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**Liora Bresler**

**University of Illinois at Urbana-Champaign, U.S.A.**

**Margaret Macintyre Latta**

**University of Nebraska-Lincoln, U.S.A.**

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## Using Action Methods in Post-Graduate Supervision

Philip D. Carter

Auckland University of Technology, New Zealand

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### Abstract

The use of psychodramatic action methods in academic supervision is examined through the detailed description of a session between a supervisor and a supervisee working on a PhD in the field of Information Systems. The psychodramatic emphasis on spontaneity, reciprocity, and the use of dramatic production have various advantages for post-graduate supervision, namely: the involvement of affect, action and cognition in meaning making; the generation of self-authority in the supervisee; and the building of a cooperative working relationship between supervisor and supervisee. Action methods do not need to be seen as the sole domain of the action method expert. Supervisors will be able to take up individual techniques and approaches outlined here and integrate them into their own practice.

## The Psychodramatic Approach

This article introduces a psychodramatic approach to using action methods in the mentoring of post-graduate students in their thesis work. The reconstruction of an actual session is taken as the ground on which to illustrate and discuss various aspects of this approach. It is envisaged that some techniques and sensibilities could be taken up individually and integrated into different approaches. It may also be that the reader will wish to take up a fuller psychodramatic approach; in which case, there will be pointers to literature and the encouragement to seek specific training.

The psychodramatic method is dramatic at heart. It involves display upon a stage and an unscripted enactment that emerges from the interaction of the elements on the stage. J. L. Moreno (1946, 1953, 1983) used the unscripted drama of the stage in his invention of psychodrama because he saw that as an excellent means for his theology to be practiced and lived. He wanted a means for the catalyst for creativity - spontaneity - to be evoked, practiced and trained. He saw spontaneity as a force older than memory, intelligence, or sexuality but something humans desperately needed training in. He wanted to shift the emphasis from the products of creativity to the actual creative act. He presented God as the Creator who could not exist without having put the Godself into the form and process of creation: *more important than the evolution of creation is the evolution of the creator*. Moreno wanted humans back in the centre of things again as I-Gods. He put it that the identity of humans had been progressively degraded through taking on the findings of science in certain ways: Copernicus and Galileo had the Earth out on the periphery; Darwin had us descending from apes; Mendel revealed a lottery; and in a final degradation Freud had us as mere victims of unconscious sexual impulses.

In seeing an I-to-I world (I-Gods relating to I-Gods), the psychodramatic approach is centred on reciprocity and encounter. The personality is considered to arise out of the gestalt of roles that are the internalisation of all the significant people that have been experienced in an individual's life. This idea has received support in the recent discovery of an internal template of one's social self (Schoore, 2003) in the right parietal lobe. Spontaneity, encounter and dramatic production are the foundations on which a rich range of tools and methods have been developed and applied in various fields such as psychotherapy, nursing, management, education, group work, and even research (Carter, 2002). There is an extensive literature of close to 5,000 articles, chapters and books that document the use of psychodrama (Sacks et al., 2007).

Psychodrama starts with an empty stage. There is a protagonist. The protagonist projects their inner world - their ideas, relationships, beliefs - onto the empty stage. There is a director who produces the protagonist's script. Typically this is done in a group where group members are auxiliaries taking on the roles as enacted by the protagonist. The techniques of role enactment

and role reversal are used such that the protagonist enters into their world - cognitively, affectively, physically – and moves around in it. Behaviour can be differentiated, dynamics explored, and interventions made. There are new perceptions, re-arrangements, and the trying out of new ideas. The psychodramatic method can also be used in dyadic situations as in the following session where objects are used to be the different roles.

The psychodrama stage is open, like the imagination, anything can be entertained. The motivation from within each group member feasts on the open stage and the embryonic blossoms out to fulfill its form. By taking a wide evolutionary perspective, drama can be seen to be part of the human tradition of play that pre-dates all human institutions and was the crucible in which they took form. The historical analyses by Lewis Mumford (1966, 1970) offer compelling illustrations of how the projected material of the mind, such as in story and ritual, have been the primary provocation and inspiration for our human inventions.

