florid language and poetic tone of the above passage reveals its author and his period (Hartley Burr Alexander, Ph.d, 1905) as surely as Marshall McLuhan's elliptical, terse prose marks his voice and day. We listen to their voices, and receive their 'creation', and in this way their individualism contributes to our social and personal

evolution. A rich multiplicity of viewpoints enables the art consumer to respond to the heroic dimension of the creator, and to fashion a personal vision with their shared insights. We 're-create' when we integrate and synthesize their vision in ourselves.

Yet what can the artist tell us? Saul Bellow noted:

> The intelligent public is waiting to hear from Art what it does not hear from Theology, Philosophy, Social Theory, and what it cannot hear from pure science; a broader, fuller, more coherent, more comprehensive account of what we human beings are, who we are, and what this life is for. If writers do not come into the center it will not be because the center is preempted. It is not.[74]

The poet e.e. cummings attempts to direct young writers to the basis of meaningful expression:

> A poet is somebody who feels, and who expresses his feelings through words. Almost anybody can learn to think or believe or know, but not a single human being can be taught to feel. Why? Because whenever you think or you believe or you know, you're a lot of other people: but the moment you feel you're nobody but yourself. To be nobody-but-yourself--in a world which is doing its best night and day, to make you everybody else--means to fight the hardest battle which any human being can fight; and never stop fighting. . . . Does this sound dismal? It isn't. It's the most wonderful life on earth. Or so I feel.[75]

The hero or heroine in myth, story, or real life is always waging the birth of his or her own, true, authentic self, and we respond to that quest with recognition.

> We are suddenly threatened with a liberation that taxes our inner resources of self employment and imaginative participation in society. This would seem to be a fate that calls men to the role of artist in society. . . . The social and educational patterns latent in automation are those of self-employment and artistic autonomy.[76]

The second half of this thesis extends the idea of the "artist in society" to the participant in drama and the various possibilities implicit in theatre art. Brian Way acknowledges in his text that Stanislavski's system of actor training has influenced his choices.[77] In examining Margaret Faulkes Jendyk's drama method, we will discover an overall structure of twentieth century acting principles contributing to its force. But now, as we follow Marshall McLuhan's thought, we find we are led to a consideration of technology and its true parent science:

Science and the Individual.

The dizzying progress of science over the last three hundred years has created a torrent of change which would drown Heraclitus. As A.N. Whitehead observed:

> The rate of progress is such that an individual human being of ordinary length of life will be called upon to face novel situations which find no parallel in his past. The fixed person for the fixed duties, who in older societies was such a godsend, in the future will be a public danger.[78]

The real "public danger" for society is not the isolated individual, fixed in duty, but the possibility of collective terror which is connected with our advanced technology. As Arthur Koestler states the problem:

> From the dawn of consciousness until the middle of our century man had to live with the prospect of his death as an individual; since Hiroshima, mankind as a whole has to live with the prospect of its extinction as a biological species.[79]

The Platonic ideal of the philosopher-king has not been realized in the individuals who are our leaders. The world's population trembles as the ignorant lead the ignorant. Scientific progress provides technologies which outstrip human wisdom.

The scientific view of man is offered by Buckminster Fuller with a touch of irony:

> Man?
>
> A self-balancing, 28-jointed adapter-base biped, an electro-chemical reduction-plant, integral with segregated slowages of special energy extracts in storage batteries, for subsequent actuation of thousands of hydraulic and pneumatic pumps, with motors attached, 62,000 miles of capillaries, millions of warning signal, railroad and conveyor systems, crushers and cranes (of which the arms are magnificent 23-jointed affairs with self-surfacing and lubricating systems, and a universally distributed telephone system needing no service for 70 years if well managed), the whole, extraordinarily complex mechanism guided with exquisite precision from a turret in which are located telescopic and microscopic self-registering and recording range finders, a spectroscope, et cetera, the turret control being closely allied with an air conditioning intake-and-exhaust, and a main fuel intake.
>
> Within the few cubic inches housing the turret mechanisms, there is room, also, for two sound-wave and sound-direction-finder recording diaphragms, a filing and instant reference system, and an expertly devised analytical laboratory large enough not only to contain minute records of every last and continual event of up to 70 years, experience, or more, but to extend, by computation and abstract fabrication, this experience with relative accuracy into all corners of the observed universe. There is, also, a forecasting and tactical plotting department for the reduction of future possibilities and probabilities to generally successful specific choice.
>
> Finally, the whole structure is not only directly and simply mobile on land and in water, but, indirectly and by exquisite precision of complexity, mobile in

> air, and, even in the intangible, mathematically sensed electral "world," by means of the extension of the primary integral mechanism to secondary mechanical compositions of its own devising, operable either by a direct mechanical hook-up with the device, or by indirect control through wired or wireless electrical impulses.
>
> "A man," indeed! Dismissed with the appellation "Mr. Jones"![80]

As we saw in our examination of the Radical Behaviorists, man as machine is nothing unless we grant him consciousness, which must differ from brain activity.

As an irony of being-in-the world, the determinist's bleak vision of humans is yielding to a new metaphysics born from advanced research in science's most rigorous field, physics. Physics brings in human mystery once more. P.W. Bridgman, a physicist from Harvard, says:

> The structure of nature may eventually be such that our processes of thought do not correspond to it sufficiently to permit us to think about it at all. . . . The world fades out and eludes us. . . . We are confronted with something truly ineffable. We have reached the limit of the vision of the great pioneers of science, the vision, namely that we live in a sympathetic world in that it is comprehensible by our minds.[81]

For some physicists, there is a "way out" from the mechanical view of humans that was part of the science of the last three hundred years. This way out lies within boundaries of the new physics. LeShan and Margeneau claim science can lead us into the new consciousness.

> The heart of the very rapid evolution of science and of the "age of transition" in which we live is the growing awareness of how we invent as much as discover reality.[82]

Cartesian dualism has fostered a science which can study the outer world, the res extensa, but until now was useless in the study of the inner world, the res cogitans. The physics which LeShan and Margeneau describe in detail shows that the concept of different realms of experience having different metaphysical frameworks is perfectly compatible with a new concept of consciousness.

> There is growing evidence, and an increasingly serious search, for modes of experience such as mystic states of consciousness, the attitudes reached through yoga and meditation, hypnotic awareness and dreams that are as human, and in their own ways as veridical as physical or sensory reality. These modes of experience have been aptly called alternate realities. They require an analysis of consciousness, perhaps in a manner not yet attempted.[83]

LeShan and Margeneau make use of Heisenberg's Uncertainty Principle to construct a model that allows for uncaused atomic events, thus making possibile genuine chance and even "free will".

> Physics thus makes understandable the occurrence of chance, of true alternatives upon which the course of events must seize. Physics alone, in its present state, can account for unpredictable, erratic human behavior. Human behavior is more than chance. It joins chance with deliberate choice. But it needs the chance. So long as science can say nothing about this active, decisive, creative element called choice, it has not fully solved the problem of freedom. Our proposed solution is simple. We invoke mind, or consciousness, as the independent agency effecting the choice.[84]

Most of us must depend on "common sense" when we invoke human consciousness as agency. However, for some whose domain is science, it may be reassuring to know that

"physics alone" can give satisfactory reckoning of human behavior. Our common sense may have allowed us to see that apparently "neutral" science employs value-laden packaging, when employing reductionism, (explaining a higher value in terms of a lower), or in depending on randomness to satisfy the creative requirements of the Mona Lisa and our minds. Where purpose or goal is said not to be an issue, conclusions are inescapable. "I refuse to believe that God plays dice with the world," declared Einstein, noting his own metaphysical bias.

In mathematics, at the same time that the Heisenberg Uncertainty Principle was shaking classical physics, Kurt Godel formulated the "Incompleteness Theorem" which states "it is impossible to establish the logical consistency of any complex deductive system except by assuming principles of reasoning whose own internal consistency is as open to question as that of the system itself."[35]

If in the case of both the physical and mental world, we are unable to find the common ground, what has been left out is the See-er, the individual who has divided his consciousness into the subject-object dualism of the mind's dialectic. Only the state of pure consciousness which transcends mind (the "no-mind" of the East) can encompass the whole. In the state of pure consciousness one is in unity with gods, or God and the One.

Summary of the Discussion Thus Far

Carl Jung wrote these words in 1961, only months before he died:

> THE INDIVIDUAL IS THE ONLY REALITY.
> The further we move away from the individual toward abstract ideas about Homo sapiens, the more likely we are to fall into error. In these times of social upheaval and rapid change, it is desirable to know much more than we do about the individual human being, for so much depends upon his mental and moral qualities.[86] [Emphasis Added]

We have looked at the definitions of the individual found in ordinary language and their limitations, at Brian Way's concept of the individual, at some of philosophy's postulates about individuality, at the relationship between religion and the individual, at the relationship between state and the individual, at the contrast between the individual and the collective, at the manner in which modern psychology has viewed the individual, at Jung's special vision of the individual and his relationship to the world, at Eastern traditions relating to individuality, at the individual as found in art and aesthetic experience, and at how science sees the individual. In all of these domains we have seen the centrality of individual consciousness as it relates to the created order.

Such a conclusion should cause each one of us to take cognizance of the truth about our own consciousness. As long as we dwell on the periphery of our being--in

intellect alone--we cannot experience this truth as whole beings.

The Eastern mystic, Bhagwan Shree Rajneesh, has clearly stated the problem which arises with individual self consciousness:

> With man, the natural, automatic process of evolution ends. Man is the last product of unconscious evolution. With man, conscious evolution begins. . . . Now man becomes free to decide whether to evolve or not to evolve. Unconscious evolution is collective, but the moment evolution becomes conscious it becomes individual. Consciousness creates individuality. Before consciousness evolves, there is no individuality. Only species exist, not individuality. When evolution is still unconscious, it is an automatic process; there is no uncertainty about it. Things happen through the law of cause and effect. Existence is mechanical and certain. But with man, with consciousness, uncertainty comes into existence. Now, nothing is certain. Evolution may take place or it may not. The potential is there, but the choice will rest entirely with each individual. That is why anxiety is a human phenomenon.[87]

In other words, when we acknowledge our self-responsibility, we can choose and, in each choice, realize we are creating ourselves. Ideologies which promise an escape from individual freedom to collective responsibility deny the burden of self-responsibility. It is only when we accept this burden that we begin to grow and to evolve.

Brian Way has addressed the individual teacher in his book, Development Through Drama. He has suggested that human development must start not only with the concept of the individual applied to the students in the group, but

to the teacher as well.

> Ultimately there may be only one goal, but the means to that goal are manifold and individual, depending on where you, as teacher, are, and growing out of the particular bond you have made with the children or young people you are helping to develop.[88]

The compassion that arrives with self-responsibility is the love that enables the individual teacher to consider, without imposing any creed, the individuals in his or her care.

Aldous Huxley examined the question of education by looking at "knowledge":

> Knowledge is a function of being. When there is a change in the being of the knower, there is a corresponding change in the nature and amount of knowing. For example, the being of a child is transformed by growth and education into that of a man; the result of this transformation is a revolutionary change in the way of knowing and the amount and character of the things known.[89]

Such a view does not deny the possibility of a wide variety of "knowing". Such a transformation is promised when we allow a focus on any one of the points on the Way circle. We bring the individual to the "wholeness" of being.

The assumptions Brian Way has used in building his concept of the individual depend on a vision of human possibility that is not supported by a specific creed, but addresses both the res extensa (external world) and the res cogitans (internal world) as being of equal importance in line with the highest psychological investigations of

this century. By insisting on *experience* as more important than information, Way reinforces the notion of *awareness* as giving us more than intellectual apprehension alone. His vision is a democratic one, a vision which places the possibility of creativity in the province of each individual. In this model, the self-actualized individual is not isolated but draws from the circles of the environment around him. Brian Way's concept of the individual can be accorded value in the light of personal consciousness and intuition. It is a practical compass for the individual teacher to employ when approaching the development of students. It is this compass that Margaret Faulkes Jendyk employs in her teaching of drama.

THE DRAMA WORK OF MARGARET FAULKES JENDYK

Margaret Faulkes, Individual

Margaret Faulkes came to North America in 1965, as a visiting lecturer in Creative Dramatics and Children's Theatre at the University of Washington, Seattle. There, she also directed at the 11 O'Clock Theatre for Children that was held at A Contemporary Theatre in Seattle. She was at the Holiday Playhouse in Vancouver in 1967, working as an administrator for the trans-Canada Centennial Production, instructor of Creative Drama courses, and director of Children's plays, and had accepted an appointment for another summer in Seattle at 11 O'Clock Children's Theatre, when an interesting request was made to her. The University of Alberta faculties of Arts and Education wanted her to fill a joint appointment. She would be on her own, free to develop and teach courses related to drama with children and young people. In her first year she would offer courses in Acting, Creative Drama, Education Curriculum and Instruction in Drama, as well as supervising student teaching. And so, in September of 1967, Margaret Faulkes was appointed Assistant Professor in the Department of Drama at the University of Alberta by the Department Chairman, Gordon Peacock. Her appointment came in response to requests from the drama community for a representative of the "new" drama

experienced by local teachers at workshops with Brian Way, from pressure brought by the Fine Arts Committee for drama in the province's elementary schools, and from a departmental need to expand its staff and programs recently focussed on a new B.F.A. degree. Margaret's appointment was a success. Her talents, abilities, and energies found a wide field for their exercise in the University, and beyond in the larger community. The Drama Department gained a dynamic leader who revolutionized drama education at every level in the province of Alberta. It was a case of the right individual being in the right place at the right time.

