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Witness: Therapy, Theatre & Global Citizenship Unite
A Self-Revelatory Performance Research Inquiry

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A Research Paper
In
The Department of
Creative Arts Therapies

Presented in Partial Fulfillment of the Requirements
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ABSTRACT

Witness: Therapy, Theatre & Global Citizenship Unite

A Self-Revelatory Performance Research Inquiry

Jessica Bleuer

This paper chronicles the author's self-revelatory performance process through Moustakas' (1990) six stage heuristic model. The intention of this research paper is to explore where the roles of drama therapist and global citizen intersect: the self-revelatory performance. This paper demonstrates the transformative power of the self-revelatory performance. Emunah (2004) explains that the drama therapy technique of self-revelatory performance is transformative for both the performer and audience. Theories of transformative learning and Yalom's (2005) therapeutic factors are used to explain these transformative benefits as they pertain to the audience. The author argues that it is the self-revelatory performance's transformative benefits that facilitate the drama therapist's ability to act as a global citizen. This study holds implications for the intersections of therapy and social change.

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I dedicate this paper to the countless people around the world who have lost their lives, or the lives of a loved ones to injustice.

A special thanks to Nora, for her story about the torture and imprisonment she endured during the dictatorship in Uruguay.

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Introduction

Each year more than 740 000 people die as a result of armed conflicts (Geneva Declaration, 2008, p. 1), 2.1 million people die of AIDS (United Nations AIDS Organization & World Health Organization, 2007, p.1) and millions of people, die from hunger (Food and Agriculture Organization of the United Nations, 2002), and the governments we elect, our consumer choices, and our apathy make us all complicit. Where does one's individual responsibility towards the collective begin? Where does it end? These questions have plagued me since childhood. As a first generation Canadian, daughter to Argentinean-Jewish immigrants, I felt personally connected to the plight of the 6 million Jews that were killed in the holocaust, and the 30 000 Argentineans who 'disappeared' during Jorge Rafael Videla's military dictatorship (Americas Program, 2006). I could not understand how adults would allow these atrocities to take place. Now, as an adult, I am aware of other atrocities that take place both in the world as well as my own backyard, Montreal, Canada, the land that was stolen so many years ago from numerous First Nations communities. I feel compelled to ask myself how am I now capable of watching these injustices occur, without acting, and what is my responsibility in preventing them?

Primary Research Question

While I read the newspapers and inform myself about the social impact of my consumer choices, I have the constant feeling of not doing enough; that there must be more I can do in playing my part to prevent world injustices. I often feel like an inadequate global citizen. My primary research question is: "How can the process of self-

revelatory performance help me understand my consistent preoccupation with being a responsible global citizen”?

Subsidiary Research Questions

During my drama therapy training, my focus on school has prevented me from engaging in my previous activist activities, and as I think about my upcoming role as a professional drama therapist, I am concerned about having less time to fulfill my role as a global citizen. I wonder: “How does the process of self-revelatory performance help reconcile my seemingly disparate identity roles of drama therapist and global citizen”?

With my global citizen role in sight, I am interested in researching the transformative potential of the drama therapeutic technique of self-revelatory performance on the audience. Although Emunah (1994) claims that the self-revelatory performance process is transformative for both performer and audience members, I have not found research to date that explains the reasons behind its transformative powers, thus inciting my tertiary research question: “How is the self-revelatory performance transformative for the audience members”?

Definitions

Before proceeding, it is important to operationalize the terms “global citizen” and “transformation” that will be used throughout this paper. For Oxfam (1997), a global citizen is a person who is:

aware of the wider world and has a sense of their own role as a world citizen;
respects and values diversity; has an understanding of how the world works
economically, politically, socially, culturally, technologically and
environmentally; is outraged by social injustice; participates in and contributes to

the community at a range of levels from local to global; is willing to act to make the world a more sustainable place; takes responsibility for their actions.

This paper will use Oxfam's definition of "global citizen", and the terms "activist" and "global citizen" will be used interchangeably throughout. For me, the inadequacy I feel around my identity as a global citizen focuses on the fact that I do not always act responsible for my actions (consumer choices) and the impacts they have on people in different parts of the world.

