

Notes

Chapter 1 Introduction: Destination or Journey

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Chapter 5 Narrative

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Blayer, Irene Maria F. & Monica Sanchez (eds) (2002) *Storytelling: Interdisciplinary & intercultural perspectives* (New York: Peter Lang Publishing, Inc.) This interdisciplinary collection of sixteen readings from the International Conference on Storytelling (1999), serves as a bridge between the academic and the non-academic world by incorporating essays from scholars as well as storytellers. Topics covered include education, ethnolinguistics, First Nations studies, folklore, linguistics literature, psychology, and sociology (quoted from the back cover) an incredible resource.
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- 9 Gutowsky, Constance (October 30, 2005) (Sacramento, California) Personal conversation with Nina Krebs.

- 10 Conway-Dobson, J. Brigitte (2005) 'Dramatic Psychological Storytelling and the Search for Meaning', Post-graduate psychology thesis (Charles Sturt University, Bathurst, Australia) p. 6. Individual theses available through CSU Library or www.dramaticpsychologicalstorytelling.com
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- 11 Folsom, Heather (July 17, 2005) Personal Interview with Nina Krebs, San Francisco.
- Heather Folsom is a psychiatrist who lives in the San Francisco Bay Area. Author of a book of short stories *Philosophie Thinly Clothed* (Cadmus Editions, 2003) and a novel *Hypohypothesis* (Cadmus Editions, 2005) she is currently writing another novel for publication in September 2007. She graduated from UCLA film school, spent six years playing professionally as a rock and roll musician before going to medical school at Yale and University of California, Davis.
- Folsom, Heather (2005) *Hypohypothesis* (Cadmus Editions, San Francisco).
- 12 Kafka, Franz (1995 edition) 'The judgement', *Stories 1904–1924*, translated by J.A. Underwood (Abacus) pp. 43–56.
- 13 Rob Allen, Loraine Anderson, Karen Lattouf, Julie Simon, Carol Tutchener, and Jo (Joan) Willis: *Dramatic psychological storytelling – 'Imaginal research project'* (Charles Sturt University, Bathurst, Australia), Individual theses available through CSU Library or www.dramaticpsychologicalstorytelling.com.

Chapter 6 Film

- 1 Robyn Medek, artist, professional background in film and photography 'Towards Beauty's End' Bathurst Regional Art Gallery exhibition 1 April–15 May 2005 (from University of Queensland Art Museum).
- 2 Schechner, Richard (2003) *Performance theory* (London: Routledge).
- 3 Wallabies vs Springboks Metro Cinemas. 25 April 2005 (Bathurst, Australia).
- 4 Khoa Do, age 26, Film-maker (2005) Young Australian of the Year (April 24) 'Sunday Life', *Sun herald* (Sydney) pp. 20–1.
- 5 *Motorcycle diaries* <http://www.motorcyclediariesmovie.com/home.html> retrieved 26 August 2005.

'This movie is based on the true story that took Ernesto Guevara (Gael Garcia Bernal) and Alberto Granado (Rodrigo de la Serna) on a road trip all across and along South America in the 1950s. The script/direction elegantly avoids politics. Its focus is on the human transformation of two young Argentine professionals, a turning point in their lives, who decide to see their continent with their own eyes. This movie only covers Che Guevara's life before he became the famous Che Guevara. Most of us would agree with Che's goals but less, I guess, would agree with his means. However, the movie concentrates on how the world changed Ernesto which in turn led him to try to change the world. The movie ends at the end of their road trip. Finally, this movie ironically represents Che's ultimate goal, a unified

continent: the director is Brazilian, the main actor Mexican, the main actress and supporting actor Argentinean, the script writer is from Puerto Rico and the producer, Robert Redford is American. And, the movie was filmed in Argentina, Chile and Peru.'

- 6 David Stratton is a former director of the North Sydney Film Festival, former film critic for the film industry magazine 'Variety' and is currently film critic for *The Australian*.

A recipient of the Australian Film Institute's Raymond Longford Award, David also served as a former President of the International Critics Jury for the Venice and Cannes Film Festivals, authored two books, and is currently lecturing in Film History at the University of Sydney. David has been the film consultant for the Australian SBS-TV from its inception and then presenter of *Movie of the Week* and *Cinema Classics* for over 22 years. Currently David is now presenter of *At the Movies* with Margaret Pomerantz on ABC-TV (Australian Broadcasting Corporation).