Her background had prepared her well. As a child, she was fascinated with theatre and played director with her brothers and sister, later staging plays when she was a student at St. Cecilia's School in Hinckley, England. After matriculation at Penrhos College, Colwyn Bay, she auditioned to go to the Royal Academy of Dramatic Art in London, somewhat surprising her parents: no-one in the family had previously chosen to "do art". While a student at the academy she worked as an lecturer in speech in secondary modern and grammer schools, and in the summers as instructor of drama at Loughborough College. Her interest in teaching drama was piqued by these experiences, and in 1947 she decided to attend a Drama Conference that was being advertised in London.

The conference pulled together all the leading people in the field. Peter Slade, Drama Advisor for the City of Birmingham and Director of Education, already possessed of a strong reputation within drama circles, was the keynote speaker. A handsome, aristocratic Englishman, Slade had been a true "theatre-person", active as actor and then director. He had been injured in the war and passed several years at home, observing his two children, and watching their development. He became interested in education, especially in the experiments of Professor Cizak, a Czechoslovakian who had written extensively on child art. This led him to other child art experiments being conducted in Europe, and to the writings of Herbert Read and Marion Richardson. Slade made connections to his own experience in the theatre, and saw links in the work to Piaget's theories of development. He began to work with children and became the Director of the Educational Drama Association of England.

Other leading drama figures, amongst them Maisie Cobby, were making presentations at the conference. There was a post-war stirring of creative energy, a sense of rebuilding life in a positive way. Margaret sat in the dark auditorium and heard a stranger, the Director of the West of England Children's Theatre Company, rise and talk about the manner in which his group had incorporated the spontaneous participation of unsophisticated rural

children into the Company's productions. The group had been founded in 1942. Since it was subsidized by the Local Education Authority, the company was required to take their presentations into isolated, tiny schools, some that lacked even electricity. In the intimate, simple form of staging they had devised, the children, most of whom had never seen any form of theatre, became so involved in the action that they interrupted the performance with directions and interjections--a participation that came from intense, sincere involvement. A director concerned with the shape of his product might have worked at controlling such participation, or taking steps to avoid it, but the response of this director, Brian Way, had been to search for means to use the children's participation and to reshape his theatrical offerings to allow for more, and planned, participation. The full, imaginative experience of the company's productions was now extended to the child audience in what came to be known as 'participation theatre'.[90]

The change in emphasis from theatre as product to theatre as process impressed Margaret. She had been nursing a dream of directing while she worked as a beginning teacher and her techniques had been derived from what she had been taught at the Royal Academy of Dramatic Arts. Suddenly and intuitively she felt that drama experiences could be understood in a different way, that

meaning came from response. Workshops in improvisation with Peter Slade and Maisie Cobby increased her enthusiasm; she returned to the Leicester schools to try improvisation with her own classes.

She soon found herself in difficulty trying out new techniques and made a trip to Birmingham to meet with Peter Slade. Slade didn't believe in fornulas but in individuals. His advice was simple: "Find your own way." Margaret realized that meant allowing the children in her classes to find their "own way" into their work too. Feeling a need for more experience, she directed a letter to Brian Way and requested an audition with his company. To Brian Way she was "another bloody teacher" who wanted in. But Margaret was bringing with her the germ of a new understanding: that the central issue in all work was the individuals involved in the process. She became a member of the company.

From 1949 to 1950 Margaret worked within The West Country Children's Theatre Company, touring schools of all kinds as well as youth clubs. The company included participation in programs for young people of all ages, and methods continued to be refined to ensure an effective framework for audience spontaneity.

Now certain of her personal direction, Margaret returned to the classroom as a Speech and Drama specialist at Hinckley Secondary School, her hometown. Then, in

1952, she went to London to get a Teaching Certificate from London University's Goldsmith College and with her certification she took up a a teaching position at West Ham Secondary School.

An article by the young teacher appears in the Autumn of 1953 in Creative Drama, the publication of the Educational Drama Association. Margaret is also listed on the masthead as Group Secretary for London. Margaret's article, 'Beginning Drama in a Secondary Modern School', is significant for its attention to the details of her situation. The children, a group of more than six hundred in a depressed East End location crowded into the 1904 ramshackle school building, casually speak of "the debris" on the bombsites that litter the neighborhood. There is empathy for the children who have faced dislocation and frequent staff changes, (brought about by discouraged, disgruntled teachers who want a more pleasant environment). Margaret notes:

> The Stadium and the Cinema are frequently visited, for, in recent years, a stable payroll has taken the place of irregular and uncertain wages, and this new security has caused recklessness instead of enforced thrift.[91]

Margaret begins the article with an injunction from Peter Slade:

> Always be sure when you enter the classroom that you know what kind of experience you intend the children to have, will it be a Theatre Experience, an opportunity for out-pouring, or perhaps some Social Training.[92]

This child-centered approach leads to experiments in "breaking down certain resistances" and "getting response to sounds." Margaret sees results after ten weeks work by observing the students growing enjoyment, their absorption, their relaxed movement, their requests for work, and noting certain "difficult" cases who have shown development. Happily, imagination, co-operation, and organization is now evident in group work: boys and girls mix, foundations have been laid and "opportunities for many different experiences can gradually be offered." A quote underscores her concern for the individual child:

> It is important to state here that the writer, having had experience both as Drama Specialist and as Class Teacher, is firmly of the opinion that the Specialist is at a real disadvantage for it is impossible to have complete knowledge and understanding of each child's needs, if he or she is met only during the drama lessons.[93]

The article concludes with a note on the teacher-child relationship, "a most vital factor in Education, and not least in Drama", where "growing confidence and faith in each other form the surest foundation for life in the school and the serious business of education."[94]

Eager to continue the experiments that had begun in the West Country Children's Theatre Company, Margaret and Brian Way sought out space to continue work in improvisation. A studio was discovered in Swiss Cottage, a band of out-of-work actors gathered, and soon Monday nights became the regular meeting time for those who wanted to do

improvisations. As the only member with a steady salary, Margaret undertook the lease. Peter Slade came in to direct polished improvisations and his theories spurred the others. As the company developed, Brian Way was inspired to do a showcase, based on Dorothy L. Sayer's The Man Born To Be King. Influenced by Tyrone Guthrie's earlier experiments, it was presented in the round. Maisie Cobby, then Drama Advisor for London County Council, saw it, liked it, and suggested doing a show for children which her influence would help support. Pinnochio[95] was produced for the new company. It was produced in the semi-round and ran for three weeks. Margaret designed costumes, choreographed dances, helped to build sets, and paid for production expenses out of her teacher's salary. Theatre Centre had been born in London, 1953.

Brian Way reflected on Margaret's contribution to Theatre Centre in the forward to his 1981 book, Audience Participation:

> She built up the administration of Theatre Centre's tours to schools from a mere few weeks with a single company to a peak when seven companies visited over 3,000 schools and performed to about one million children and young people in a single year. In addition to this administrative work, she also helped to plan and develop the long term experiments with audience participation for all age groups, drawing on her own expertise as a teacher of drama. She also designed costumes for the majority of the plays, directed many productions and was responsible for all choreography. She was one of the most significant pioneers of Children's Theatre, the open stage, audience participation and Theatre in Education and leisure, and she has continued similar work in North America, particularly in terms of training university

students.[96]

As Theatre Centre flourished, it added a lecture and workshop service which focussed on educational drama. Colleges employed Theatre Centre to give workshops in the new form and it received support from various foundations, education boards and councils. The national and international educational establishment became interested in Theatre Centre experiments during this period, and it was acknowledged as a vital force in drama. Invitations extended to Brian Way, the artistic director, made the new form of drama known in Canada, Australia, the U.S.A., and other parts of the world.

In 1965, when Margaret Faulkes was invited to come to Seattle, she was asked as an active creator of a philosophy which could, and would help reshape current North American educational practice. Edmonton, Alberta, became her home and centre from 1967 onwards.

The Student as Individual

One of the students that Margaret Faulkes helped register in her first week at the University of Alberta was a girl who was transferring from a General Arts program into Education, with a Drama Major. Confused ideas about future possibilities, opened by this change, whirled through the girl's head. She saw herself going into high school classes and staging performances similar to those

she had conducted with her fellow students in her own high school years. A pastiche of skits, monologues, and ideas gleaned from her limited theatre background gave her no reassurance that she knew where to begin. Two years in the Drama Department had included acting classes where her enjoyment of the lectures had outstripped her anxious preparation of "scenes". The conflict between her careful persona of personal sophistication and the heavy demands of the various roles she had attempted (Blanche du Bois in A Streetcar Named Desire, Veronica in Ghelderode's Women at the Tomb, the Nurse in Bessie Smith, and an Irish lass in Synge) had left her exhausted at the distance between her 'characterizations' and the "demands of Art". How could acting be taught? She felt more confused than she did when she began her training. At registration, she met the new instructor, Professor Faulkes and enrolled in Drama 251 and Drama 320.[97]

A Space Where Anything Can Happen

In 1967 Studio classes at the University of Alberta Drama Department were held in a high-ceilinged, black-painted, rectangular room in the old Corbett Hall. Room 310 was a shabby, friendly place. A good light board, rostrum blocks, and a few chairs were scattered around the perimeter. Margaret Faulkes' new office was kitty-corner down the hall. Drama 251 would begin in this space.

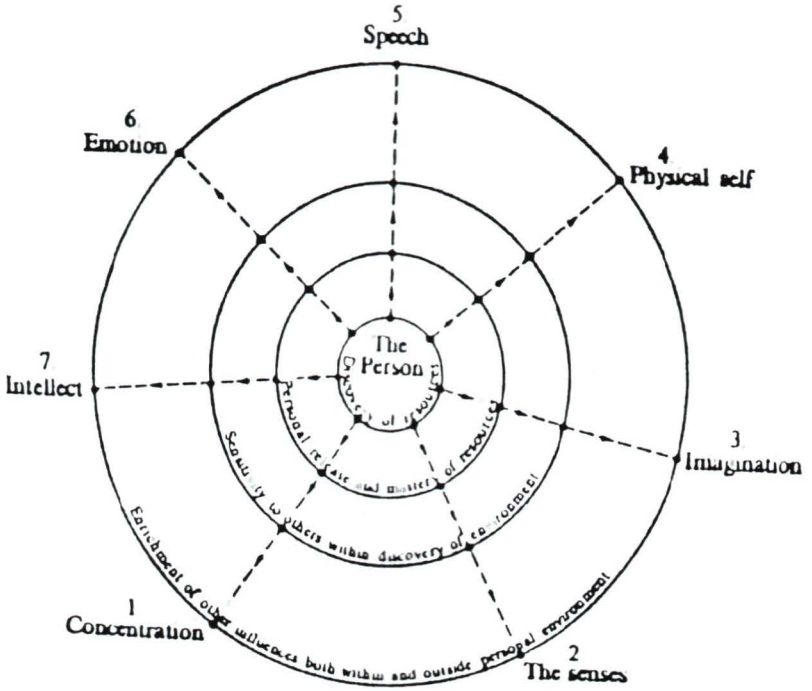
The Drama Session

There were eighteen students in the first 251 Drama Class, the majority, as usual, girls. Most of the students knew each other, at least by sight, as they walked into the first day's classes--Margaret Faulkes was the unknown quantity. Five feet six, hair styled in a severe but flattering short bob, Margaret appeared much taller than she actually was when she entered the room. An erect posture and an elegance of simple style ("Remember to dress pleasingly, your students must look at you!"), contributed to the impression of calm good humour and unhurried ease. Margaret's voice was a marvel: crisp, precise, English, a theatre voice that projected undertones around the cave of Room 210. The usual first day fuddle: students coming in late, lost, class list amendments . . . and THEN!

"Find a space for yourself." The light board was activated, pools of colored light swam on the floor, and the session started. There was a chance to ease oneself, shoes off, lying on the back. Cutting through the day's concerns, a new kind of awareness coming in, listening. (The space outside the room, the sounds inside the room, cathedral quiet, the almost imperceptible sounds of one's own breathing, living, breathing, wonderful, alive, rich space.) There was movement and stretching and music and a

clear set of directions for every step of the work, no fear of failure, no expectation of praise. There was the rhythm of fast movement around the smooth floor of Room 210, Sandy Nelson's Birth of the Beat, and ideas flowing fast in pairs, groups and an exciting enactment. The student, worry washed away by the sheer enjoyment of the dance, forgot the regular rules of correct conduct and revelled in the freedom of 'the drama game'.