The definition of transformation used for this research project will follow Clark's (1991) conceptualization of "perspective transformation" which includes three dimensions: (1) psychological transformation, (2) convictional transformation (changes in belief systems), and (3) behavioral transformation (p.123). Both audience transformation and my own transformation will be understood through this definition.

Literature Review

Understanding how the self-revelatory performance technique transforms the audience will illuminate a drama therapy technique's potential to impact larger social change. To my knowledge there is very little published literature about the use of drama therapy and social change. Apart from Armand Volkas' Healing the Wounds of History method that can be read about in Kirstein's (2004) masters' thesis, there is no model that links social action with the work of drama therapy.

Dan Hocoy (2007) found a similar predicament in art therapy, inciting him to create the first "art therapy as a tool for social change conceptual model" (p.21). For Hocoy, the art therapist can act as a social activist by addressing their own complicity in the unjust affairs of the world, and by acting in the community to change their

complicity. Hocoy's (2007) model call for three things: (1) to come to term with our own biases, racism, sexism, homophobia and so on, so that we do not inflict what he calls the "unconscious or shadow material" (p.36) in the greater society; (2) that as well as the more conceived traditional work known to therapists, advocating equity in the world at large is also "our therapeutic work"; and (3), we have to acknowledge the interconnectivity of life:

There is no possibility to end psychological suffering until we work on the social disparities that result in "intrapsychic trauma", and, no matter how much political activism and community service we do, there is no possibility for social justice until we come to terms with the forces of marginalization within our own psyches (p.37).

In other words, Hocoy (2007) advocates that an effective therapist needs to be a global citizen to address the "intrapsychic trauma" that our inequitable world produces. The global citizen is concerned with the transformation of inequity and injustice. Transformation is a field that has been studied by numerous professions such as therapists, pedagogues, and social movement theorists. Every discipline has its own way of conceptualizing transformation and its components.

The educator often talks about transformation in terms of transformative learning. Jack Mezirow, known as the father of transformational learning (Mezirow, 2007) refers to "perspective transformation" a re-conceptualization of the way one sees the world (1990). Clark & Wilson (1991) talk about there being three aspects of perspective transformation: 1) psychological transformation, (2) convictional transformation (changes in belief systems), and (3) behavioral transformation (changes in lifestyle). Mezirow

(2000) maintains that the following non-sequential list of components are necessary for the perspective transformation to take place:

(1) Disorienting dilemma; (2) self examination with feelings of fear, anger, guilt or shame; (3) a critical assessment of assumptions; (4) recognition that one's discontent and the process of transformation are shared; (5) exploration of options for new roles, relationships and actions; (6) planning a course of action; (7) acquiring knowledge and skills for implementing one's plans; (8) provisionally trying of new roles; (9) building competence and self confidence in new roles and relationships; (10) a reintegration into one's life on the basis of conditions dictated by one's new perspective (p.22).

By looking at Mezirow's (2000) conception of perspective transformation, it could be argued that a well structured self-revelatory performance may be able to incorporate all of the necessary components for perspective transformation.

Hypothetically speaking, the self revelatory performance itself can be considered as the disorienting dilemma which encourages audience members to process around a particular universal issue. The post-performance process can include exercises and dialogues that allow for people to undergo processes two-eight. A dialogue about assumptions can be facilitated, and sharing of feelings and assumptions would account for components 2, "self examination with feelings of fear, anger guilt or shame" 3, "a critical assessment of assumptions" and 4, "recognition that one's discontent and the process of transformation are shared". A further discussion on role play could help people expand their repertoire of roles, accounting for component 5, "exploration of options for new roles, relationships and actions". Theatre of the oppressed techniques (Boal 1979, 1992, 1995, 1998, 2001,

2006) Landy's role method (1993 & 1994) and rehearsals for growth (Wiener, 2009) may be useful to comply with components 6, "planning a course of action" and 7, "acquiring knowledge and skills for implementing one's plans". And components 8, "provisionally trying of new roles" 9, "building competence and self confidence" & 10 "a reintegration into one's life on the basis of conditions dictated by one's new perspective" would be encouraged through Wiener's rehearsal for growth technique or as Boal calls it "rehearsal for revolution" (A. Boal, personal communication, October 13th, 2001).