- 7 *Pierrot Le Fou*, directed by Jean-Luc Godard, De Laurentiis, Dino de Laurentiis Cinematografica, Rome Paris Films, Société Nouvelle de Cinématographie (SNC), 1965, Fox/Lorber Home Video, 1998. Nominated for Golden Lion Award, Venice Film Festival.
- 8 *Million dollar baby* – <http://milliondollarbabymovie.warnerbros.com/intro.html> retrieved 26 August 2005.

'Frankie Dunn (Clint Eastwood) has trained and managed some incredible fighters during a lifetime spent in the ring. The most important lesson he teaches his boxers is the one that rules his life: above all, always protect yourself. In the wake of a painful estrangement from his daughter, Frankie has been unwilling to let himself get close to anyone for a very long time. His only friend is Scrap (Morgan Freeman), an ex-boxer who looks after Frankie's gym and knows that beneath his gruff exterior is a man who has attended Mass almost every day for the past 23 years, seeking the forgiveness that somehow continues to elude him.

Then Maggie Fitzgerald (Hilary Swank) walks into his gym. Maggie's never had much, but there is one thing she does have that very few people in this world ever do: she knows what she wants and she's willing to do whatever it takes to get it. In a life of constant struggle, Maggie's gotten herself this far on raw talent, unshakable focus and a tremendous force of will. But more than anything, what she wants is for someone to believe in her.

The last thing Frankie needs is that kind of responsibility – let alone that kind of risk. He tells Maggie the blunt hard truth: she's too old and he doesn't train girls. But "no" has little meaning when you have no other choice. Unwilling or unable to give up on her life's ambition, Maggie wears herself to the bone at the gym every day, encouraged only by Scrap. Finally won over by Maggie's sheer determination, Frankie begrudgingly agrees to take her on.

In turns exasperating and inspiring each other, the two come to discover that they share a common spirit that transcends the pain and loss of their pasts, and find in each other a sense of family they lost long ago. What they don't know is that soon they will both face a battle that's going to demand more heart and courage than any they've ever known.

Warner Bros. Pictures Clint Eastwood, Hilary Swank and Morgan Freeman in *Million Dollar Baby*. The film is directed by Clint Eastwood and produced by Clint Eastwood, Albert S. Rudy, Tom Rosenberg and Paul Haggis. Gary Lucchesi and Robert Lorenz serve as executive producers and Bobby Moresco is the co-producer. The screenplay is by Paul Haggis, based upon stories from "Rope Burns" by F.X. Toole. The director of photography is Tom Stern; the production designer is Henry Bumstead; the film is edited by Joel Cox A.C.E.; and the music is by Clint Eastwood.'

- 9 *Sideways* www2.foxsearchlight.com/sideways/retrieved 26 August 2005.

'Writer-director Alexander Payne's fourth feature film (following *Citizen Ruth*, *Election* and *About Schmidt*) starts with two old friends setting off on a wine-tasting road trip ... only to veer dizzily *Sideways* into a wry, comedic exploration of the crazy vicissitudes of love and friendship, the damnable persistence of loneliness and dreams and the enduring war between Pinot and Cabernet.

The misadventures begin when Miles (Paul Giamatti), an un-recovered divorcé and would-be novelist with a wine fixation, decides to give his old college buddy and washed-up actor Jack (Thomas Haden Church) a celebratory trip to the vineyards of Santa Barbara wine country the week before Jack's wedding. The two couldn't be an odder couple. Jack is an over-sexed charmer; Miles is a sad-sack worrier. Jack is looking for his "last taste of freedom"; Miles is just hoping to not get even more depressed. Jack is fine with cheap Merlot; Miles pines for the perfect Pinot. Indeed, the only thing they seem to share in common is the same heady mix of failed ambitions and fading youth.

And yet, as they make their way up the coast, Miles and Jack soon find themselves drowning in wine and women (Sandra Oh and Virginia Madsen). When Jack falls head-over-heels for a local wine pourer and threatens to call off his nuptials, Miles tries to keep his friend on the straight and narrow. But Miles's own romantic encounter with a wine-savvy waitress interferes and sends them both careening headlong into reality. Now, the wedding approaches and with it the certainty that Miles and Jack won't make it back to Los Angeles unscathed or unchanged ... if they get there in one piece at all.

