

The logo features a green and blue gradient background. On the left, there is a stylized window icon with a white frame and a blue pane. To the right of the icon, the text "Window to the World" is written in a large, elegant, black cursive font. Below "World", the word "review" is written in a smaller, bold, black sans-serif font.

Window to the World review

Volume 1, session 34 Blog: Eckhart Tolle Made Simple Class

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They Can't Read! They Can't Write!

"Okay! That's not writing. Go back and write me a page on what you did last summer!"

"But I can't do any better than that!"

I was stunned. The numbers of children in Junior High who could not read or write shocked me: and this was in the 1970's. They are the parents of people who could now be grandparents—if they had children every twenty years. How many generations of illiteracy are we going to stand for?

I took the same age group of children, many of whom could not read or write, into my acting class: remember my eighth graders whom you met when they rebelled and walked out of my class. Well, this is the end of that story.

How was I to teach them? I could not give them written scripts. They could not read them. I had to teach them by rote memory—and so I did.

Realizing that they needed life lessons as well, I wrote many of the plays that we presented to audience that year. We had a little theatre, access to a stage, lighting booth and a curtain. We were in.

Every night I wrote more lines for my kids to memorize; more of the story came into being.

"How does it end?"

"What happens next?"

"Oh," I would say, *"You'll find out!"* and then we would laugh.

The soul must be activated. I mean, that someone must recognize the soul and speak directly to it in order to gain its interest. I had gained the interest of the souls in my class.

Oh, they were darlings. You should have been there.

The ego is on automatic pilot; the soul is creative and spontaneous. They were creative and spontaneous.

We put on 30 one-act plays for audience that year. The first play, which I had written for 30 actors and actresses was, well, an act of faith. I had faith that the kids would remember their parts and that they would come to the theatre that night.

Only that very day, had they learned the ending of the story. That night would be the second time they would put on the play. You can understand my wondering how it would all turn out. I trusted them and they trusted me so I felt confident it would be good.

I was delighted to see the parents: brothers, sisters, mothers or fathers or boyfriends, or guardians or aunts or uncles who came to fill up the audience. You see these kids were street kids for the most part. The adults dressed in their finest clothes to sit in our audience and watch the 8th graders tell them a story. The applause really enlivened the kids. They got a taste for doing something—anything—that gave their lives a reason for being. Doing something that gained them praise kept them going. The play lasted 45 minutes.

I found that they were capable of learning to read and write; they were smart, intelligent: teachers in the lower grades just did not take the time to teach them to read and write. Time is what it takes—not money—time with each student.

One play was a little iffy: only because the kids decided to fool around and act out.

I said, *“You had better learn your lines and pay attention, for the play is going on tonight whether you do a good job or not.”*

And then I walked away from them.

I never talk to the ego! It is the soul itself that disciplines itself: it is called self-discipline. That is what I was teaching them.

That night the play came off with perfect timing and lines. I was so proud of them. They enjoyed themselves and the parents never seemed to tire of all the plays they attended. I did not stop writing: One play came after the another.

They had requested certain types of plays. Some I could write as lessons and some I refused to write as they were not lessons: a horror story for example got nixed.

The final play I wrote was a courtroom drama with flashbacks in spotlights. The audience was the jury. The main plot was that a woman had been missing for some time; all the prosecution had to go on was gossip—stories of conversations between the defendant and the missing woman; incidents that had been witnessed by others. No body had been found.

The kids were so excited. Both sides wanted to win. The night of the play, the parents—the audience, was asked to be the jury. After the play the jury was asked to vote: guilty or not guilty. The jury came back with a not guilty. My prosecuting attorney was crushed:

“But I did such a good job. I should have won.”

“Of course, you did a great job.” I said. *“But there was no body; there was no evidence to convict him of a murder; you have to go by evidence that proves the man was guilty. The proof was not there.”*

I tried to give them life lessons in the plays such as:

- You cannot convict a person of a crime based upon gossip.
- You cannot convict a person of a crime based upon embellishments: lies, exaggeration.
- You cannot convict a person of a crime based upon your ideas of I only believe what I want to believe without looking at the facts: bias and prejudice.
- You cannot convict a person from criticism.
- You cannot convict a person because you agree with everyone else: afraid to stand up for what is right or true.

There they are: five ego-personalities trying a man for murder and interfering with the soul who instead needs to be looking at the evidence.

The soul needs to be looking at the facts for the ego is biased.

After these plays were done I got a student teacher who assisted me in helping the students learn one act plays that had been written by known authors. The kids broke up into groups and practiced in order to present their one act plays for audience. They were so happy.

One day the principal came to me and said, *“What is going on here. Your students are all over the school and in the school yard. You don’t have control over your class.”*

I told him, “*They are studying for their one act plays. You will not allow us the use of the gym so I have to send them out to practice in groups: some are on the stairs, some are in the hallway and others are on the lawn. I can assure you that if you check on any one of my students he or she will be practicing his part in the play.*”

The principal left satisfied and I did not hear another word. As I said we did 30 one act plays for audience that year. What a year that was!

Self-discipline, self-reliance, self-direction: these are the words that described my kids after I trained them to think for themselves and be self-governed.

Do these words describe you?

Reference #75 in the comparison table: *A New Earth*, chapter: Finding Who You Truly Are, p. 186 First ask the most fundamental question of your life: Who am I?Others may appear to be more evolved because they think of themselves as an immortal soul or divine spirit. But do they really know themselves, or have they just added some spiritual-sounding concepts to the content of their mind?

Reference #75 in your comparison table: *Unraveling Your Past to Get Into the Present*, chapter: The Soul/Sole Personality versus the Ego-Personalities p. 24 “If I am not me then who am I?” The real you is your soul/sole personality who has been hidden away, staying quiet for fear of reprisal.

Reference #5 in the comparison table: *A New Earth*, chapter: Ego and Fame p. 82 and 260 Fictitious sense of self, inflated self image

Reference #5 in your comparison table: *Unraveling Your Past to Get Into the Present*, chapter: The Soul/Sole Personality versus the Ego-Personalities p. 21 the embellisher ego-personality, the personality that tries to impress (dictionary: embellish, adding fictitious details)

Reference #13 in the comparison table: *A New Earth*, chapter: Core of the Ego p. gossiping...strengthens the ego

Reference #13 in your comparison table: *Unraveling Your Past to Get Into the Present*, chapter: The Soul/Sole Personality versus the Ego-Personalities p. 23 the gossip ego-personality

Reference #17 in the comparison table: *A New Earth*, chapter: The Core of the Ego, p. 82 malicious criticism...it strengthens the ego

Reference #17 in your comparison table: *Unraveling Your Past to Get Into the Present*, chapter: The Soul/Sole Personality versus the Ego-Personalities p. 23 criticizer ego-personality

Thank you for taking my class sessions. Paulette Renee Broqueville

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