For social movement theorists, transformation is particularly important in order to mobilize people to participate. Klandermans & Oegema (1987) claim that there are four stages towards successful recruitment: (1) In order for a person to participate in a social movement they must first be ideologically aligned; (2) Then, the ideologically aligned person needs to be the target of mobilization efforts, and (3) the person needs to become motivated to participate as a result; (4) The last stage necessary for social movement participation is that the person overcomes barriers to participation.

A well structured self-revelatory performance could have the potential of addressing steps one-three. It could be argued that my self-revelatory performance was able to change some audience members ideologies, target them for mobilization efforts towards ethical consumption, and motivate them to participate as a result. It is not possible to say that my self-revelatory performance can help people overcome barriers to participation should they be biographical in nature, such as financial, family or work obligations. However, a well crafted self-revelatory performance may anticipate people's psychological barriers to movement participation and successfully overcome these barriers.

Therapists explore the processes responsible for therapeutic change. Yalom (2005) maintains that in order to understand the therapeutic processes responsible for change, it is useful to categorize group therapy by the following transformative processes: (1) installation of hope; (2) universality; (3) imparting information; (4) altruism; (5) the corrective recapitulation of the primary family group; (6) development of socializing techniques; (7) imitative behavior; (8) interpersonal learning; (9) group cohesiveness; (10) catharsis; and (11) existential factors (2005, p.1-2).

This paper will explore how the therapeutic factors that procure change in the group therapy process also procure transformation for the self-revelatory performance audience. The final discussion will review the transformation that has occurred through my self-revelatory performance process. Areas for further research and implications for the field will be discussed.

Research Methods

Heuristic Research & Self-Revelatory Performance

This research project employs a heuristic methodology. Douglas & Moustakas (1985) maintain that heuristic research “guides human beings in the process of asking questions about phenomena that disturb and challenge their own existence” (p.53) by focusing on an element of daily experience. My area of research focuses on my personal preoccupation with my responsibility as a global citizen, a question that challenges the way I exist in the world. I have engaged in an arts-based inquiry using the self-revelatory performance, a heuristic research methodology that aims at exploring an unresolved psychological issue (S. Rubin, personal communication, Nov. 9, 2008).

Douglas & Moustakas (1985) maintain that an essential element of heuristic research, like the process of self-revelatory performance as described by Emunah (1994), begins with the personal and moves towards highlighting universal phenomenon. The self-revelatory performer shows his or her psychological issue on stage in hopes of connecting with the audience around universal phenomenon. I chose to use the self-revelatory performance research process to honour my question about individual responsibility in the collective world, feeling that contemplating my universal question collectively would be of great benefit.

In addition, I use the heuristically based self-revelatory performance so that the audience can affect my process, and so that I can also affect theirs'. Douglas and Moustakas (1985) say that "at the heart of heuristics research lies an emphasis on disclosing the self as a way of facilitating disclosure from others" (p.50). Emunah (1994) claims that the act of exposing one's inner truth in front of an audience encourages the audience to explore their inner psychological and spiritual truths.

Research Participants

The self-revelatory performance research has two categories of research participants: (1) the researcher, myself, and (2) the audience members who witnessed my performance. The audience was invited through posters that were distributed in coffee shops and social justice list-serves. My poster read: "If you ever feel that you don't do enough then Witness is for you: A performance for activists, therapist & global citizens" (See Appendix A). I also invited my peers and creative arts therapy colleagues and professors. I wanted to have a relatively homogeneous audience of both therapists and global citizens so that we would be able to figure out some questions of collective

responsibility together. I was not interested in convincing anyone that these issues are important, but rather I was hoping to have an audience of people who had thought about their role in the world so that we could struggle to find solutions together. The first evening I had an audience of 28 people, and the second evening there were 39 people. The terms “audience” members and “participants” will be used interchangeably throughout this paper.

Validity and Reliability

Validity and reliability must adapt to the arts-based heuristic research design. Leavy (2008) claims that “traditional conceptions of validity and reliability, which developed out of positivism, are inappropriate for evaluating artistic inquiry” (p.15), instead Leavy states that artistic inquiry should be measured by its “authenticity” (p.155), “trustworthiness” (p.15), and “aesthetics” (p.16). In order to reach these standards Leavy suggests that the arts-informed research should work with other professionals. Patton (2002) also maintains that consulting others is important for triangulation, and Cho & Trent (2005) highly recommend getting consistent feedback by others. In order to maintain high aesthetic standards and triangulate my research, I worked with a therapist, a theatrical director and a research advisor, giving me the opportunity for consistent feedback throughout the process.