### **The Supervision Session**

I am an academic who supervises a number of post-graduate students. I am also a psychodramatist. I am in my office awaiting my next supervision session with Michael. We are in Auckland, New Zealand. The focus of our supervision is Michael's PhD work. He is behind schedule. He is young and wanting to come into his own power. He is frustrated with his habitual patterns of either fighting authority or being compliant. I too eagerly anticipate him becoming more self-directed so I can come alongside him more effectively and make suggestions and offer advice without dependency growing in Michael or him diminishing his own authority. I consider the PhD process to be an apprenticeship in which an individual must go from a dependency relationship with their academic supervisor into their own authority as a self-directed and innovative researcher. I am very pleased he has narrowed down a topic for his PhD that is relevant to our field of Information Systems and in line with his values and motivations. He says he has made a shift from "doing the thesis I think I should be doing to doing the thesis I want to do." He has already done much good work. His working title is *Opening cross cultural vistas through online story telling*.

I read my notes and see we have been working in the last month to identify what groups might benefit from his work and then what actual group(s) he will work with, a methodology for the study, and a structure for the opening chapters. He enters an open plan area where I have my office and after exchanging pleasantries and settling down, he tables a newspaper article on how HR divisions in corporate organisations are waking up to the importance of understanding and appreciating the cultural diversities in their own workforces. He wonders if corporates are a good sector for him to work with. The following is not verbatim but a reconstruction of what occurred.

Most of the hesitations, repetitions, fillers, and transitions of natural conversation have been removed.

PHIL: How about you lay out the different groups you could work with here so we can see who they are all are and what your warm-ups are to each of them, eh? [*I indicate the small round meeting table which is empty. I do not call this thing we are doing a psychodrama. It is not an external thing, but his world.*]

MICHAEL: Yeah, okay...

PHIL: Okay, who's first?

MICHAEL: He can be. [*Michael folds up the newspaper article so the photo of the Managing Director of the corporate is facing up*] It's good to have a human face. [*Michael puts the object on the empty round table in front of him*]

PHIL: Even for the corporates.

MICHAEL: Especially for them.

PHIL: Who are they?

MICHAEL: Banks, airlines, large businesses. It's the HR divisions, I suppose. Or anyone who works internally with different cultures. [*Michael looks around the office and gets a round CD case and puts it on the table*] This is the IS community. Developers. This is something I can do. I better write these down. [*He gets post-it notes and writes a description for each group*]

PHIL: What other groups are there?

MICHAEL: Ah, this is good. [*Michael has picked up The Power of Myth by Joseph Campbell which has a striking picture of a Chinese dragon on its black cover*]. These are the new migrants. And we want the people that work with them. There's government agencies. Community organisations.

PHIL: Put them in relation to you.

MICHAEL: [*Michael puts them in the middle of the table directly in front of him*] There will be a champion for them in an organisation and I will work with them. There's Helen Smith [*Helen is someone Michael has already met in a government agency working with new migrants. Michael writes her name on a post-it and puts it with the book which is in the middle of the table. Michael looks at the concretisation (production), pauses and moves the CD case (Michael as IS developer) in closer to the middle*]

PHIL: Why have you put that there?

A psychodramatist who is fascinated with human experience and is alert to the small things a protagonist does and talks about has a rich source of production. The psychodramatist benefits from seeing that the ordinary everyday events of life carry significance and that something important can be learned in any situation. These can become convictions strengthened through experience. This freshness is greatly assisted when the psychodramatist or supervisor is not dominated by the need to fix things or reach quick solutions. The tendency to interrupt and predict what someone will say drops away. The protagonist or supervisee finds there is a space opening up before them that is inviting of their experience and movements of meaning making.



Figure 1: Michael's enactment of the different elements of his PhD work.

MICHAEL: This is my background, my expertise. It's what I bring to the community I want to study. It's my area of authority. [*He puts it even closer*]

PHIL: Are these migrant groups established on-line already?

MICHAEL: There's a group I may have to establish myself with.

PHIL: Choose something to be that group.

MICHAEL: [*He selects a card with an abstract picture that has strong red and green colours*] My fear about this is that I'll end up spending all my time running that group and not doing my PhD.

[*On the post-it Michael draws a pie chart of time needed. Michael sits back*]

PHIL: This is how it is, eh?

[*Michael makes some adjustments. He looks involved and satisfied*]

PHIL: There's two groups: the corporate private sector and the public social agencies.

MICHAEL: Yeah, private and public.

[*Both Michael and myself appreciate the production. Plenty of time is being taken*]

PHIL: [*I remember a Maori group Michael had previously been interested in working with*] What about working with Maori?

MICHAEL: [*Michael selects a pawn from a carved wooden chess set from the Philippines*] They would be fun. I'd learn something and they're certainly a group that wants to be heard. Hang on, we need another piece here. [*Michael gets the queen*]

PHIL: Who is this?