After four weeks of practical work, Margaret Faulkes moved the group to desks in a conventional classroom. On the board was a diagram:



98

"Brian Way's book, Development Through Drama, is being published in December. Here's a diagram of the person

that he uses in it. This is how the work we have been doing relates to the diagram." REVELATION! The student is astounded at the elegance of the equation. Of course! She felt a thrill of total comprehension.

Where listening had been an intense experience, she had been making a connection to her own awareness through her sense of hearing; where the exploration of the space in the room had been pushed, through music, to a larger pattern, her body responding in terms of a given directive to "find big shapes", she had been finding awareness of her body in space; where relaxation exercises had found her moving down through the levels of the day's concerns to a place where the only reality became the feeling of body weight on the floor, she had been moved through that awareness to the consciousness of herself. The unifying principle in all drama work was the experience of the self through awareness, the unifying principle of the living of life, of being in the body as a human being, was to be aware of that phenomenon.

The diagram was an intellectual construct that gave form to her intuitions about her "formlessness" in life. Nothing else had prepared her to look at her own awareness of herself in this way. As the intellect accepted the reality of the symbol profferred by Professor Faulkes on the classroom blackboard, the meanings implied were connected to the drama experiences of self-awareness, to

her awareness of self using intellect in that classroom at that moment, to an understanding of the way in which all human consciousness related to the model of the individual. All who possessed bodies could be aware in their bodies as she was in hers! But how had this awareness been delivered?

On the periphery of the inner circle of the self there was pointed out, as number one, concentration. "There is no real significance in the placement of the numbers," Professor Faulkes was saying, "work can begin at any point on the circle." CONCENTRATION. Awareness was concentration. Concentration was awareness. It was a satori of enormous personal importance.

The History of the "New Drama"

Reflecting on Margaret Faulkes Jendyk's history in a 1988 interview, David Barnet, Chairman of the Drama Department, saw the problems she had faced in 1967 as enormous.

> This philosophy didn't exist before Margaret arrived here. She didn't just create a different program. Before Margaret, nobody saw pedagogy was process, that the principles of process were development.[99]

When David Barnet was appointed to the Department in 1972, he came to the new "Special Division" Margaret had created, to help deal with the mushrooming crowd of students who wanted to take the new program. There were

the B.Ed. (Drama majors), B.Ed. elementary teachers, the B.A. Drama majors, special students, and a host of others from a variety of faculties and disciplines who saw these courses as useful to their own development. David Barnet acknowledges his debt to her influence.

> What Margaret helped me create was a coherent structure, an articulated philosophy. She said, "these people are of equal value, all humans are of equal value." . . . After meeting her, it was the last time I pursued the theatrical rather than pursuing the meaning.[100]

From a point of practical work, the first stage of Margaret's process had stemmed from the moment where she had first seen the primacy of the individual's response at the 1947 London Drama conference, through the years of experiment at Theatre Centre in London. The second stage she herself sees as dating from an equally chance moment in Seattle.

> In 1965, [Dr.] Greg Falls [Director of the School of Drama] met me on the staircase two days after I arrived there and asked, "What do you do?" I started to answer and he interrupted, "What's your focus?" When I began describing the type of work I was doing, he answered, "Oh, you mean psychodrama." I was shocked. I knew emotionally what I was doing, but I didn't know intellectually. That was the catalyst.[101]

As co-founders and co-directors of Theatre Centre, Margaret Faulkes and Brian Way had shared a vision and an approach to drama, but it was Peter Slade and Brian Way who had 'theorized'. Now Margaret sought reasons for her own work in order to codify it. She didn't go back to the

words of her brilliant associates, she asked herself why she was doing what she did, and why she believed every statement that emerged as theory. An article in the 1965 newletter of the American Children's Theatre Conference shows her grappling with the issue as she talks about differences between the Fnglish and American creative drama movements.

> If one is developing creative drama as an art form or teaching the art of theatre, then, end results are looked for and must be looked for if the purpose is to be achieved. If one is developing people, then, patience is perhaps the most necessary ingredient, together with a constant awareness of the right moment for introducing the next experience. Whatever the method of approach or the philosophy or the reasoning, the purpose is of prime importance. To know what we are doing and why we are doing it.[102]

Margaret's article includes a statement about the differences between the English, Creative Drama, and the American Creative Dramatics, ("Drama" as "to do" from its Greek root, implying a broader field than dramatics with its emphasis on performing or producing plays.) An editorial alongside the article considers a name change for the Children's Theatre Conference which will convey "that our organization includes both creative dramatics and theatre for young people." The two items direct attention to the way in which language and labels affect issues.

Terminology Shaping History

As the pioneer of the new drama movement in England,

Peter Slade had deliberately named the work, "Child Drama", and made that the title of his 1954 text, edited, arranged, and introduced by Brian Way. As Brian Way noted:

> Peter Slade is the first person to point out that there exists a Child Drama, an Art Form in its own right with its own shape and development, just as Prof. Cizek drew attention to the Child Art of painting.[103]

This important distinction made "the discovery of life through imaginative play" an element to be reckoned with. For Slade, the recognition of the significance of Child Drama as art form was needed "as the balancing factor in a full arts--or even in any sensible--education." Slade's observations led him to conclude:

> There are two main types of activity in Man. In children these show in their play: they are Projected Play and Personal Play. Projected Play is where the child projects ideas out of his mind into situations outside himself and makes objects such as dolls, puppets and bits of stick live, organising patterns the while . . . . Personal Play is where the person takes on the full responsibility of doing things or for being a character.[104]

This statement acknowledges the importance of the child's instinctive experiments in life experience, and a human universality of innate form. Peter Slade observed the sideways shove of the baby's foot that created the "first obvious sign of the circle or ring shape" which "takes so important a part in all Child activity and primitive communities."[105] Using information from experimental psychologists, he saw this physical movement of

the baby as "centre" of his own world as a first pattern of physical ego-distinction between self and environment, with obvious connections to the free use of space in later years. Slade makes interesting extensions to the actor's use of the circle, to Stanislavski's "circle of attention" in adult artistry, and to Jung's study of the circle as symbol, noting in his seminal text, Child Drama that while "we do not attempt to delve very far into the matter at this stage," it was important to note "that the circle and its implications are connected with something of inner as well as external significance."[106] It is an important point and the basis of the whole question that Slade's work suggests: What is the ideal balance between nature and nurture in educational work? Slade's work grants validity to human beings and instinctive experience. It has important corollaries in the granting of significant experience on the internal plane to developmental phases at a later level of experience. Slade also described the "blah-blah" talk of babies as showing the child's "joy in sound" as a musical, emotional approach to language development, pre-figuring the work of Noam Chomsky and others. Such compassionate observation of the child-as-he-is reinforces the recognition that "drama is doing" and is the basis of natural development.

As an actor, director, and theatre-person, it was drama educators to whom Slade addressed himself with his

discoveries, although he continued to emphasize that "drama as doing" applied to the whole of education, and was the very basis of human development. In a 1989 letter, Peter Slade reflected on the term child drama:

> I did not "invent Child Drama"--how could I? Child Drama is natural behavior. I just wrote of what I had observed, <u>then</u> began to make more and more suggestions about what to do to enrich and develop this wonderful god-given thing that so many people disregard--largely by being afraid of things "childish", forgetting that education is to do with the child, not with adults being clever.[107]

In the early fifties, Slade's work was recognized, and his term, Child Drama, sufficed for the work.

As work at Theatre Centre developed, the pointed caring for the individual child's development was applied to other age groups. The mood in the United Kingdom favored a change in approach throughout the educational system; "Creative Drama" was chosen as the term to express the notion of personal, individual creativity and the distinction between drama-as-doing and traditional theatre products. Yet a confusion about "drama as doing" developed. Some ill-informed teachers who took up the work reversed the equation, finding "doing meant drama". Free-form experiments resulting in chaos threatened to undermine the value of the child-centered brilliance of Slade.

In 1967, Brian Way's book, <u>Development Through Drama</u>, with its valuable inclusion of the concept of the

individual, became a major text for Creative Drama work as it was taken up by the educational community. The distinctions Way made between drama and theatre have been given and discussed in the first half of this paper, (see pages 15 to 16), and clearly demonstrate the differences he saw between them.

> In one sense, play-making has been a continuous thread throughout this book, ranging from simple improvisations to the more complex and detailed plays arising in the last chapter on fighting . . . from improvisations in small groups to others involving the class as a single entity. The factor of this continuous thread is important to bear in mind, because it should not be thought that play-making is an intended and final product of dramatic work.[108]

Ambiguity arose with the phrase, "it should not be thought that play-making is an intended and final end product of dramatic work." This statement brings later developments in Margaret Faulkes Jendyk's work into a clear focus, as she sought to make this ambiguity intelligible in her structure of the the creative process of drama, (discussed in detail later in the thesis.) At the period of Way's publication, however, interpretations of this point set up a dichotomy between theatre-oriented teachers and creative drama practitioners, and polarized the field. The problem developed in England, as well as in the United States and Canada.

American educators like Geraldine Brain Siks at the University of Washington, a student of the great American

educator, Winifred Ward, had been using the term "creative dramatics" in a manner very similar to the British system.

> Creative dramatics is an art for children. It may be defined as a group experience in which every child is guided to express himself as he works and plays with others for the joy of creating improvised drama.[109]

Geraldine Brain Siks saw the process answering a child's physical, mental, social, emotional, and spiritual needs. In her 1958 text, Creative Dramatics: An Art for Children, Siks paralled the British work in her emphasis on the individual.

> Each child is an individual. He comes into this world with a spirit of his own. . . . Each one is normal. Each child is a pattern unto himself. The spiritual side of an individual is in essence his personality. It is the quality which gives him distinction and sensitivity. Because adults do not readily recognize the spiritual needs of a child, they have, in far too many instances, neglected its development.[110]

Siks' text echoed Peter Slade's "drama is doing" in a paraphrase of John Dewey's principle of "learning by doing." Included was the emphasis, "an individual learns what he lives, and to the extent that he lives an experience." Her book was designed to give "creative leadership" to adults concerned with child development, but only considered an age range ending with eleven year olds. The inclusion of play-building was given consideration throughout as a form for experience geared to the child's level of understanding and readiness, but Siks no

more considered, than did Way, the inclusion of "theatre product" as an end in her work.

When Margaret Faulkes arrived in Seattle in 1965, she discovered the "creative dramatics" educators in an uproar over Gregory Falls paper, Creative Drama, A Hoax?[111] Falls paper charged that there was no intellectual or craft base in creative dramatics work and that it was not a legitimate form of expression. Taking an early, unfortunate lesson example from Siks' text, he debated "transference" with Margaret saying: "If you teach someone to swim, all you teach is exercise. You're not giving them any change in their life, transference is impossible." His views challenged Margaret to examine her beliefs and the American child drama scene. The work that Margaret Faulkes observed in the area showed format, but was, in most cases, only "playing around", and deserved the appellation of "pixie drama" current among University of Washington drama students.

The new drama method challenged certain school traditions. Controversey was fueled by the incomprehension of administration and parents, who valued the annual "school production" from kindergarten to secondary school. Arguments against the possible negative effects of such events held little sway where principals and teachers perceived the outreach to the community as good public relations. Drama was performance by popular

definition and when chaos was seen in drama classrooms in the name of individual development, there was no apparent justification for the approach.

By the time Margaret Faulkes arrived at the University of Alberta in 1967, she had clarified a good measure of her own thinking and, through a formal study of 'objectives', had understood how she would institute new programs. There were nagging doubts about the misunderstandings created by the labels ("Margaret, isn't all drama 'creative'?) yet the emphasis provided by the 1963 Newsom Report in England and its celebration of the term, "improvisation", had added another element and implied level to personal evolution through the drama process:

> Though drama comes, by school tradition, into the English field, it is a creative art embracing much more than English. Perhaps its central element is, or should be improvisation. It involves movement as well as words ...[112]

Where "awareness of dramatic art form" implied a growth in dramatic maturity, "improvisation" could be used to distinguish it from the term "creative drama".

The time, the place, the situation, and the person, were all brought together in a fortuitous melting pot of circumstance that enabled Margaret Faulkes to establish a coherent intellectual construct of not only her own process, but the whole field of drama education.