Authenticity

Leavy (2008) maintains that credibility and authenticity is also achieved by seeking multiple perspectives. By using an audience to confer about the truthfulness of the work, and a literature review to use theories with which to analyze the data, further triangulation happens (Patton, 2002). In the self-revelatory performance, a horizontal

dialogue with the members of the audience is encouraged in order to see if the experience of the researcher rings true with viewers (S. Lister, personal communication, February 25, 2008).

After each performance, I invited the audience to dialogue with me about the process and the content of the performance. The first dialogue exercise is modified from an exercise I use in my drama therapy groups called “four corners” (The Corella and Bertram F. Bonner Foundation, 2009). I placed four signs around the room, that read “moved,” “upset,” “neutral,” and “questioning”; I then invited audience members to move towards the sign which best reflected how they were feeling after the performance, and then to speak from where they were standing. The four corners exercise allowed the audience to express their feelings, as well as their opinions about the content they had just witnessed. I then invited the audience to stand in a circle together. I acknowledged that the play may have brought up different emotions for people, and I invited people to trust their impulses and choose a way to shake their bodies that reflected how their bodies were feeling after having watched the performance. One at a time, those inclined, shook their bodies, and the rest of the circle mirrored back their movement, copying the body shake all together as a group. The post-performance process concluded with an anonymous questionnaire that had two components: (1) a stream of consciousness writing exercise which asked people to continue the sentence “Plays like these can transform...”, and (2) four questions about the impact and aesthetics about the play (See Appendix B). People were told that they were able to agree or disagree with the sentence about plays and transformation, and that they should write from their impulse, without censoring, worrying about spelling, hand-writing etc. The questions were asked for both

understanding potential transformation in the audience and also to assess the aesthetic validity of the performance. Leavy (2008) claims that the researcher can pose the following questions in order to measure the quality of arts-based inquiry's aesthetics: "How does the work make one feel?", "What does the work evoke or provoke?", and "What does the work reveal?"(p.15). My post-performance dialogue and questionnaire focused on these elements (See Appendix A).

Six Stage Heuristic Research Model

I used Moustakas (1990) six stage heuristic research model to provide a structure for my research. Although Moustakas lays out his stages of heuristic inquiry sequentially, I underwent some of his stages concurrently.

Stage 1: Initial Engagement

Moustakas (1990) first stage of "initial engagement" is the stage in which the researcher decides on a subject to research. I had been thinking about my responsibility as a global citizen, long before I was able to articulate it conceptually. I have often felt that I am not achieving my potential as a good human being and my preoccupation challenged the way I was able to engage and feel good about my other life commitments. I felt that taking the time to examine this topic would enhance my skills as a global citizen, or at the very least develop my understanding about my preoccupation with the role of global citizen.

Stage 2: Immersion

Stage two, the "immersion" into the self-revelatory performance process consisted of rehearsals and doing research on the ethical implications of my daily consumer choices. During this stage the researcher explores his or her own experiences trying to

recognize the nuances and subtleties that exist. In between February and July 2009, I rehearsed twice a week for two hours each time. I kept a journal after each rehearsal and I would record resonating moments and ideas for further exploration.

Throughout this immersion process, I used improvisation, Landy's role method (1993 & 1994), psychodramatic techniques, such as empty chair, role-reversal and doubling (Blatner, 1996), and the externalizing conversation method from the narrative therapy tradition (Wingard, 2001). During rehearsals, I used self-reflection and improvisation to recreate real life events in which I had felt like a bad global citizen. For example, I told a story of not helping a homeless man who was being bullied by the police, and I enacted a story about using the services of a young boy in a developing country to help me with my heavy purchases. Both scenes were later developed into scene 5 and 15 of the play (See Appendix E).