MICHAEL: The ethics committee. [*Michael tries out different places of the queen in relation to the pawn*] They're this big thing lurking behind.

PHIL: Yikes.

MICHAEL: It'd be too much extra work. And being non-Maori, I'd have a lack of mana (authority).

When working therapeutically with the psychodramatic approach, the enabling solution is to come from within the protagonist's own system. Such an approach is also useful here. The temptation is to do too much work for Michael. If I adopt a fix-it approach, reach a pre-mature solution, or become earnest or superior, then Michael's self-authority has little room to be exercised. I want to be as precise as possible in my interventions so that the cooperative working relationship that has been developing between us can flourish. I consider the PhD process to be an apprenticeship into a culture of collegial cooperation. We are within a culture of research. Experienced examiners of PhD dissertations look for the candidate to demonstrate some measure of self-authority, the momentum to carry that on as an on-going learning, and an ability to build on and work with others. This has been well illustrated by Mullins and Kiley (2002) in their article: *It's a PhD, not a Nobel Prize: How experienced examiners assess research theses*. The

nurturing of this quality can be considered just as important as the actual content and knowledge generated.

*[Another lecturer, John, who knows both the supervisor and supervisee enters the open space room to return a book]*

JOHN: What have we got here? It looks very interesting.

PHIL: Yeah, we're looking at all the different groups Michael might work with in his PhD.

JOHN: Have you written this method up?

PHIL: No.

JOHN: You should. Other people in the faculty would be interested.

*[I get excited and describe the current focus on the ethics committee]*

JOHN: Talk to Paula Edwards. She knows how to get through the ethics committee. She's done a lot of useful work applying it in her research. Anyway, I don't want to interrupt what you're doing here. *[He leaves]*

MICHAEL: *[Michael chooses a horse piece which has its head stretched up to be Paula and then looks at the ethics committee]* I know they're people to help me but I commonly set these people up as enemies. I've set these people up as extreme objects: the doctoral board, Fiona, Charles, the ethics committee. *[Michael raises his hand and brings it down as if to smash the piece being the committee]*

PHIL: You're either bullied or in fight mode.

*[Michael nods]*

The plot thickens. The psychodramatist is a person who loves story. In a therapeutic setting, there might be some exploration of past events of this nature. There would be advantage in tapping into the earliest memory; great advantage in hitting on the actual event in which the decision that set up this habit was made. The method can then be used to create a different decision and then for that to be tested out. In this supervisory setting, we will not do that. At this point, I am content to sit with the dynamic of passivity and violence. I am curious though. I do expect something else to be generated. Naïve curiosity is a wonderful thing and something that is explicitly trained in (Clayton & Carter, 2004). It is, of course, also a bedrock of the research tradition. Life wells up from within when we are curious. Intrigue in a psychodrama producer is a spaciousness which invites the embryonic forces of expansion within the protagonist. The lightness of touch of the producer as a naïve inquirer is also an antidote to shame. It is surely a very great thing to inculcate into one's being.

PHIL: Lets have these two ‘yous’ here.

MICHAEL: [*He gets a small piece of bluetack and puts it in front of him. There is a pause*] I need something heavy. [*He sees an ornamental rock on my bookcase and places it on the stage*]. Working bi-culturally with Maori would be great. But the compliance cost is too great. It’s the ethics committee. The over-protective mother. [*He looks at the horse with its head up*] She’s got her throat exposed, to the slaughter. It’s submissive or surrendering.

PHIL: How about you stand up and walk around the table and have a look at what you’ve got here. Take it in.

The definition of a stage area – in this case, the table – gives clear boundary to this world. The whole gestalt can be taken in or a particular dynamic between a subset of elements can be worked with; and there is an ease of moving between the two. This ability to have a series of movements backwards and forwards between examination of a detail and its ‘harmony’ or fit within the whole is a potent process in any inquiry. For example, it is fundamental to the hermeneutic approach (Gadamer, 1976). The wonderful opportunity given by the psychodramatic method is that the production or presentation is in a three dimensional stage with the fourth dimension of time also being able to be manipulated. The protagonist can walk through and around his world. This movement amongst is not so easily available when the working surface is a piece of paper or a whiteboard.