The Concept of the Time

Memory's long highway leads many either to condemn or glamorize the explosion of creative consciousness in the sixties, but it was an undoubted factor in the ready acceptance of things new, especially when the emphasis was on valid inner experience. The psychedelic sixties! The use of consciousness expanding drugs, an interest in costuming, in music and rock concerts, in art, in social-consciousness issues like the Vietnam War, in "youth power" or "flower power", in sensitivity training, in hope for a better world, all these and more formed a mood of change. If Edmonton, Alberta, was a relative back-water geographically, far from centres like San Francisco, or swinging England and the fabled Carnaby Street, it was, as Marshall McLuhan described the situation, as central as any other place with a newspaper and television.[113] Edmonton had a theatre in the Citadel, the U. of A. Drama Department was about to move into a new Fine Arts complex, there was plenty of money and room for growth.

The appointment, in early 1968, to the Alberta Provincial Government Department of Education ad hoc committee for a new Secondary School Drama Curriculum helped Margaret focus her perspective. The needs of students of all ages had to be considered in a direct and sequential way. Unlike others who had labored in the field and had focussed on only one aspect of the drama

question by virtue of their consideration of only one age level (Peter Slade and the child, Brian Way and young people, Geraldine Braine Siks with children under eleven), Margaret's responsibility ranged from kindergarten to university. The early age groups were considered because she offered a philosophy and method to the elementary education students who were taking her classes. (The Faculty of Education of University of Alberta suggested that all elementary majors include a drama course in their program, it was mandatory at the University of Calgary.) The junior high school program had to be considered through her appointment on the Curriculum Committee and through her teaching of B.Ed. students who were taking drama courses to prepare them for teaching at this level. The same factors were true for her understanding of the senior high school drama curriculum. Supervision of student teaching, and a consequently close connection with the reality of the public school system in Edmonton, allowed Margaret to see the students, institutions and programs in a broad overview. Since the special division courses were provided not only for education majors but also to B.A. students pursuing a liberal arts education (as well as individuals from Physiotherapy, Nursing, or Law,) the foundation courses she offered had to be geared to the development of the individual resources of <u>all</u> students, without a special emphasis on the goals of

teaching or theatre product. The challenge offered a unique opportunity.

A 1968 article in FINE magazine, the Journal of the Fine Arts Council of the Alberta Teachers Association, shows Margaret preparing the education community to look at positive change. After introducing her subject in a manner that entices the reader to share a positive feeling for "Theatre as a Fine Art", Margaret labels the "Fine Art of Theatre" in Alberta schools "deplorable". Drama is not considered in elementary classes except as a tool in Language Arts or Social Studies. Although gifted teachers might use a creative approach by instinct, the "activity of drama" as a medium was still only "fun time", or an activity for the less able. Even though drama was "equal to the other arts in the adult world" it was denied status in elementary education. In secondary schools, it was a curriculum option from grades seven to twelve, but it was not taken seriously there; contempt for the subject was evidenced by the allocation of the "new" teacher, the low man on the totem pole, or the one who was unprepared, to teach the subject. Margaret goes on to point out training was not taken into consideration. Where schools hired trained or experienced drama teachers, they made "a valiant effort" to show that drama in schools "need not be poor, or only for the uneducable". A discussion of theatre form as it is found in schools reveals that where

attempts are made to emulate the profession in "choice of plays, style of presentation, advanced techniques of acting and production", they can only be judged by comparison to the adults imitated.

> As long as schools and drama teachers limit their thinking to this, there will always be a majority vote against them. Education will accept drama only when it is convinced that in method and content the subject makes a genuine contribution to the educational fabric.[114]

A change of emphasis allows a call to the avant-garde experiment of improvisation as an art form in its own right, to a "whole new concept of drama" whose aim is "not to teach English, nor is it to teach the art of theatre. It is to help young people to come to terms with themselves." The rest of the article presents, in considerable detail, the way in which creative drama can do this and goals are outlined for all levels. Without antagonizing the teachers in the schools, and sharing an inspirational call to a higher level of achievement, Margaret focussed the educational issue to prepare for change. It is a masterful presentation of material that was highly controversial.

The Search For Meaning in Drama

By 1970, Margaret was appointed full time to the Faculty of Arts. Having introduced courses in Improvisation, she had established a Creative Drama and

Improvisation area in the Drama Department with an enthusiastic student registration and a waiting list. Yet, she held a University position and lacked an advanced degree, as a consequence she felt inadequate and concerned. Admiring colleagues reassured her that her expertise outweighed the value of a "useless piece of paper", and that her participation in national conventions in Canada and the United States had further established her reputation. But Margaret still wanted a more solid foundation for her own work. She enrolled in University courses in Psychology and Mathematics, and embarked on an intensive self-directed study of creativity, immersing herself in a wide range of research materials.

The psychology course offered a study of heredity versus environment and a look at personality. Long experience with schools and teachers had shown her that students labelled 'high-creatives' were often considered disruptive and a nuisance in the conventional class routine. Her interest was precisely in the creative process: it had to be recognized and it had to be used.

Although Peter Slade had worked fruitfully with psychiatrists and with special cases, Margaret deliberately eschewed the fields of sensitivity-training and therapy. In her view, if somebody needed therapy they clearly had a problem, and the therapeutic process belonged to a different sphere. Psycho-drama held no

interest for her, it was not the field she wanted to foster. Clearly drama experience often touched on personal problems and sensitive emotional issues, and expression through drama moved the participants in a positive or negative way. For Margaret the difference was clear: personal material might fuel or charge certain improvisations with individual meanings, but no deliberate setting-up of highly emotional situations to deliberately elicit such responses was permitted. The search was for the common ground of creativity within the students' reality. Margaret wanted to find a link between psychological research and high expectations in the drama classroom, and to be able to articulate, for her student teachers and herself, the passages of creativity and its patterns.

She was filled with wonder as she observed her students and asked herself, "Why does one group look at the theme of loneliness in this manner, compared to another who discovers the theme in a completely different way?" She answered the question by returning to her basic understanding of individuality. Each group conceived the project with their personal materials; they created the landscape within themselves.[115]

Her research led her to reconsider material that had thrilled her with its significance in the early 1950's, to Jung's psychology with its pregnant image of the

collective unconscious and the concept of inner wealth and intuition, which was manifested in her own method of allowing intuition first and deduction after, and to the work of Constantin Stanislavski and his disciple Michael Chekov.

Margaret Faulkes' Relationship to Stanislavski's Tradition

Margaret had learned about theatre and theatre techniques at the Royal Academy of Dramatic Art in London. Brian Way had learned about theatre directly, moving from a walk-on part in the role of Peter Simple in an Old Vic tour, where Tyrone Guthrie became his model for directing. Neither of these English approaches of training and practice had included the type of work Stanislavski advocated, yet in the late 1940's when Margaret and Brian read Stanislavski's books, the material impressed them deeply. As a method to free creative individuality and liberate the inner impulse, the text addressed their own aspirations. In an interview, Margaret remembered:

> Peter Slade was "Stanislavski oriented" too. It permeated everything he did. The intuitive links were made from the method as discovered in My Life in Art and An Actor Prepares to the child drama he developed.[116]

Stanislavski's discoveries did not lead to easy formulation, but depended on the intense inner life of being, which itself depended on experiential awareness and a harmony of body, mind, emotions, the senses, will and

concentration. Acting was not imitation but process. He emphasized relaxation of mind and body as fundamental to all work.

> How was I to save my roles from bad rebirths, from spiritual petrification, from the autocracy of evil habit and lack of truth? There was the necessity not only of a physical make-up but of a spiritual make-up before every performance. Before creating it was necessary to know how to enter the temple of that spiritual atmosphere in which alone it is possible to create.[117]

Stanislavski understood the difficulties of formulating a method that would deal with as subtle and difficult a thing as "entering the temple" or "inner" creative space:

> Nothing can fix and pass on to our descendants those inner paths of feeling, that conscious road to the gates of the unconscious, which and which alone, are the true foundation of the art of the theatre. This is the sphere of living tradition. This is a torch which can only be passed from hand to hand, and not from the stage, but through personal teaching, by the way of the discovery of mysteries on one side, and exercises, obstinate and inspired labor for the acceptance of those mysteries on the other side.[118]

Certain of Stanislavski's pupils had been more specific. Eugene Vakhtangov had emerged as chief disciple, and logical successor to Stanislavski before his premature death in 1922, and an early diary entry provides insights into the system.

> The Stanislavski method aims to develop in the student those abilities and qualities which give him the opportunity to free his creative individuality--an individuality imprisoned by prejudices and stereotyped patterns. The liberation and disclosing of the individuality, this must become the principal aim of a theatrical school.[119]

Even more specific was the work of Michael Chekhov who came to the West after an odyssey through Eastern Europe and America. Landing in England, and being invited to create the Chekhov Theatre Studio, he began working on the text that would be published in 1954 as To the Actor. In an interview, Margaret recalled the way in which she had acquired two unpublished manuscript volumes of typewritten text that Chekhov had prepared in 1942:

> The heir to one of the big estates of the West County--big arts aponsors--turned their Devon estate into a centre for the arts. Chekhov wrote his text there, and a young scion of the family gave mimeographs of the typewritten files of Chekhov's work to Brian Way and me in the very early 1950's.[120]

The material made an impact on both Margaret Faulkes and Brian Way, but at the time, neither of them were thinking of doing theatre. Their concern was with the development of young people through drama response. The connections were indirect. Some elements entered Brian Way's work in a specific way. He developed a "whole acting thing" using the "magic If" of Stanislavski. Years later, after detailing concentration exercises, and their use in an application to 'Theatre' for "those schools which have drama or theatre clubs, or for particular reasons are concerned with performance", noted in his 1967 text:

> Good performances arise from maximum concentration, maximum awareness and maximum control, and each of these qualities is strengthened by regular practice. Furthermore the detail of the three levels of attention are closely associated with Stanislavsky's circles of attention, growing outwards from the personal self to embrace the environment in which that

> personal self is performing within a larger environment that includes the audience with whom one is sharing.[121]

Michael Chekhov had insisted in his introduction to acting that the only technique was Stanislavski's: his own hope was merely to lay another building block in the edifice that would be constructed to the power of that work. As a transmission from the tradition of the great master, it pointed to patterns in creativity that were important to Margaret's process in designing programs for her students. Many of his points were already essential to her practice.

His text offers parallels to her understanding:

> While teaching, I always endeavor to have my students and actors understand by experiencing the things which I wish to convey to them. That which takes but a few minutes of practical work in the classroom, may require many pages when it is described. I am very adverse to theorizing about the theatre, and therefore I must ask my reader to keep in mind that the real content lies behind what is written, and must be understood purely as an <u>inner experience</u>.[122]

Chekhov has understood with Stanislavski the necessity of being attentive to the images that arise "in the mind's eye". When we catch them, they grow and flourish.

> Glimpses of this kind lead us to believe that our images have a certain existence <u>of their own</u>--that they come to us from <u>their own world</u>. This proves even stronger when we train ourselves to perform conscious work <u>upon our Creative Imagination</u>.[123]

Margaret's <u>goal</u> was always the development of individual resources, with the meaning of developing the creative individual as part of society. Her work had centered on

imagination and originality. She could find the echos of her own call for patience in Chekhov.

> Great artists of the past and the present in acknowledging the strong laws governing the imagination, also accept the necessity to wait patiently until the image has ripened to its highest expressiveness.[124]

Most important to her work, and in the Chekhov material, was the emphasis on energy and concentration.

> How can the actor keep his grasp firmly on the turbulent world of fiery images? From where shall he take the strength to fix these movable, flexible images? The ability to concentrate his attention to the highest degree--that is this strength.[125]

That intuition was more important than intellect was also emphasized:

> Thinking and reasoning will not help the actor, the sense of truth is the principle that counts.[126]

Margaret's own work demanded that students work with absorption and sincerity, and she believed, with Chekhov, that there was no limit to the extent to which the power of concentration could be developed. It was from Michael Chekhov's early writing, assimilated in the 1950's, that Margaret found the inspiration for her new understanding of the creative process. Chekhov's material had been directed to the world of the professional theatre and the production of plays, but he had isolated the process as involving four stages: the first occurs in the subconscious, under the stimulus of the first reading of the play; the second in the conscious elaboration of images and response to the director's leading questions; the

third, in "incorporation" into the form of the production, and the fourth, the mature art product, where inspiration has brought about divided consciousness, and the actor, as creator of his character, "becomes inwardly free from his own creation and becomes observer of his own work."

Margaret's goal was not play production or the actor's process, but human creativity as it developed over a life-time of experience within the specific gestalt of drama. This brought her to the strong awareness of time as a consideration. In the mature artist, the sub-conscious material could provide flashes of intuition at any point in the process from first reading to performance and Chekhov insisted it must not be "tampered" with by a forced return to "method". In Margaret's work with students, it was clear that individuals who had developed a free access to their inner creative impulse, to their "whole self" in creative drama experience, moved more quickly to the expressive stages that paralleled Chekhov's process for the actor. Improvisation as a process that honored the student's individual impulse allowed the integrity of the inner self to mediate with the emerging form. For the artistically immature, the imposition of script could destroy the personal beginnings. Margaret looked at "newness" and originality as an attribute of newness, the freshness of the stimuli in the students' world contributed to a

freshness of response that could be evidenced as original expression. This was linked to imagination, and the student's creativity in his own sphere.