Sideways is written by the multiple award-winning team of Alexander Payne and Jim Taylor (*About Schmidt*, *Election*), based on Rex Pickett's novel of the same name.'

- 10 Sheehan, H. (2001) *Irish television drama: A society and its stories* (Dublin: RTE).
- 11 *Whale Rider* – www.whaleriderthemovie.com-html-themovie_synopsis.html.url retrieved August 17, 2005.

'A contemporary story of love, rejection and triumph as a young girl fights to fulfil her destiny, *Whale Rider* is directed by Niki Caro (*Memory and Desire*) who adapted it for the screen from the novel by award-winning New Zealand writer Witi Ihimaera (*The Matriarch*, *Tangi*).

Winner: Toronto International Film Festival 2002, The People's Choice Award Winner: 2003 San Francisco Film Festival VirginMega Audience

Award for Best Narrative Feature Winner: 2003 Film Festival Rotterdam Canal and Audience Award Winner: 2003 Sundance Film Festival World Cinema Audience Award.'

- 12 Rob Allen, Anna Bray, Mixhuca Cervantes-McBride, Brigitte Conway-Dobson and Tamlyn Phillips.
Dramatic psychological storytelling – Playwright research project, Charles Sturt University, Bathurst, Australia. Post-Graduate Psychology – Individual theses available through CSU Library or www.dramaticpsychologicalstorytelling.com.
- 13 Pennebaker, J.W. (1997) *Opening up: The healing power of expressing emotions* (New York: Guilford Press).

Chapter 7 Theatre

- 1 Sonia Moore (1967) *The Stanislavski system* (New York: Pocket Books).
- 2 Steinman, Louise (1995) *The artist as storyteller in contemporary performance* (Berkeley: North Atlantic Books) Preface.
- 3 Barranger, M.S. (2002) *Theatre: A way of seeing* (New York: Wadsworth) pp. 3–7.
- 4 Bill Blaikie is a professional arts educator who focuses on theatre as a tool for generating original works with a particular interest in physical and masked theatre. He has studied and worked in the US, Italy, Indonesia, Malaysia and the UK. He has directed over 40 productions ranging from Euripides, through Shakespeare to Bob Ellis's latest play 'A Local Man'. Bill is a senior lecturer in Theatre/Media at Charles Sturt University, Bathurst, Australia.
- 5 Bathurst is Australia's first inland settlement, just three hours from Sydney over the Blue Mountains, a rich history is evident throughout Bathurst and surrounding districts. A population of just over 30,000 makes Bathurst large enough to have all the conveniences and experiences of a city, yet small enough to reflect country lifestyle.
- 6 Rob Allen, Loraine Anderson, Karen Lattouf, Julianne Simon-Abbott, Carol Tutchener, Joan Willis – *Dramatic Psychological Storytelling* – 'Imaginal research project' (Charles Sturt University, Bathurst, Australia) Individual theses available through CSU Library or www.dramaticpsychologicalstorytelling.com.
- 7 *The Jester* was written and performed by Carey Allen: September 2004 at Charles Sturt University – Bathurst, Australia:

Good day dear nobles, sitting high and proud. I should bow down to you; bow down to your class and stature, for I am but a fool.

I would bow down if I had reason. If I was not blessed with the knowledge that you are all in fact nothing, insignificant, there is not a good man among you! Does that scare you, scare you I say, the thought that you are nothing, the thought that you weren't put here for any divine purpose or reason-just to live and die and never be remembered. Why look at the world from the eyes of a fool, is it all laughter that brings us in, or the truth be told that we are all in fact laughed at?

On ya feet ya mad man. Where did I come from? No-one knows! Where am I going? To let the truth be told! Laugh, skip, dance, hop, I am the Jester, I am the Fool, the Joker cruel. I come from not here, I come from not there, but materialise from under your hair.

There is no applause for me. I am someone you know too well. We talk about your darkest secrets in your darkest hours, you try to hide but you can not cause I'll dig you out, dig you out of your hole and bury you in a deeper one! I am your truth!

Real? Not real, not in your mind anyway.

Ahh yes, yes you remember me now. I was the one who pushed you through the dark times but also the one who brought you into them!