MICHAEL: [*Michael walks around and sits down in front*] This is the group I want to work with. [*He indicates the community organisations group in front of him. There appears to be no hesitation or doubt*]

PHIL: How come you haven’t chosen this one or that one? [*Points to the corporate and Maori groupings*]

MICHAEL: This one is in front of me. Other people will do that work. There are plenty of people doing that (corporate/private) and plenty doing that (bicultural). This is the one with the most need.

PHIL: You’re different now from this [*looking at stone*]. Choose something to represent you now.

MICHAEL: [*Looks carefully around and chooses an orange and puts it in the middle of the table next to the middle grouping (government/social agency and him as an IS worker. See Figure 1)*].

MICHAEL: This isn’t here now. [*picks up stone*]

PHIL: You can’t do that. It’s still here.

MICHAEL: No, it’s not. The orange includes the rock and the bluetack. It’s got a range of being; it includes the extremes. [*Michael puts the rock and the bluetack off the table*]



The tone and crispness of action indicates that this is not rebellion or compliant; it is a creative act congruent with the state of consciousness represented by the orange. It is emergent functioning. A psychodramatic principle is to have any new progressive functioning sustained as long as possible. It is advantageous for Michael to get to know and experience this new territory. It is embryonic and therefore it is useful not to be critical at this point. It is highly advantageous to put everything behind it and give it the best chance of success. Later, it can be tested and come up against resistances. If the new thing is not sustained in experience, then the reactive fears and real things that will come up against it can easily overwhelm it.

PHIL: Stand up, walk around, appreciate this new setup.

*[Michael walks around and looks back at the ethics/bi-cultural grouping]*

PHIL: What's that?

MICHAEL: They're marching off in another direction. It's not facing me anymore. They all have their own path. *[Michael walks around a little more and moves the orange out away from where it was]* I'm in uncharted territory. I'm close to the domain group. *[He pauses]* Oh, this is in alignment with a thing I did on the internet on the weekend about what job you're suited for. I filled it all out and guess what, it came out that I was most suited to being a social worker.

PHIL: How about that. That would be you there being a social worker, eh?

MICHAEL: Yeah. In the future. In five years. Right now it feels like I'm too far away from the domain; it's like looking at it through a window. I have to be in there to know what needs to be done.

*[We spend some time moving along the timeline exploring different aspects of Michael's motivation to be a social worker]*

PHIL: Now let's come to now and look at a few things relating to the PhD work in front of us. It doesn't have to be complicated. The premise of your work, the methodology, everything can be simple.

MICHAEL: Yeah. I know my area of expertise in terms of IS (Information Systems). I have something to offer.

PHIL: Who exactly will you benefit?

MICHAEL: The IS people who assist government and social agencies working with multi-cultural groups and issues. They are the main focus. And the cultural workers will be the sub-beneficiaries.

PHIL: Okay. Let's look at what this means for the initial chapters, eh?

MICHAEL: Yeah, good.

PHIL: We can leave this here [*indicates the production*]. It would be good to get a photo of it.

The session continues with a look at the structure of the first part of the thesis. A discussion with some re-arranging of the chapters and subsections occurs. Two chapters are reduced to sections. This is of great relief to Michael. He says that the study need not get railroaded into a detailed literature review of an academic field that is only related but not central. A satisfying flow in the beginning chapters is produced where there is a building towards a premise or hypothesis.

PHIL: Now what's left? Ah, the methodology.

MICHAEL: Yes, I knew there was something else.

PHIL: What will it be?

MICHAEL: I don't know.

PHIL: It might depend on what they want or need, eh? [*looking at the central group*]

MICHAEL: Yeah.

PHIL: We don't have to work it out yet. One approach would be to go to Helen now knowing clearly what your motivation is and the type of things you can offer in terms of IT. You might discuss with her what methods and types of inquiry will be mutually beneficial, rather than pre-empting that, eh?

MICHAEL: Yes.

PHIL: That would be in line with the Cooperative Inquiry approach you have been looking at. You could also say that the specific methods will be chosen in response to the emergent needs of the project. I have a paper that gives a methodological framework for that type of approach.

I give Michael a copy of that paper. There is some further discussion. We outline a plan for the next steps. We set a time for the next meeting. I indicate I'm interested in writing up the session from the point of view of the use of psychodramatic production. Michael is keen to be part of that and to reflect on what impact physical production has had on him. The supervision session closes.

From my perspective, the session has had the following beneficial results:

- Increased identity in the supervisee as a self-directed researcher and empowerment in that he has found his own answers from within.
- Clearer identification of the motivating force in the supervisee to contribute in a place of need and increased commitment to being a champion for the community.