In a 1972 article in an American magazine Margaret reflects on the similarities and contrasts between secondary school Drama in England and the American scene. One of the main elements in the English model that she saw impelling change was "the complete breakaway from traditional theatre forms" in the touring companies that visited schools.

> Original plays appropriate for different age groups have replaced the adaptation of fairy stories and children's classics. Open stage, in-the-round, or some form of intimate contemporary staging presented on the floor of the school hall or gymnasium is now the accepted convention, whether or not the school has a stage. The participation of the audience through spontaneous or (in the case of secondary schools) rehearsed improvisation integrated into the play has made the strongest impact--partly because of the obvious involvement of the audience, and partly because of the links through this approach to the educational concept of improvisation as an important part of the school curriculum.[127]

Margaret concludes her article by demonstrating that although improvisation is "a link from drama with Grade 1 children through all age ranges into adult professional theatre", education and theatre still mutually distrust each other. The complex details of the dichotomy cannot be considered here" but each must understand only objectives differ.

> In the professional theatre, the objective is to improve the arts of theatre and to further develop the artist; in education, the objective is to develop the

> individual and to lay the foundations for further creative experience which may or may not lie in the realms of professional or community theatre.[128]

The article mirrors Margaret's personal, creative achievement in synthesizing a coherent vision. By seeing the organic nature of theatre product through the "new" form of improvisation, the meanings within the notion of creative art could be applied to the expressive objectives of Creative Drama.

The text of a paper that Margaret delivered to the Symposium on the Arts in Education at Illinois State University in 1977 helps us place this insight into clear perspective. Margaret's talk was titled, The Creative Process of Drama and her first task was to clarify the nature of "process".

> When we use the word 'process' in education we tend to imply that it is an alternative to product instead of a means whereby product is achieved. This is particularly true in drama where process and product are viewed not only as mutually exclusive but as arch enemies. . . . In an effort to disassociate drama in education from the performing art, 'process' has been described as experience, and 'product' as communication. But this is an uneasy distinction because obviously theatre production involves creative experience just as our experience in the process involves communication--albeit not in the performing sense . . .. It is time, I think, to refute arguments that drama and theatre are two different and unrelated activities. For too many people, drama and theatre are either synonymous or are different aspects of an art form and we only contribute to confusion, misunderstanding and controversy by adding qualifiers such as 'educational', 'developmental', or 'creative' to the word drama in an attempt to indicate that we do not mean the exhibitive performing art.[129]

Margaret has discovered John Dewey's phrase that "experience is art-in-germ." By reversing and developing the thought, she suggests "that the germ of art can provide experience which is educationally valuable." In order to do this, she reminds her audience that the cornerstones of theatre art are playwriting, directing, design, and acting. An examination of the factors involved in each process reveals the very elements that education fosters.

> These descriptions of highly complex and sophisticated skills are by no means comprehensive, but they serve to make the point that the substance or germ of dramatic art is the substance of education. We can argue, therefore, that experience in the basic elements of dramatic art can be utilised to develop fundamental aptitudes and basic skills which provide the groundwork for the pursuit of professions other than theatre, for trades, and for day-to-day living. A more usual argument for drama in education is that it is a 'method' which is applicable to teaching method. It seems more precise to suggest that if dramaturgy, directing, design and acting are the cornerstones of theatre art, and the germs of these arts are basic to education, then the creative process involved in achieving a work of art can be applied to the creative process involved in achieving other objectives.[130]

Since there are a variety of objectives educators pursue, including artistic, pedagogical, social, or expressive goals, it is clear that

> . . . the creative process of drama can be utilized to achieve any and all of the above objectives, and by referring to the 'creative process' we avoid any suggestion that we are involved in something different from the art form, or that we are offering something which is an alternative to the art form. What we are doing is offering something which is a part of the art form, for whereas the artist is concerned with completion of the whole creative process in the realisation of a work of art, the educator may be concerned only with completion of

> part of the process in the realisation of other objectives.[131]

The bulk of Margaret's address is concerned with the investigation of creativity and the realization that the elements of creative thinking, creative behavior, and creative expression have many components. Six progressive levels of experience within these behaviors are seen as: spontaneous response, creative activity, creative action, creative work, art form, and art.

> Each level of experience can be an end, or it can lead on to the next level of experience dependent on the students, and, of course, the instructor.[132]

In the last half of her paper Margaret identifies these levels as they relate to the creative process of drama. She concludes with references as to what is meant by "achievement" in the creative process. This must be distinguished from "success", for "under-achievement occurs only if an individual fails, for whatever the reason, to carry out an assignment of which he is capable".

> The criteria for judgement is not "what is the measure of success" but what is the measure of achievement for this individual or for a group as a whole.[133]

Margaret had united her concern and respect for the individual with her appreciation for the world of theatre in a way that honored both to the fullest extent through a recognition of the process that united the two. Her contribution to the Alberta drama program in schools

continued on this theme, with further articles in the A.T.A. FINE magazine.

> Among drama teachers, pride in Alberta's past and present drama record cohabits with controversy and mistrust--a situation which can only be detrimental to all involved. The "traditionalists" and the "creative dramatists" discriminate, attack and defend among themselves, disregarding on the one hand organic development and on the other the heritage which is the very foundation on which progress is built.[134]

In a contribution to Nellie McCaslin's 1975 Children and Drama, Margaret added a term to help convey the organic nature of all development. The "spectrum of experience in drama" fits the definition of

> . . . the image of something seen continuing when the eyes are closed or turned away. The "something seen" is the process whereby individual resources and creative potential are developed into dramatic art awareness which leads to a rich, dynamic experience of the product.[135]

A 1975 study leave gave Margaret an opportunity to return to London, England to pursue a program of studies at the Central School of Speech and Drama under David Herbert. All the material from the proceeding years was waiting to be given clear form. The book that she began that year was published by the University of Alberta press in 1978, and titled The Creative Process of Drama: Its application to drama in education, by Margaret Faulkes Jendyk.[136]

The book was written to be used by Margaret's students in Drama 321 classes as a practical guide to

their own use of drama in educational settings. The 1978 edition of the book was divided into two parts: the first contains an outline of the elements of drama, as well as the levels of the creative process and research into creativity; the second half offers a method for using drama, with suggested levels of achievement for groups at any age or experience level. Objectives, strategies, and goals for all levels of the creative process are offered in detail.

Since Margaret was using the handbook with her students, she had an opportunity to revise and change the material's presentation to clarify and to enrich those points which were difficult or needed more focus. The third edition, titled The Creative Process of Drama, a Handbook for Drama 321, bears the stamp of completion, and serves as the first work to a companion volume published in 1985, Improvisation and Youth Theatre, A Handbook for Drama 323 which addressed the exploration of art-form and the art, the two higher levels of the creative process.

The clarity, scope and intelligence offered by these two volumes is such that the reader must regret that their format, and the singularity of their direction, has given only a limited readership for the contents. "I have never desired to be the queen of the field," Margaret said in an interview. If we can fault her as an educator in any respect, it must be this: that a greater sense of the

value of her contribution did not extend itself to a promotion of her material to a wider audience through an alternative style of publication.

Margaret Faulkes Jendyk's Philosophy: The Creative Process of Drama

> All the World's a stage,
> And all the men and women merely players:
> They have their exits and their entrances,
> And one man in his time plays many parts,
> His acts being seven ages . . .[137]

Shakespeare reminds us that humans live in their world, and each person's life drama belongs to them. Margaret Faulkes Jendyk's stage is the world of theatre, and her role that of educator. The three elements of any life are the individual themselves, their life conditions as metaphor, and the play as their development within that metaphor. Stopping with any one is to miss the overall picture: finite creatures, we dwell in time, an apparent progressive motion through space. We become aware of our self-hood, we become aware of our world, we become aware of our relation to that world, which is our process. When we return to our early definition of education, we discover that the unknown, hence the space for the creative, lies within the individual themselves. Margaret's "one, all embracing goal" is "developing creative individuals who contribute to a creative society." The world is created anew, and the society becomes creative as the individuals within it are

creative. The interaction between the two is a creative process. It was Brian Way's brilliance to insist on a clear look at the individual and his or her resources as a compass for human development, proceeding outward into ever-widening spheres of experience. It was Margaret Faulkes Jendyk's brilliance to take that individual as a central concern and, using the traditions of the world of the theatre and the elements of theatre art, to focus on the process of interaction between the two.

"I have always been interested in the 'big philosophers', in the 'big philosophies'," Margaret said in an interview. Her own philosophy of the creative process of drama has that dimension of size and universality.

> The linear parallel between individual development and the creative process of drama is interesting only in so far as it equates personal growth and development of the human being with development of experiences in creativity. The force of Way's circle is that development of the person is a continuum, it is never completed but is fostered and enriched by experiences, social interaction, the environment and other influences. In the same way, the creative process of drama is a series of experiences, or levels of experience, during which individual resources continue to develop, are mastered, enriched, and are applied to the variety and increasing complexity of group creative projects. The social nature of drama ensures that the individual not only develops the creative self, but contributes that creativity to the group.[138]

Just as Brian Way's concept of the individual can be used as a model of being-in-the-world, applicable to any human being of any age, so Margaret Faulkes Jendyk's spectrum of the creative process can be seen evidenced in

the life of any individual, at any stage of their existence. That drama is her particular focus reveals her personal choice in her own life play. We can use the same focus whenever we are interested in the application of theatre principles to the world of action. Experience is art-in-germ, the germ of art provides experience.

Margaret's handbook points out that the study of the creative process of drama includes not only scientific research as related to creative thinking but also introspective materials, the lives of creative individuals. Her philosophy resolves the dichotomy between process and product, and embraces a range of educational objectives: expressive, social, pedagogical, and artistic:

> The development of the individual is affected by education and socialization processes. The development of creativity is affected by individual and group creative experiences. Both involve full mental, emotional and physical resources and energies. . . .
>
> Drama is an art, the realization of which involves an intensive creative process from the reception and germination of an original stimulus through to the refinement and application of special skills in its presentational form. . . .
>
> The argument for practical drama is based on the belief that the activity of doing or enacting makes more of an impact than that effected by conventional learning stragegies. . . .
>
> The creative process of drama is a series of progressive cumulative experiences and actions which begin with non-technical exercises and simple expressive activities, develops into elementary unstructured and structured group projects, and lead to more advanced projects within an artistic/dramatic

framework. . .[139]

These extracts from the first Handbook point to the centrality of the individual, the importance of embracing the drama mode and process as experience through progressive stages. That the education system is more concerned with a teacher's lesson plans, notes, red ink on student lessons, records and highly controlled classes, than with achievement within over-all development, is part of what Margaret sees as the "crushing" of the teacher's individuality.

> The norm is the overall problem in education. It is the cross of the teacher, and part of the panic in modern methods. It is behind the push to pursue educationally acceptable goals like learning to the more abstract, less observable goals like fostering creativity.[140]

Margaret Faulkes Jendyk's Method of Approach

The phrase "method of approach" implies the wisdom the teacher as individual must exercise in approaching the student in the educational setting. The preparation and training of the "wise teacher" will be discussed in the following section. The method of approach discussed here is that employed by Margaret Faulkes Jendyk and those of her students who carry on in her teaching tradition.

The breadth of understanding and preparation Margaret brings her students is formidable but it can be effectively shared as an educational approach when the basic element in her philosophy is in the foreground: the

concept of the individual. The method of approach to that individual comes from an understanding of the creative process of drama. The student has resources that can be developed. These resources are energies--physical, mental and emotional. This mental self, emotional self, and physical self is the complex mix we bring to life itself but, in the space and time of the drama classroom, a method of approach acknowledges the creative process by using the structure of goals and objectives opened by drama.

Margaret Faulkes Jendyk identifies the first four levels of the creative process of drama as they relate to Brian Way's concept of the individual as diagrammed in the ever-widening circles of experience through which personal resources are continuously developed. In her handbook, The Creative Process of Drama, a chart is offered to identify levels:

Way's Circle of Human Development *(adapted)*	The Creative Process of Drama *(early levels)*
Discovery release development mastery of personal resources	Spontaneous Response individual exercises, activities
Sensitivity to others within discovery of environment	Creative Activity group improvisational activities planned and unplanned but usually open-ended expression based on original ideas and life experiences
Enrichment of other influences within personal experience and environment	Creative Action group improvisational drama projects with a simple artistic framework based on original ideas stories themes, topics of interest life experiences
Enrichment of other influences outside of personal experience and environment	Creative Work group projects including scenario & script writing/adaptation in a structured dramatic framework based on original ideas social/life situations themes and topics, heritage and literature

The experiences in The Creative Process of Drama are seen by Margaret Faulkes Jendyk as valid in a general education from childhood through adulthood. Any specialization through a specific vocational choice is clearly dependent on the individual's disposition. The higher two levels of the creative process-- art-form, and art--relate to vocational choices or are dependent on individual orientation, aptitudes, experience and training. These are seen as the process experienced by all creative artists.