A trick for you master? A trick for you my lord? (does a trick) Not good enough I see, well how about this one: your wife doesn't love you, your daughter is a slut, you're going to be fired, everything is not going to be ok and you know it!

Ahhhhh the pain, the hurt. Hit me harder, kick me, and hide your feelings inside like you have always done. Everyone, all of you do this, look for someone else to blame. The fool they say, you can't blame it on me, your truth! And up again.

I asked a blind man once if he'd seen my shoe, but he hadn't seen anything at all. I asked a deaf man if he'd heard anything go by him, but he hadn't heard anything at all...so then I killed them both. You don't find that funny do you? You can only laugh so much at one person's misfortune where the whole time you should be laughing at yourself for being so shallow. Shallowness is the essence of man, or man is the essence of shallowness; tip-toeing through the weary pond sticking everything to you to feel more of a person, more of a man. Clothes, money, items, have blinded you, blinded you to your origins. You can only ever be what you are: a disdained egocentric anomaly of a materialistic society! Hurt? When you look at me do not judge me but judge yourselves!

Don't listen to him, don't listen to him. He's but a Fool, what would he know? He doesn't know me personally or any of us.

Don't I, don't I know you?

Ha, ha! In my hand I have an invisible deck of cards. Think of any card. Good, with you thinking about that hopefully you'll be able to keep your mind off my wife. And here are the cards again! Have you ever seen an invisible deck of cards disappear? Well neither have I! But stand back and prepare yourselves dear nobles. Stand back and await the final trick, the grand finale. As I reach into my pocket what will I pull out? Is it an ice-cream that I can eat, or a little puppy? Neither I am afraid. As any Fool knows the finale must go off with a bang, and what better than with a gun. (placing gun to head).

Do I kill myself now or later, you be the judge. I am the judge of you but please, my apologies. Don't let the truth get in your way. Continue on with your falsified image of the world, continue on governing yourselves by your own rules, looking for redemption in made up concepts like Karma or 'All your sins will be forgiven'. Passing all the blame and responsibility on to the higher forces, which are in fact all in your mind. A substitute you've invented to push the truth as far away as this gun is to my head.

Do you want me to do it? Do you want me to? The gun is not real, not more than you or even me. Yet as I place the cold metal against my face I can't help but see the meaning here. I am an innocent, a symbolic image of truth, happiness and evil. I don't conform to society, as I am the part of society that you pushed out. I am my own, I am my own. You may look at me as a fool but I look at you as naïve, not even you can take that away from me. Only I can end this.

This is the day happiness dies, this is the day truth dies. Ha ha (bang)...Ha Ha.

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Chapter 8 Music

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Roland Peelman – Artistic Director

Born in Belgium, Roland studied at the Royal Conservatorium of Music in Gent, the State University of Gent and the Statliche Hochschule fur Musik in Cologne under people such as C.A. Coppens, Rudolph Werthen, Aloys Kontarsky and Volker Wangenheim. He was very active as a pianist and teacher for several years and started appearing as a conductor with various orchestras at the Hochschule in Cologne as well as becoming the Music Director of the Brecht-Eisler Collective in Gent and Antwerp in the early eighties. In 1983 he was appointed Chorus Master at the Opera of Flanders.

Roland immigrated in 1984 to Australia and briefly settled in Mount Gambier before joining The Australian Opera in Sydney where he worked six years as chorus master, repetiteur and conductor. In 1989 he co-founded Sydney Metropolitan Opera to foster the creation of contemporary music theatre and served as its Music Director till 1995. In 1990 he was appointed Artistic Director of both The Song Company, Australia's well-known a cappella ensemble based in Sydney and The Hunter Orchestra, Australia's first professional regional orchestra based in Newcastle.

In the meantime The Song Company has developed into an international touring ensemble of the highest standard, appearing at major festivals in Australia, Asia and abroad. He has worked with most orchestras in Australia as well as Royal Flanders Philharmonic in symphonic as well as operatic repertoire.