Through Landy's (1991) role method, I explored pervasive roles found in my role repertoire. According to Landy, role method helps the client feel liberation in transcending a problematic role. I used the role method to explore my guilt at not doing enough as a global citizen. Through Landy's role method I created: (1) a guilt monster character, that took up a lot of space and was very critical towards Jessica; (2) a character called privilege, who wore white gloves and liked to clap very loud at operas and yell "bravo... bravo"; (3) a small fearful mouse, who was a victim of many tortures, and also felt silenced and unable to speak up against other people's tortures; and (4) a dancer character who represented good intentions, but whose naiveté prevented her to succeed in social change interventions.

My director would then use the narrative therapy technique of externalizing conversations (Wingard, 2001) to interview these reoccurring roles and develop in-depth characters. Some of the above characters were found in the final script. For example, the guilt monster and the fearful mouse fused to become Jessica, playing herself. Privileged, with her white gloves, became the image of Jessica portrayed by the prosecuting attorney. And the naïve well intentioned dancer became the drama therapist who attempted to defend Jessica.

I could decipher Landy's role, counter-role and guide schema (2001) amongst the main characters in the play. The main role was that of the prosecuting attorney. The prosecutor represented my self-critique and my activist (a character that is focused on the collective), the counter role was the therapist, (a character who is focused on the individual) and Jessica, in absence of a guide, a person who helps direct one in life, I invited the audience to fill-in for my guide while I developed one, asking them to choose a side in my innocence or guilt, to answer questions about the transformative power of drama therapy, and to voice their opinions about collective responsibility and limits around an individual's responsibility towards the collective.

Towards the end of the play, the drama therapist character becomes Jessica's guide, making intelligent skillful arguments that supported and defended Jessica. Initially, the drama therapist was portrayed as a clown and although well intentioned, very naïve and simplistic. Towards the end of the play, although imperfect, it is the drama therapist who amongst all the characters speaks in the most balanced way, considering collective responsibility and individual preservation. The script mirrors my own perspective transformation around the role of therapist: In my mind the therapist was

always one who was well intentioned, but I often felt that there was a naïveté to the therapist, and that their work would not affect real systemic change. As I learn more about the different ways that one can be a therapist, I realize that the therapist has a meaningful role in creating change (this role will be further explored in the illumination and results sections of this paper).

Throughout the process, Landy's role method was used to alleviate role ambivalence, which can be a source of psychological distress (1993). I created scenes where different parts of my self were talking to each other. My self-critique and activist would have arguments with my therapist and greatest supporter, talking about the reasons why I was not currently participating more actively in social change. My activist mourned the days in which I made the time to research most of my consumer decisions, engage in anti-war demonstrations, and campaign against federal government cuts to social services and inadequate social housing. My therapist would talk about how difficult it was to continue my previous activist activities while pursuing such rigorous post graduate studies. My role ambivalence consisted of all three elements found in Landy's (1993) role ambivalence, having existential questions within myself; having two separate roles in conflict; and having a conflict within the role of activist/self-critique.

In addition to rehearsals, my immersion phase also consisted of researching the global impact and ethical implications of my daily consumer choices. By using some internet and ethical consumption paperback guides, and google search engine as a resource, I began to explore the histories and human and environmental impacts of some of my key consumer decisions. After the post-performance discussion, I distributed a

short guide of internet and book sources to help people make ethical consumer choices (See Appendix C).

Stage three -Incubation

In April 2009, I took a two week break from rehearsals in order to finish my final year course assignments. This break served as an incubation period for the ideas that had started to emerge from the self-revelatory process. During the incubation phase, creative reflection is used, as well as playing and resting from the topic, allowing information to percolate (Moustakas, 1990). As part of my break from my project, I decided to go shopping and treat myself to a pair of shoes that I would need as part of my professional attire as a drama therapist. I fell in love with a pair of beautiful navy blue shoes with a red and turquoise trim. These shoes inspired me to dance, and I trotted around the store. It was only after I bought the shoes that I dared inquire where they were made. When I read “Made in China” I went back to the store to inquire about the company from which the store owner bought the shoes. Unfortunately the store owner could not tell me anything about the labour practices within the company.