Personal development is a lifelong process but is especially significant during formative years. Work with children and young people is emphasized and discussed in the Handbook, although the re-discovery and re-vitalization of creative resources in adult students is implicit. The early circle of experience, perceived as natural organic growth, reflect the child's discovery and development of self and capacities (senses, imagination, physical movement/action, speech, feelings, thinking), and the beginning of socialization through playing with other children. The enrichment of other influences include the intellectual, cultural and life experiences of the child as he or she progresses through school and matures from childhood through adolesence into adulthood.

Any person involved with dramatic activity draws on

the mental, emotional and physical resources, or the whole self. Margaret presents her students with the resources of the Way circle grouped in the following manner:

Mental	concentration	- focus of attention which fosters absorption
	imagination	- inventive or creative faculty which also includes forming images or concepts of things not experienced and re-creating past experiences
	intellect	- the faculty of knowing, perceiving, thinking, which includes reflection *esp.* on problems, and reasoning
Emotional	senses	- sense awareness leads to awareness of self, of others and the world around, thus to sensitivity and empathy
	emotions	- strong sensations or feelings which include sympathy, sensibility and appreciation. feelings affect attitudes and behaviour in the sense of conduct, and effect personal or social relationships
Physical	physical self	- in general terms, physical harmony and well-being, specifically, expression through movement activity and action
	speech	- especially communication in a social context, of thoughts, ideas feelings

142

As a general beginning rule, the intellectual self has received the majority of the school focus throughout the student's day. A sensitive balance of energies might be found in releasing physical energy through movement, with or without music, with or without an imaginative stimulus added. Again, and in a very general way, the session might begin with an opportunity for the student to focus on the reality of the self through awareness in concentration exercises directed to the senses, or through making abstract sounds, leading to group chanting. The

meaning of Brian Way's "begin with where they're at", becomes a guide to the spontaneous level of response as well as a guide to appropriate stimuli. All sessions start with some sort of "warm up". The possibilities are endless and bounded only by the imagination of the teacher as individual, and the class as individuals.

Each session is similarly structured to provide a balance so that each of the individual's resources are considered. The instructor must offer strong guidance in terms of providing over-all stimuli. The expression of the individual is fostered by honoring the individual's right to choose within the parameters of the stimuli what the response will be. For example, in using the sense of touch to explore textures, the choice is personal and the awareness is individual.

In general terms, experience in the Creative Process of Drama begins with the individual working on personal expression, leads to group activities where exercises or projects are the responsibility of the collective, and builds to art-centered activities. In practice, a beginning group of teens or adults might find their way into work most easily through group interaction and participation to mitigate inhibition. The depth demanded by person-centered expression will come with confidence. It is up to the instructor to gauge readiness. Margaret helps with detailed information about each stage. For

example, starting with the beginning level of the creative process of drama--spontaneous response--Margaret establishes four objectives:

> Through experiences in spontaneous response, each participant should achieve:
>
> 1. discovery/re-discovery and release of mental, physical resources and energies
> 2. awareness of self within the environment
> 3. the ability to respond openly, freely and confidently to stimuli/activators
> 4. concentration, absorption and sincerity in individual expression.[143]

The spontaneous response level of the creative process of drama is impulsive, or involuntary, and is a response to a stimuli or activator from a variety of sources. While such expression may be acted on without inhibition by young children, confidence in older students and adults may have atrophied the urge to expression. Margaret offers her students a detailed analysis of possible reactions, materials and sources for classroom activities, and a focus and responsibility for teachers and students for every level of the Creative Process of Drama.

The "Golden Rule" of the drama session, established with every group, is not to interfere or impede the work of another. This emphasis again returns us to the sanctity of the individual and the self-responsibility gained through mutual respect. It is a respect that the teacher

extends to the students and the students learn to give each other. The great joy that can accompany the release of energies in drama enables the individuals within the group to sustain extended experiences, and to welcome the challenges presented as opportunities for growth.

Margaret Faulkes Jendyk connects to the work of Peter Slade in her use of the term, Projected Play. Established as a reference for the first three levels of the creative process in her text, Projected Play exercises are offered as a balance to Personal Play, which can be "both energizing and enervating." At the spontaneous response level, Projected Play for young children could be writing, drawing or modeling, linked to a stimulus from the Personal Play work.

Every successive level of experience in the Creative Process of Drama builds on the foundation of self-awareness fostered in the spontaneous level of response. Margaret makes a strong point about individual achievement in relation to early work:

> Not until concentration, absorption and sincerity are strong in individual exercises will a person be ready to apply such qualities to work with others.[144]

Each stage of the Creative Process of Drama receives a detailed analysis, in terms of definition, characteristics, objectives, achievement, sources, readiness for progression, focus and responsibility. As Margaret points out in the preface to her Handbook:

> The notes provide background for course lectures and discussion topics. Very few examples of practical drama are included, since these form part of course work as "moments of direct experience."[145]

The approach is communicated in Margaret's text and is codified in objectives and strategies for every level of the creative process. This knowledge of method must be balanced by an understanding of the process, gained through the personal experience of the potential drama instructor who has participated in drama sessions at his or her own level. As Gordon Brossell points out in his 1974 essay "Researching Drama: A Humanistic Perspective":

> Conceptual knowledge of drama can only come from experiential knowledge of drama. And experiential knowledge can be verified only by experiencing.[146]

The instructor bears the responsibility of creating a conducive environment and receptive atmosphere and for organizing and initiating. All ideas volunteered by students are honored as valid, giving confidence, and based on the understanding that contributions from everyone are expected.

The Dimension of the Teacher

The level of training and expertise of individual teachers, their mastery of personal resources, and their expression of social awareness through sensitive guidance, will determine in great measure the experiences that can be offered to students at any level of development in the

creative process of drama. In a 1972 article, Margaret Faulkes talked about teacher training:

> An ideal training program for drama teachers includes all aspects of formal theatre plus a broad background of improvised movement and dance, and an understanding of a creative approach as part of the educational process.[147]

Margaret herself had this kind of teacher training. The rich combination of professional theatre study, coupled with teacher training, years of professional experience and diligent self study made a foundation from which she could construct a coherent and meaningful method of approach, based on a philosophical recognition of individual human value. It was this background that prepared her to develop a program of improvisational drama designed for liberal arts students taking drama as an elective and that dictated her concerns as she shaped the program for potential drama teachers at the University of Alberta. In her position at the University, through her students, and through her involvement in Alberta curriculum, she has helped shape drama history from kindergarten to university, to other provinces, admiring the Alberta model, as well as to the U.S.

The curriculum guide she was instrumental in shaping was in use from 1970 until 1989, over eighteen years. When the new guide was being written for the Ministry of Education three members of the committee were former students of Margaret's, thus furthering her influence

However, a member of that committee and a former colleague of Margaret's, Sister Therese Craig, discussed in an interview in 1988 some of the changes made in the new curriculum guide that will inadvertantly undermine Margaret's drama legacy. The committee was enjoined by the Ministry of Education not to use Brian Way's text as part of the bibliography. Way's use of the term, "Red Indians"--understandable as emerging from an Englishman who was distinguishing from "Indians-from-India" and in no way meant pejoratively, caused a "reader" in the provincial civil service to reject the book.[148] It is perhaps more distressing that the significance of the concept of the individual has been subsumed in the new drama guide in the attention that is paid to the process of the work, losing the force of that insight into human dignity and potential uniqueness offered in the Brian Way text.

Other aspects of Margaret's work do continue to exert their force in the drama community. She served the University of Alberta as Assistant Dean of Arts, Student Programs, from 1976-1977 and again in 1980-83. For several years she was co-ordinator of the B.A. division and, in addition to her teaching responsibilities, assisted with the revision and restructuring of the four year B.A. General Degree program in Drama. She has taught every year but two from 1967 to 1990, organized and

instructed for special programs and attended conferences internationally. She has directed at Playground Players and for the Citadel Drama workshops, acted as agent for Brian Way's plays, co-founded Young Audience Scripts, collaborating with Playwrights Co-op, Canada, for the promotion and distribution of Canadian plays in the United States, she has served on the committee of the American Theatre Association to prepare a model for training teachers of creative drama and for the same agency was a member of the committee which examined theatre for children.

Conclusion

During the months of writing this thesis, the world has been heaving and changing. In interviews published in the Rolling Stone, December, 1989, two young student leaders of the Tiannamen Square uprising in China talked about their motivations. Twenty year old Shen Tong echoed those youths in the West who had discovered awareness through music. For Shen and his friends, it was imported Western rock and roll.

> The new music exploded onto the Chinese youth scene and shook society. It reflected not only our deep loneliness but also our belief in the individual.[149]

Other forces that ignited Shen's political consciousness were Chinese poets, whose spirit "taught him to look inside himself." Wuer Kaixi, the twenty-one year old

rebel who was studying education at Beijing Normal University before Tiannaman Square and his subsequent escape through the "underground railway" to the safety and publicity of the West, also sees art as a motivation in his own political rebellion:

> I like artists because they tend to emphasize the validity of individual feelings, while politicians stress rules and the collective. . . In China, there has been no such thing as private life, because there has been no respect for individualism. What we students have been fighting for is a system that respects this right. It is this as much as anything that led us into the square.[150]

Nineteen-eighty-nine will also be remembered as the year when a dramatic change throughout the U.S.S.R. shifted emphasis from communism to a more democratic system. How these political changes will impact on the society generally is difficult to say, but the message from those who have been held by the theory of the collective is that they long for a voice in running their own lives.

Throughout North America, environmental concerns have taken precedence over other questions and the burden of change has been laid not only upon government and corporations but on the individual's conscience. The power of the call to individual responsibility brings the question of self and group interest into clear focus, defining ecology as the political question for the West.

Spiritual values have opened to new age alternatives

that offer self-fulfillment through a wide variety of means. The search for this authentic self continues to fuel movements that blur the line between the therapist and the spiritual leader. Jacob Needleman points out that the human quest for self-knowledge arises out of tradition:

> According to tradition, there is something potentially divine within man, which is born when his physical body is born but which needs for its growth an entirely different sustenance from what is needed by the physical body or the social self. Traditionally, then, the term self-knowledge has an extraordinary meaning. It is an act that is in itself the principal means by which the evolving part of man can be nourished with an energy that is as real, or more so, as the energy delivered to the physical organism by the food we eat. . . . It is solely a matter of digesting deep impressions of myself as I actually am from moment to moment: a disconnected, helpless collection of impulses and reactions, a being of disharmonized mind, feeling, and instinct.[151]

The self-knowledge and personal mastery fostered by the drama structures offered in Margaret Faulkes Jendyk's Creative Process of Drama method are in line with this traditional search and return us to Carl Jung's observation: The individual is the only reality.

The reality of the individual, as Jacob Needleman tells us, is found in an awareness, "moment to moment", of our jumble of impulses, feelings, reactions, instincts, and disharmonized mind. This "evolving part of man" or personal reality must be made <u>conscious</u> for the nourishment to be received. "The individual is the only reality" is a phrase as meaningless as any other until we

haveexperientialawareness ofits truth, that is, experiential awareness of 'self'. This is the power of awareness brought through creative, artistic means to provide a digesting of impressions of self that Jacob Needleman discovers is called for in traditional paths to self-knowledge. If rock music forces that message for the young Chinese leaders, it may be, as in the explanation John Lennon offered Yoko Ono, that rock music returns us to our heartbeat, and our heart's beat returns us to feeling and love.[152]

All these ideas coalesce in the artistic vision of Margaret Faulkes Jendyk. She has used the concept of the individual in a way that honors inner as well as outer experience. Her vision unites the res cogitans and the res extensa. When the individual becomes creator, creative, there is no limit to human possibility. In formulating an open-ended plane for individual creativity, Margaret suggests the broadest possible stage of achievement in a world without bounds.

Her philosophy is that the individual is important, the individual is the sacred. Her method of approach affirms the hope of creative action through art form and offers an optimistic view of human possibility. By seeing the enactment-of-being in a finite world as a thing of the moment--the here and now--she has stressed the metaphysical mystery. By relating human achievement to a

process, she has valued tradition, history, and the art of the theatre. The concept of the individual has been a compass in her development of philosophy and method. To share her vision demands effort and self-responsibility. With that self-responsibility comes evolution. There is no real conclusion to the odyssey: the play is open-ended and on-going. Margaret Faulkes Jendyk's positive contributions to the lives of her many students cannot be adequately assessed. The spark of faith and belief she gave each individual encounter moves in ever-widening circles of conscious experience from her life to their lives, and widens into the lives of all the other individuals who are the fortunate recipients of her creative artistry and love.