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Chapter 9 Visual Art

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Chris Reding lives and paints in Marin County, California. Her work in various media has been featured in solo as well as juried group shows for the past two decades. An award winning designer, her sculpture, art books, and textile works, along with her paintings, portray her unique view of the world. A skillful, dedicated teacher, her sensitivity embraces students of diverse abilities and interests.
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- 11 Lecht, Suzanne (June, 2005) Personal interview by Carey Allen & Lucy Milan. Hanoi.
Suzanne Lecht, Art Director – Art Vietnam Gallery
Living and working in Asia since 1982, with a lifelong commitment to working in the arts worldwide, Art Director Suzanne Lecht is recognised as a leading authority on contemporary art in Vietnam. Dedicated to discovering exceptional artists who are singular and passionate in their expression, Suzanne has been an advocate in educating the world about the arts of Vietnam. A pioneer in her field, Suzanne has been working with Vietnamese artists since the day she moved from Tokyo to Hanoi in January 1994 – a year and half before diplomatic relations were restored between Vietnam and the US. She opened Art Vietnam Gallery in 2002 in Hanoi and has recently opened a sister gallery, the Fielding Lecht Gallery in Austin Texas. Exhibitions of Vietnamese art are mounted on a monthly basis in both locations along with a lecture series on the development of the arts in Vietnam.

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- 4 Woodruff, C. (2005) Kinaesthetics (CD-Rom Interview).
www.dramaticpsychologicalstorytelling.com

Carol Woodruff is a tertiary educator with more than 20 years of pre-service teacher preparation experience in health & physical education (H&PE). Following her initial experience as a secondary school H&PE teacher, post graduate qualifications in both health education & health promotion were achieved through the University Oregon. Her current interests are physical activity at the workplace and the potential areas of pedometer as a motivational tool for physical activity adherence. Carol is Course Coordinator of Bachelor of Human Movement/Bachelor of Teaching (Secondary), School of Human Movement Studies at Charles Sturt University, Bathurst, Australia.

- 5 Murphy, G. (2004) Dance (CD-Rom Interview).
www.dramaticpsychologicalstorytelling.com
Graeme Murphy, Artistic Director – Sydney Dance Company

Choreographer Graeme Murphy was appointed Artistic Director to Sydney Dance Company in 1976 – then known as The Dance Company (N.S.W.). He has since created a remarkably diverse repertoire of Dance works, including 30 full-length productions for Sydney Dance Company, as well as works for The Australian Ballet, Nederlands Dans Theater, the Royal New Zealand Ballet, the Canadian Opera Company and The Metropolitan Opera, New York.

In 1988 he was commissioned by the Australian Bicentennial Authority to create a national Dance event, *VAST*, involving 70 Dancers from four state Dance companies – Australian Dance Theatre, West Australian Ballet, The Queensland Ballet and Sydney Dance Company.

Side by side with Associate Director Janet Vernon, he has led Sydney Dance Company on more than 20 international tours in Asia, Europe, North and South America.

Graeme Murphy was awarded an AM for services to Dance in 1982. He is the recipient of three honorary doctorates – Hon. D Litt Tas (1990), Hon. D Phil Qld (1992), Hon. D Litt UNSW (1999). He was honoured at the Inaugural Sydney Opera House Honours in 1998 and was named by the National Trust of Australia as a National Living Treasure in 1999. In 2001, he was presented with the Helpmann Award for Best Choreography for *Body of Work – A Retrospective, Gala Performance*, as well as four Australian Dance Awards including Outstanding Achievement in Choreography for *Tivoli*. In 2002, he was given the prestigious James Cassius Award, in recognition of his career achievements. In 2003, he was awarded the Australian Government's Centenary Medal in honour of his contribution to the development of Dance in Australia. In 2004 he was chosen as Cultural Leader of the Year by the Australian Business and the Arts Foundation.

6 *Some Rooms*

'A room can be an extension of a personality – rooms affect people and people affect rooms. The four "rooms" are a metaphor used to explore the growth and development of human personalities and relationships. They are "living rooms" where each inhabitant is individually and ruthlessly revealed.'

Graeme Murphy, Choreographer

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Chapter 11 Ritual and Epic

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- 4 Toffler, Alvin (1970) *Future shock* (New York: Bantam).
- 5 Rev. Margaret Voerman was born in Basra, Iraq in 1931, her father worked as Collector of Customs firstly in the British Civil Service and from 1933, for the Iraq Government. In 1933 her mother took her family (a sister and two brothers) to England so they could be educated there. Margaret's earliest spiritual encounters were in the Cathedral of St. Peter at Gloucester, and she still has loving memories of that place and its people.