- A clear and focused warm-up to meeting Helen; a possible person he might work with in the field.
- Further establishment of a cooperative working relationship between supervisor and supervisee.
- Relief from the supervisor that he hasn't done the work for the supervisee.
- A re-arrangement of chapters and subsections from the orientation of the main potential beneficiaries of the research.
- A closing in on a methodology.
- A solid feeling in the supervisor that the supervisee is really going to make it.

### **Reflection and Discussion**

#### ***Integrated Thinking with Feeling***

One advantage of the use of production onto a stage is the involvement of kinaesthetic and affective aspects of experience. Even in this case with a small table as stage, Michael is standing up, selecting objects, placing them, projecting himself into the space, moving around. He highlighted the involvement of action and feeling in a follow-up session reflecting on the 'enactment' in the previous session: *A lot of my thesis feels internal. I want to draw it out. Something internal that the body already knows. I'm trying to uncover what it already knows...I have a conscious desire to have it stored physically not just mentally.*

The kinaesthetic and affective aspects were also interleaved, informed and infused with cognitive aspects. There were multiple instances of what Schön (1983) termed reflection-in-action and reflection-on-action. For example, in referring to the bit in the enactment where running an online group was being looked at, Michael reflects: *There was recognition of the patterned behaviour of trying to do everything myself. I changed my perspective on leading the group. As someone naive and enmeshed I would have done it and then been frustrated in running group and not getting the PhD done. I saw things as they really are rather than reacting to misperceptions. I saw it for what it really is for the first time. Saw it with some clarity. What the actual cost of doing that would mean.* There is a highlighting of visual aspect of display. He also gained a similar type of integrated insight in relation to the ethics committee: *By choosing the horse with its throat exposed it really brought it home. Identifying a fear. Bringing the emotional side. Patterned behavior of the rock, of the fight/flight thing. I was unwilling to do that in order to get to that group. I wanted to hold something of my own dignity.*

This work of integrating thinking with our other human sensibilities is evolutionary in scale, something of great import and gravity for all cultures. It is proving a difficult and delicate task

particularly in the integration of the slice of the brain where ideologies and beliefs prosper with the other organs of humanity. Witness the concentration camp experience. It was not just the demands of survival, following orders, or sadistic and psychopathic indulgences that fed this modern horror. The Nazi doctor within Auschwitz did not maintain his identity as a healer purely as the result of a bundle of clever and twisted justifications, but a doubling of personality and a deep conviction that cleansed enough elements of the conscience for the man to still be able to get up, kiss his children and go to work (Lifton, 1986). We are attempting to face the truth of ideology-fed mass actions of recent history and the puzzling relationship between utopian visions and totalitarian terror. Story and drama are critical to this endeavour. Even the utterly distasteful experiences of the Kapo (Bolowski, 1976) and the prolonged inhumanity of the Gulag (Shalamov, 1994) find spaciousness to be expressed and seen from fresh perspectives.

On the stage, we have not been exhausted, undone or overrun. We can move backwards and forwards between the imagination and the real world. We can be present with any universal element – the Gods, the sky, time, death. If we can't avoid premature solutions or ideological surety, sidetrack judgment, or outwit morality in the 'real' world, then we can script a way, we can playact it and try out potential means. We can use this age-old means of dramatic play so that the ears of the heart are awakened and the eyes of the mind are alert. This is not a return to primitive being, but a homecoming with gifts of experience. This is a practice wisdom; that is, a proper maturation in having child-held naivety in relationship with accumulated experience.

### ***Production and Display***

In reflecting on his state of being represented by the orange, Michael said: *I've got a new perspective. It was embodied, spatial, a physical thing rather than a head-based conversation...It was more of an experience-based orientation whereas before it was external.* The right side of the brain was involved in what Bateson (1972) describes as analogic mapping rather than just digital explanation. For example, Michael had a different view and experience in relation to the ethics committee: *When the orange shifted to the other side and looked back and saw the ethics committee was marching off in another direction. It wasn't facing me anymore. They all have their own path.* This 'mapping' also occurred for the dimension of time: *I think the most beneficial thing for me was being able to spread it out over time as well as space. The current situation and where I wanted to go in terms of moving from how I am now and how I want to be. It felt like it had progressed five years and I was looking back on the process.*