END NOTES

1. Jacob Needleman, Consciousness and Tradition (New York: Crossroad, 1982), p. 84.

2. David Weissman, Eternal Possibilities (Carbonsdale: University of Illinois Press, 1977), p. 289.

3. Henri Bergson, Creative Evolution, trans. Arthur Mitchell (Boston: University Press of America, 1983), p. 159.

4. Ibid, p. 157.

5. Ibid, p. 161

6. The Oxford Dictionary

7. Ibid.

8. Ibid.

9. Brian Way, Development Through Drama (London: Longman, 1967), p. 11.

10. Ibid, p. 13

11. C.G. Jung, Alchemical Studies, Bollingen Series XX: Vol. 13 (Princeton: Princeton University Press, 1967), p. 28.

12. Ibid, p. 29.

13. Ibid, p. 337.

14. Brian Way, Development Through Drama (London: Longmans, 1967), p. 11.

15. Ibid, p.2.

16. Peter Slade, personal letter to Loretta Walker, February, 1989. This idea is also found in his published writing.

17. Brian Way, Development Through Drama (London: Longmans, 1967), p. 3.

18. Ibid, p. 3.

19. Bertrand Russell and A.N. Whitehead quoted in Dagobert Runes Dictionary of Philosophy (Totowa, New Jersey: Littlefield, Adams & Co., 1968), p. 145.

20. Bertrand Russell, Wisdom of the West (London: Rathbone Books Limited, 1979), p. 297.

21. A.N. Whitehead, Science and the Modern World (New York: The MacMillan Co., 1927), p. 133.

22. Bertrand Russell, Wisdom of the West, (London: Rathbone Books Limited, 1979), p. 133.

23. Huston Smith, Beyond the Post Modern Mind (New York: Crossroad, 1982), p. 167.

24. Leo Weinstein, ed., The Age of Reason (New York: George Braziller, 1967), p. 19.

25. Rene Descartes, in Leo Weinstein ed. The Age of Reason (New York: George Braziller, 1967), p. 242.

26. William Barrett, Death of the Soul (New York: Anchor Press, 1986), p. 80.

27. Ibid, p. 80.

28. Ibid, p. 6.

29. Ernest Gellner, quoted in Huston Smith's Beyond the Post-Modern Mind (New York: Crosroad, 1982), p. 77.

30. Joseph Campbell and Bill Moyers discussed the idea of the individual in the program, The First Storytellers in the PBS television series, The Power of Myth (Mystic Fire Videos, 1988) Program 3.

31. C.G. Jung, The Undiscovered Self from Civilization in Transition, Bollingen Series XX Vol. X (Princeton: Princeton University Press, 1970), p. 267.

32. Arthur Koestler, The Heel of Achilles, Essays 1968-1973 (London: Hutchinson & Co., 1974) p. 20.

33. Ibid. p. 22.

34. Laurence LeShan and Henry Margeneau, Einstein's Space and Van Gogh's Sky (New York: Collier Books, 1982), p. 7.

35. Sigmund Freud, Group Psychology and the Analysis of the Ego, (New York: Bantam Books, 1960, first published 1921), p. 20.

36. Ibid. p. 17.

37. Morton Kissen, From Group Dynamics to Group Psychoanalysis (New York: Hemisphere Publishing Corporation, 1976), p. 206.

38. Lawrence LeShan and Henry Margeneau, Einstein's Space and Van Gogh's Sky (New York: Collier Books, MacMillan Pub. Co. 1982), p. 148.

39. Robert Nye, Three Views of Man: Perspectives from Sigmund Freud, B.V. Skinner, and Carl Rogers (Monterey: Brooks/Cole Publishing Co., 1975), p. 37.

40. Lawrence LeShan and Henry Margeneau, Einstein's Space and Van Gogh's Sky (New York: Collier Books, MacMillan Pub. Co., 1982), p. 150.

41. Huston Smith, Beyond the Post-Modern Mind (New York: Crossroad, 1982), p. 113.

42. Eric Fromm in Clark Edward Moustakas, The Self: Explorations in Personal Growth (New York: Harper & Brothers Publishers, 1956), p. 68.

43. A.H. Maslow, "Self-Actualizing People" in Clark Edward Moustakas, The Self: Explorations in Personal Growth (New York: Harper & Brothers Publishers, 1956), p. 192.

44. C.G. Jung, Psychological Types, Bollingen Series XX: Vol. 6 (Princeton: Princeton University press, 1971), p. 349.

45. C.G. Jung, Psychology and Religion: West and East, Bollingen Series XX: Vol. 11 (New York: Pantheon Books Inc.), p. 475.

46. Ibid. p. 476.

47. Ibid. p. 476.

48. Ibid. p. 477.

49. C.G. Jung, Psychological Types, Bollingen Series XX: Vol. 6 (Princeton: Princeton University Press, 1971), p. 46.

50. Ibid. p. 250.

51. Ibid. p. 251.

52. Ibid. p. 125.

53. Ibid. p. 125.

54. Ibid. p. 448.

55. Ibid. p. 447.

56. Ibid. p. 448.

57. Ibid. p. 448.

59. Rabindinrath Tagore quoted in Clark Edward Moustakas, The Self: Explorations in Personal Growth (New York: Harper & Brothers Publishers, 1956), p. 51.

60. Ken Wilber, The Spectrum of Consciousness (Wheaton: The Theosophic Society Press, 1977), p. 166.

61. A.N. Whitehead quoted in Alan Watts, Psychotherapy East and West (New York: Ballantine Books, 1961), p. 111.

62. Ken Wilber, The Spectrum of Consciousness (Wheaton: The Theosophic Society Press, 1977), p. 177.

63. Brian Way, Development Through Drama (London: Longmans, 1967), p. 208.

64. Frederick Hartt, Art: A History of Painting Sculpture and Architecture, Vol. 1 (New York: Harry Abrams, 1976), p. 15.

65. Ibid, p. 16.

66. George Braque quoted in Edward S. Fry's Cubism (London: Thames and Hudson, 1978, Copyright 1966), p. 53.

67. Fernand Leger quoted in Edward S. Fry's Cubism (London: Thames and Hudson, 1978) Copyright 1966), p. 136-137.

68. Marshall McLuhan, Through the Vanishing Point (New York: Harper and Row, 1968), p. 13.

69. Ibid. p. 13.

70. Ibid. p. 90.

71. Robert Anton Wilson, Prometheus Rising (Phoenix: Falcon Press, 1986), p. 208.

72. Ralph Waldo Emerson in Poets on Poetry, ed. Charles Norman, (New York: Collier Books, 1962) p. 260.

73. Hartley Burr Alexander, Poetry and the Individual: An Analysis of the Imaginative Life in Relation to the Creative Spirit in Man and Nature (New York: G.P. Putnam's Sons, The Knickerbocker Press, 1906), p. 38.

74. Saul Bellow quoted in Huston Smith's Beyond the Post Modern Mind (New York: Crossroad, 1982), p. 3.

75. e.e. cummings in Poets on Poetry, ed. Charles Norman (New York: Collier Books, 1962), p. 379.

76. Marshall McLuhan, Understanding Media: The Extensions of Man, (Toronto: McGraw Hill Book Company, 1965), p. 358.

77. Brian Way, Development Through Drama (London: Longmans, 1967), p. 26.

78. A.N. Whitehead in Buckminster Fuller's I Seem to be a Verb (New York: Bantam Books, 1970), p. 162b.

79. Arthur Koestler The Heel of Achilles: Essays 1968-1973 (London: Hutchinson & Company, 1974), p. 11.

80. Buckminster Fuller, I Seem to be a Verb (New York: Bantam Books, 1970), p. 65b.

81. P.W. Bridgeman in Huston Smith's Beyond the Post-Modern Mind (New York: Crossroad, 1982), p. 8.

82. Lawrence LeShan and Henry Margeneau, Einstein's Space and Van Gogh's Sky (New York: Collier Books, MacMillan Pub. Co., 1982), p. 236.

83. Ibid. p. 99.

84. Ibid. p. 243.

85. Ken Wilber, The Spectrum of Consciousness (Wheaton: The Theosophic Society Press, 1977), p. 36.

86. C.G. Jung, Man and His Symbols (New York: Doubleday, 1964), p. 58.

87. Bhagwan Shree Rajneesh, The Psychology of the Esoteric (New York: Harper Colophon Books, 1978), p. 1.

88. Brian Way, Development Through Drama (London: Longmans, 1967), p. 9.

89. Aldous Huxley, The Perennial Philosophy (New York: Harper, 1945), p. 9.

90. Brian Way, Audience Participation: Theatre for Young People (Boston: W.H. Baker, 1981), p. 7-8.

91. Margaret Faulkes, Beginning Drama in a Secondary Modern School in Creative Drama, (Volume 1, Number 9, Autumn, 1953), p. 22.

92. Ibid. p. 22.

93. Ibid. p. 24.

94. Ibid. p. 24.

95. Pinocchio, a new version of the story by Carlo Collodi, was written by Brian Way with the collaboration of Warren Jenkins and the Arena Theatre Company, and performed first in 1953. (It was published in London: D. Dobson, 1963.)

96. Brian Way, Audience Participation: Theatre for Young People (Boston: W.H. Baker, 1981), p. 8.

97. Drama 320 and Drama 251 were full year courses at the University of Alberta in 1967.

98. Brian Way, Development Through Drama (London: Longmans, 1967), p. 13.

99. David Barnett discussed his association with Margaret Faulkes Jendyk in an interview with the author in September, 1988, at the University of Alberta where he was then Chairman of the Drama Departments.

100. Ibid.

101. Margaret Faulkes Jendyk said this is an interview with the author at her home in Stony Plain, Alberta, in an interview conducted in January, 1989,

102. Margaret Faulkes, "Creative Drama in England", article in the American Children's Theatre Conference Newsletter, (January, 1966), p. 9.

103. Brian Way, Introduction to Peter Slade's Child Drama (London: University of London Press, 1954), p. 9.

104. Peter Slade, "Drama in Education", article in Creative Drama (Volume 2, Number 3, Spring, 1957), p. 5.

105. Peter Slade, Child Drama (London: University of London Press, 1954), p. 25.

106. Ibid. p. 26.

107. Peter Slade expressed this idea in a personal letter to Loretta Walker, February, 1989.

108. Brian Way, Development Through Drama (London: Logmans, 1967), p. 254.

109. Geraldine Braine Siks, Creative Dramatics: An Art for Children (New York: Harper & Row, 1958), p. 19.

110. Ibid. p. 5.

111. Gregory Falls, "Creative Drama: A Hoax?" Paper presented at The Northwestern Theatre Conference. (Seattle: University of Washington, 1965)

112. The Newson Report on Secondary Education, Half Our Future, Paragraphs 478, 479, 480, quoted in Margaret Faulkes, Creative Drama in England, article in the American Educational Theatre Association Newsletter, (January, 1966), p. 9.

113. Marshall McLuhan claimed that any point on the globe with a television and a newspaper could be as urban as Paris in a discussion with his students at the University of Toronto at a seminar attended by the author in February, 1979.

114. Margaret Faulkes, A Fine Art? article in FINE, the Journal of the Fine Arts Council, Alberta Teachers (Summer, 1968), p. 33.

115. Margaret Faulkes Jendyk discussed these ideas in an interview with the author in December, 1989,

116. Margaret Faulkes Jendyk in an interview, December, 1989.

117. Constantin Stanislavski, My Life in Art (New York: Theatre Arts Books, 1948), p. 330.

118. Ibid. p. 571.

119. Eugene Vaktangov in Toby Cole's Acting: A Handbook of the Stanislavski Method (New York: Crown Publishers, 1947), p. 116.

120. Margaret Faulkes Jendyk in interview with the author, January, 1989.

121. Brian Way, Development Through Drama (London: Longmans, 1967), p. 26.

122. Michael Chekov, To The Actor, manuscript, unpublished version, dated 1942, typewritten text developed later into Michael Chekov's To The Actor: On the Technique of Acting. (New York: Harper, 1953). The 1942 version discussed in this thesis has a different introduction, and employs a number of different expressions for ideas presented in the later published version. p. VII.

123. Ibid. p. VII

124. Ibid. p. 5.

126. Ibid. p. 8.

127. Margaret Faulkes, Secondary School Drama in Britain, article in the American Education Theatre Association Magazine, (Spring, 1972), p. 14.

128. Ibid. p. 14.

129. Margaret Faulkes Jendyk supplied the author of the thesis with the unpublished text of an address she delivered to the Symposium on the Arts in Education at the Illinois State University in 1977. This address, The Creative Process of Drama, is a nineteen page document that was delivered as a ninety minute presentation at the Symposium. This extract is from Margaret Faulkes introduction. p. 1.