In December 1940 Margaret's mother brought her children to Australia to join relatives. She was educated at Monte Sant' Angelo Mercy College, North Sydney, and at Sydney Teachers' College. Margaret lived in Sydney until after her marriage, then moved to Bathurst.

Margaret raised her four children in Bathurst. After they left home, she became increasingly drawn to pastoral ministry. In 1987 she was accepted to train for the priesthood of the Anglican church at St. Mark's College of Ministry in Canberra. Margaret returned to the Diocese of Bathurst in 1990 and was ordained Deacon in 1990 and priest in December 1992 by Bishop Bruce Wilson.

Her parish work was at All Saints' Cathedral Bathurst and Christ Church, Blayney. In Bathurst, she served as Chaplain to the Base Hospital, Macquarie Care Centre and St. Vincents' Hospital. In 1998 Margaret retired from chaplaincy but continues to serve as an Honorary Priest to the Bathurst Parishes.

- 6 Allen, Rob. *Labyrinth Walk at Grace Cathedral – San Francisco* (9 February 2004) (CD-Rom). www.dramaticpsychologicalstorytelling.com.
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- 8 Osmen, Sarah Ann (1990) *Sacred places: A journey into the holiest lands* (New York: St. Martin's Press) p. 40.
- 9 The Reverend Dr Lauren Artress, President and Founder, laurenartress@veriditas.net *Veriditas, The voice of the labyrinth movement*, 1009 General Kennedy Avenue, 1st Floor The Presidio, San Francisco, California 94129 voice: 415.561.2921 – fax 415.561-2922.

The Reverend Dr Lauren Artress is author of *Walking a Sacred Path: Rediscovering the Labyrinth as a Spiritual Tool* (2002 Putnam/Riverhead Books, New York) and serves as a Canon at Grace Cathedral. She has been with the Cathedral since 1986 when she first served as Canon Pastor until 1995 and then served as a Canon for Special Ministries until August 2004. She created Quest: Grace Cathedral Center for Spiritual Wholeness in 1987 through the Laurence S. Rockefeller's Fund for The Enhancement of the Human Spirit.

Lauren created Veriditas, centered around a 12th century mystical tool symbolic of the Path of Life that is re-introducing the walking meditation back into the Christian tradition. She travels world-wide offering workshops and lectures on the labyrinth and on Hildegard von Bingen. She creates large group events that nurture the connection between the human and Divine such as the Women's Dream Quest and Singing for Your Life (now called Symphony of Souls), a 24 hour, year-end healing event. In 1996 she created Veriditas, a non-profit dedicated to introducing people to the healing, meditative powers of the labyrinth. In addition to her ordination as an Episcopal priest she is a licensed psychotherapist in the State of California.

Lauren holds a Bachelor's Degree in Special Education from Ohio State University and a Master's of Education from Princeton Theological Seminary. She received her analytic training in Object Relations and Systems Theory at The Blanton-Peale Graduate Institute at The Institute of Religion and Health in New York City. Her Doctor of Ministry degree was granted in 1986 from Andover Newton Theological School in Boston Massachusetts in Pastoral Psychology.

Lauren serves on the Board for the International Transpersonal Association as well as the Transpersonal Institute. She is a Diplomate in the American Association for Pastoral Counsellors and a Clinical Member in the American Association for Marriage and Family Therapists and licensed in the State of California.

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- 2 Bormann, E.G. (1972) 'Fantasy and Rhetorical Vision', *Quarterly journal of speech*, Speech Communication Association, Vol. 58, p. 398.

Chapter 13 Playwright Psychotheatrics

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Chapter 16 Human Resources

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- 2 Fulghum, R. (2004) *All I really need to know I learned in kindergarten* (New York: Ballantine).
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Chapter 18 Facilitator Skills

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- 2 Schon, D. (1987) *Education the reflective practitioner* (San Francisco: Jossey-Bass), p. 22.
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- 3 Egan, E. (2006) *The skilled helper: A problem management and opportunity development approach to helping* (Belmont, CA: Wadsworth).

This work has very good but also very basic minimum standards of practice necessary to be an effective Facilitator. It is assumed that all Facilitators using DPS will be recognised as fully qualified by their relevant professional association(s) to provide services in their discipline area.

- 4 Corey, M.S. & Corey, G. (1997) *Groups: Process and practice* (5th edn) (Pacific Grove, CA: Brooks/Cole).
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