These desirable things result essentially from the accurate display of things within Michael. There is a production or externalisation of the inner world of thoughts, memories and experiences onto an external surface. These mechanisms of production are typical in many supervisory situations. The working surface is typically paper (or sometimes the simulated paper

surface of the word document on the computer screen – although it is extremely limited in many aspects of production and aesthetics). The elements or content of the work are symbols in words or word segments. There may also be diagrams, mindmaps, rich pictures. At times a white board may be used. Many different spatial and time perspectives can be generated. Using a representation, any process can be slowed down so that all the factors and experiences that occur can be examined, experienced and reflected on. This process assists us to gain clarity, refine thinking and create something of aesthetic value. The ‘creation’ can be appreciated by others. Others can enter into the process that was once private and internal. One’s imprint and influence may even extend beyond our own death and those of our children. These creative acts of meaning making are part of the rich heritage of being human beings.

In the typical use of psychodrama within a group, group members take up the roles of the protagonist. The protagonist is not assuming an external role as is typically done in role play but is giving external form to their internal world. The protagonist does not choose someone to represent their father but *to be* their father. The scene is created how the protagonist internally visualizes it. The enactment becomes a living, thing in the moment offer unlimited opportunities for transformation. This potent characteristic of typical group psychodramas is diluted in dyadic work but not absent.

### ***Relationship and Dwelling***

In the work with Michael, there is a building of relationships within himself. He sees different aspects of himself in relation to other aspects; old habitual ways with new, emergent motivating forces. The whole process has also assisted the building of a cooperative working relationship between supervisee and supervisor. There has been the fostering of a close co-operation of a teacher and an apprentice (Schön, 1987). As a supervisor, I am encouraged that the supervisee is building his internal locus of authority and so I can also come fuller into my creative energies without ‘swamping’ him or him becoming reactive. The PhD process can be considered an apprenticeship in which an individual must go from a dependency relationship with their academic supervisor into their own authority and skills as a self-directed and innovative researcher. This is typically no small endeavour.

Relationship can be put forward as another evolutionary adventure. Relationship is a common fundamental in the major scientific discoveries of the last few hundred years. Darwin’s primary perception evoking the theory of evolution was that everything in nature grows in relationship. Martin Buber offers relationship as the primary field: *All real living is in the meeting. Meeting is not in time and space, but space and time are in meeting.* Einstein’s proof that the centre of the universe is at every point also offers us a peek into the mystery of the fundamental ground of mutuality. The human body, itself, is a universe in a bubble, witnessed by the incredible and intricate reciprocity inherent in the human body (Pert, 1997) and in the structure of the brain

(Mesulan, 1998). It appears the universe is a co-evoked, emergent and irreversible story (Swimme & Berry, 1992). This deep mystery of transcendence is perhaps especially hard to trust - or even perceive - at this time of social confusion and conflict. Life is renewal itself. It must transform. To justify evolution on purely utilitarian grounds must be admitted as a view at best. Academic work and the supervision and mentoring of trainee researchers only works when there is life in it. That is, there are two people that are required to be in touch with their motivating impulses. Perhaps, we do not have to go as far as saying *following their bliss*, but there must be passion or one will become very dried out or worn down. The psychodramatist has an advantage in that the method involves drama and story and if one loves story, then there is a great source of life, even when difficult trying situations are faced with no solution in sight; perhaps, especially so. The psychodramatist's love of dramatic enactment is an inheritance from a collective bounty of experiences with drama that has been accumulating from the beginning of human history.

The psychodramatist's fascination with the human story infuses their production and clinical interventions with a living spirit of authenticity and legitimacy. Such a clinician is not a fix-it person dominated by the need for solutions. There is a freshness and alertness so that the tendency to interrupt and predict what someone will say drops away. To find through repeated experience that each person has their own enabling solutions is an enormous relief. A conviction can be built through experience that spontaneity comes to all as a catalyst for creative acts; this is the *idée fixe* of the psychodramatic method. These sensibilities and how they can be trained in are illustrated in Clayton (1991, 1992, 1993) and Clayton and Carter (2004). And there is the relationship between the supervisor and supervisee. How fresh the well-spring of new ideas and how rich the treasure house of imagination when there is human warmth. We are set free from loneliness, despair, and self-absorption.

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### **About the Author**

Phil Carter is a psychodramatist and co-author of *The Living Spirit of the Psychodramatic Method*. He has a PhD in information systems and is currently teaching computer usability and research methods to post-graduate students at the Auckland University of Technology. In recent years, he has offered training in leadership and group work.



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