130. Ibid. p. 4.

131. Ibid. p. 5.

132. Ibid. p. 10.

133. Ibid. p. 19.

134. Margaret Faulkes Jendyk, Towards a New Theatre, article in FINE, the Journal of the Fine Arts Council, Alberta Teachers' Association, (Summer, 1975), p. 32.

135. Margaret Faulkes Jendyk, "Creative Drama-Improvisation-Theatre", article in Children and Drama, Nellie McCaslin, ed. (New York: David McKay Co., 1975), p. 17.

136. Margaret Faulkes married George Jendyk in 1978.

137. William Shakespeare, As You Like It, Act II, Scene 7.

138. Margaret Faulkes Jendyk, The Creative Process of Drama: A Handbook for Drama 321 (Edmonton: Department of Drama, University of Alberta, Third Edition, copyright 1986), p. 22.

140. Margaret Faulkes Jendyk in an interview, December, 1989.

141. Margaret Faulkes Jendyk, The Creative Process of Drama: A Handbook for Drama 321 (Edmonton: Department of Drama, University of Alberta, Third Edition, copyright 1986), p. 23.

142. Ibid. p. 24.

143. Ibid. p. 28.

144. Ibid. p. 28.

145. Ibid. Preface.

146. Gordon Brossell, "Researching Drama: A Humanistic Perspective", essay in Teaching and Understanding Drama, Norman Stephenson and Denis Vincent, ed. (Windsor, England: NFER Publishing Co., 1975), p. 96.

147. Margaret Faulkes, Secondary School Drama in Britain, article in The American Educational Theatre Association Magazine (Spring, 1972), p. 5.

148. Interview with Dr. Therese Craig and the author, University of Alberta, Edmonton, September, 1988.

149. Orville Schell, "Children of Tiananmen", Rolling Stone, Issue 567/568 (December 1989), p. 192.

150. Ibid. p. 194.

151. Jacob Needleman, Consciousness and Tradition (New York: Crossroads, 1982), p. 83.

WORKS CONSULTED

Alexander, Hartley Burr, Ph.d. Poetry and the Individual: An Analysis of the Imaginative Life in Relation to the Creative Spirit in Man and Nature. New York: G.P. Putnam's Sons, The Knickerbocker Press, 1906.

Aoki, Ted. Understanding Situational Meanings of Curriculum In-Service Acts: Implementing, Consulting, Inservicing. Monograph No. 9. Department of Secondary Education, University of Alberta, 1983.

Barraclough, Geoffrey, Ed. The Christian World. London: Thames and Hudson, 1981.

Barrett, William. Death of the Soul. New York: Anchor Press, 1986.

--------. The Illusion of Technique. New York: Anchor Press, 1978.

Bergson, Henri. Creative Evolution. Trans. Arthur Mitchell. Boston: University Press of America, Inc., 1983 (first published 1911).

--------. The Creative Mind. Trans. Mabelle Andison, New York: Philosophical Library, 1946.

Bois, J. Samuel. The Art of Awareness. Dubuque, Iowa: Kendall/Hunt, 1966.

Bolton, Gavin. Drama as Education. Burnt Mill, Essex, Longman, 1984.

--------. Selected Writings. New York: Longman Group Ltd., 1986.

--------. Towards a Theory of Drama in Education. Burnt Mill, Essex: Longman House, 1979.

Brossell, Gordon. "Researching Drama: A Humanistic Perspective," in Teaching and Understanding Drama, Norman Stephenson and Denis Vincent, ed. Windsor, England: NFER Publishing Co., 1975.

Chekov, Michael. To The Actor. Unpublished 1942 version.

--------. To the Actor: On the Technique of Acting. Harper, New York, 1953.

Cole, Toby. Acting: A Handbook of the Stanislavski Method. New York: Crown, 1947.

--------, and Helen Chinoy. Actors on Acting, New York: Crown Publishers, rev'd. ed. 1970.

Courtney, Richard. Dictionary of Developmental Drama. Springfield: Charles C. Thomas, 1987.

Department of Education, Drama Curriculum for Secondary Schools, Alberta, 1971, written with Margaret Faulkes as major contributor.

Drengson, Alan. Imagination in Technological Society. Research in Philosophy and Technology, Volume 6, 1983.

Falls, Gregory. "Creative Drama: A Hoax?" Paper presented at The Northwestern Theatre-Conference. Seattle: University of Washington, 1965.

Faulkes, Margaret. "A Fine Art?", FINE, the Journal of the Fine Arts Council, ATA. Summer, 1968.

--------. "Beginning Drama in a Secondary Modern School," in Creative Drama, Volume 1, Number 9, Autumn, 1953.

--------. "Audience Participation in Theatre for Children," in Children's Theatre Review, American Theatre Association, 1975.

--------. "Creative Drama in England," American Children's Theatre Conference Newsletter. January, 1966.

--------. "Creative Drama - Improvistion Theatre," in Child Drama - Perspectives, ed. McCaslin, New York: D. McKay Inc., 1975.

--------. "Is this Educational Creative Drama?" Children's Theatre Review, American Theatre Association, 1975.

--------. "Secondary School Drama in Britain," American Education Theatre Association Newsletter. Spring, 1972.

Freud, Sigmund. Group Psychology and The Analysis of the Ego. New York: Bantam Books, 1960 (first published 1921).

Fry, Edward S. Cubism. London: Thames and Hudson, 1978, Copyright 1966.

Fuller, R. Buckminister. I Seem To Be A Verb. New York: Bantam Books, 1970.

Ghiselin, Brewster. The Creative Process. Toronto: New American Library of Canada, 1967.

Green, Maxime, Ed. Existential Encounters for Teachers. New York: Random House, 1967.

Hamlyn, D.W. A History of Western Philosophy. Harmondsworth, Middlesex: Viking Penguin Books Ltd., 1987.

Hartt, Frederic. Art: A History of Painting, Sculpture and Architecture, Vol. 1. New York: Harry N. Abrams, 1976.

Heathcote, Dorothy. Collected Writings on Education and Drama. Ed. Johnson, Liz and O'Neill, Cecily. London: Hutchinson, 1984.

Huxley, Aldous. The Perennial P ilosophy. London: Chatto & Windus Ltd., 1946.

Jendyk, Margaret Faulkes. A Teacher's Guide to Anthology of Plays 1 & 2, ed. Munro, Federal Publications, Singapore, 1985.

--------, Course Outlines and Course Descriptions, University of Alberta, Drama Department 1967-1968, for Drama 251, 253, 321, 323, 352 (course numbers changing from year-to-year).

--------, Improvisation and Youth Theatre: A Handbook for Drama 323. Dept. of Drama, U. of A., 1985

--------. The Creative Process of Drama: A Handbook for Drama 321. Dept. of Drama, U. of A. Rev. ed. 1986.

--------. "Towards a New Theatre," FINE, the Journal of the Fine Arts Council. ATA, Summer, 1975.

Jones, W.T. A History of Western Philosophy. New York: Harcourt, Brace and Company, 1952.

Jung, C.G. Alchemical Studies. Bollingen Series XX: Princeton: Princeton University Press, 1967, V. 13.

--------. Civilization in Transition. Bollingen Series XX Princeton: Princeton University Press, 1970, V. 10.

--------. Man and His Symbols, Garden City, New York: Doubleday, 1964.

--------. Modern Man in Search of a Soul. London: Kegan Paul, 1933.

--------. Psychological Types, Bollingen Series XX. Princeton: Princeton University Press, 1971. Vol. 6.

--------. Psychology and Religion: West and East. New York: Pantheon Books, Inc., 1958.

--------. Two Essays on Analytical Psychology, Bollingen Series XX. Princeton: Princeton University Press 1966, Vol. 7.

Kelly, Elizabeth. The Magic If: Stanislavski for Children. Baltimore: National Educational Press, 1973.

Kissen, Morton, ed. From Group Dynamics to Group Psychoanalysis. New York: Hemisphere Publishing Corporation, 1976.

Koestler, Arthur. The Act of Creation. London: Picador, 1969.

--------. The Heel of Achilles: Essays 1968-1973. London: Hutchinson & Co., 1974.

LeShan, Laurence & Henry Margeneau. Einstein's Space and Van Gogh's Sky. New York: Collier Books, MacMillan Pub. Co., 1982.

McCaslin, Nellie, ed. Children and Drama, New York: D. McKay Co., 1975.

--------. Creative Dramatics in the Classroom. New York: David MdKay Inc., 1968.

Magee, Bryan. Men of Ideas. New York: Viking Press, 1979.

Magarshack. Stanislavsky, A Life. London: MacGibbon and Kee, 1950.

Maslow, A.H. "Self-Actualizing People," in The Self: Explorations in Personal Growth. Moustakas. New York: Harper and Row, 1968.

McLuhan, Marshall. Counterblast. London: Rapp & Whiting, 1969.

--------. The Medium is the Massage. New York: Touchstone, 1967.

--------. Understanding Media The Extensions of Man. Toronto: McGraw Hill Book Company, 1965.

-------- & Harley Parker. Through the Vanishing Point. New York: Harper and Row, 1968.

Moustakas, Clark E. ed. The Self: Explorations in Personal Growth. New York: Harper & Brothers Publishers, 1956.

Needleman, Jacob. Consciousness and Tradition. New York: Crossroads. 1982.

Neumann, Erich. Art and the Creative Unconscious. New York: Pantheon Books, 1959.

Norman, Charles, ed. Poets on Poetry. New York: Collier Books, 1962.

Nye, Robert D. Three Views of Man. Perspectives from Sigmund Freud, B.V. Skinner, and Carl Rogers. Monterey: Brooks/Cole Publishing Co., 1975.

Rajneesh, Bhagwan Shree. The Psychology of the Esoteric, New York: Harper Colophan Books, 1978.

Read, Herbert. Art and Alienation: the role of the artist in society. London: Thames and Hudson, 1967.

--------. Art and the Evolution of Man. London: Freedom Press, 1951.

Richardson, Marion. Art and the Child. London: University of London Press, 1948.

Runes, Dagobert. Dictionary of Philosophy. Totowa, New Jersey: Littlefield, Adams & Co., 1968.

Russell, Bertrand. Wisdom of the West. London: Rathbone Books Limited, 1979.

Schell, Orville. Children of Tiananmen, in The Rolling Stone, issue 567/568. New York: December, 1989.

Siks, Geraldine Braine. Creative Dramatics: An Art for Children. New York: Harper & Row, 1958.

---------. Drama with Children. New York: Harper & Row, New York, 1977.

Slade, Peter. "Drama in Education", Creative Drama. Volune 2, number 1, Spring, 1957.

---------. An Introduction to Child Drama. London: Hodder & Stoughton, 1958.

---------. Child Drama. London: University of London Press, 1954.

---------. Experience of Spontaneity. London: Longmans, 1968.

Smith, Huston. Beyond the Post-Modern Mind. New York: Crossroad. 1982.

Stanislavski, Constantin. An Actor Prepares. New York: Theatre Arts Books, 1936.

---------. Building A Character. New York: Theatre Arts Books, 1949.

---------. Creating A Role. New York: Theatre Arts Books, 1961.

---------. My Life In Art. New York. Theatre Arts Books. 1948.

---------. Stanislavski's Legacy. ed. and trans. Elizabeth Hapgood, New York: Theatre Arts Books, 1968.

Stephenson, Norman and Dennis Vincent. Teaching and Understanding Drama. Windsor, England: NFER Publishing Co., 1975.

Vernon, P.E. Creativity. Penguin Books Ltd. Harmondworth, England.

Watts, Alan W. Psychoterapy East and West, New York: Ballantine Books, 1961.

Way, Brian. Development Through Drama. London: Longmans, 1967.

--------. Audience Participation: Theatre for Young People. Boston, Mass.: Walter H. Baker Co. Inc., 1981.

Weinstein, Leo, ed. The Age of Reason: The Culture of the Seventeenth Century. New York: George Braziller, 1965.

Weissman, David. Eternal Possibilities. Carbonsdale: Southern Illinois University Press, 1977.

White, Morton. The Age of Analysis. Cambridge, Boston: Houghton Mifflin Co., 1955.

Whitehead, A.N. Science and the Modern World. New York: The MacMillan Co., 1927.

Wilber, Ken. The Spectrum of Consciousness. Wheaton: The Theosophic Society Press, 1977.

Wilson, Robert Anton. Prometheus Rising. Phoenix: Falcon Press, 1986.

VITA

Surname Walker Given Names Loretta Yantra

Place of Birth Cardston, Alberta

Educational Institutions Attended

University of Victoria	1986 to 1990
University of Alberta	1963 to 1969

Degrees Awarded

B.Ed. University of Alberta 1969

Partial Copyright License

I hereby grant the right to lend my thesis (or dissertation) to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis/Dissertation: ONE IN A CROWD: Brian Way's Concept of the Individual and Its Use in the Drama Work of Margaret Faulkes Jendyk

Author [redacted]
(Signature)

(Loretta Walker)

Sept 26, 1990
(Date)