The store owner was not able to assure me that my shoes were not created in a sweat-shop, or child-labour free environment, and as I rode home on the subway, I wrote in my journal about my guilt and disappointment at having decided to keep the shoes. At home, I tried to assuage my guilt by dancing in the shoes (the play aspect of incubation) and telling myself that they were well worth it because they would help me embody the role of drama therapist. During my next rehearsal, I created a scene that showed both my admiration for these dancing drama therapy shoes, as well as the feelings of guilt they procured. The scene was between my self-critique and my drama therapist. The whole

premise of the trial, in which I would be tried for crimes against humanity, such as being an accomplice to child labour was developed from my shoe shopping spree. The self-critique became the prosecuting attorney, and the drama therapist was a witness present in Jessica's defense. The trial would become a containing aesthetic structure which would encapsulate my self judgment and guilt feelings around not being good enough. This significant central trial symbol was derived from a simple purchase that happened during the incubation period.

Stage Four: Illumination

After the incubation period, I began to collect the data from rehearsals to create the final script. I also developed new material and I began to improvise scenes in which I asked my mother why all the Jews were killed in the holocaust, and why she and my father needed to leave Argentina. These improvisations were later developed into scene 7 in the final script (See Appendix E). I improvised scenes about my mother's distant family members and family friends who had disappeared during one of Argentina's dictatorships, which were later developed into scene 8 in the final script. Moustakas (1990) maintains that the fourth stage, illumination, creates new knowledge about the phenomenon being studied, and in this stage, I began to see the roles that collective and intergenerational trauma have played in my desire to become a global citizen. This will be further explained in the subsequent explication and results sections of this paper.

In addition to the illumination of collective trauma, I had three other insights: (1) a reconfirmation that I want to be a drama therapist, and that the work I do as a drama

therapist is meaningful; (2) I am burnt out; and (3) my self-revelatory performance was an unconscious way of exploring boundary transgressions.

The validity of the drama therapist role & feeling burnt out.

My self-revelatory performance process has helped me come to terms with the importance and value of being a drama therapist. Throughout my two year training as a drama therapist, I felt frustrated that I didn't have enough time or energy to pursue my previous social activist activities. In between school, practicum, my own therapy, and my part time job, I felt depleted of energy, and I did not feel enthusiastic or able to participate in rallies against Montreal police brutality or racial profiling (Hughes, 2009). I felt exhausted by the thought of joining an activist group similar to those I had been part of previous to the drama therapy training. I began to feel resentful about my choice to return to school, and I questioned the impact drama therapy could have on all the social inequities I had been previously fighting. Numerous times throughout the program, I questioned whether drama therapy was the correct profession for me, and I worried that it would detract from my aspirations to be an effective global citizen.

To my surprise, my doubts about the profession's validity and my role within it were quieted. Throughout the process, I was able to confirm that the individual change that happens by working with individual clients is important to me. Not only are the results tangible, unlike much activist work, but it is also very meaningful to the people I work with and for myself.

The illuminations of drama therapy as meaningful, and Jessica as burnt out, were incorporated last minute into the script in scene 18, when Jessica is defending

herself from the prosecutor, explaining why she does not do more as a global citizen. In this following scene, Jessica uses the encouragement of her therapist to explain herself:

I see clients everyday and I hold stories of unimaginable pain and misery that human beings have inflicted on each other. I'm overwhelmed. I don't know how to do the other stuff. I protested the war in Afghanistan. I protested the war in Iraq. *Pause –desperation.* But I know how to be a therapist. I know what I do makes a difference for the individuals I work with, and on the societal level... Well... I am burnt out.

Boundary transgressions.

Another illumination that took place through the self-revelatory process is the understanding that the whole play was a way for me to work through unconscious material around boundary transgressions.

After the performance, a boundary violation that had occurred in my personal life incited me to look at my whole self-revelatory performance through the lens of boundary violations. It then occurred to me that the composite character of the prosecuting lawyer, self-critique and activist was a prime example of boundary transgressions.

I began to understand the role-ambivalence (Landy, 1993) within this character. I had compiled the attributes of self-critique, activist, and prosecutor together into one character. The role of activist and the role of self-critique should not be synonymous. My activist, which is my soul, my meaning in life should not be embodied by my self-critique and represented by a callous prosecuting attorney.

One month before the performance, my prosecutor's character was vicious, menacing and angry. As the performance neared, the character became quieter, less mean, easier to listen to and even empathetic. For its stronger artistic and aesthetic value, I tried to bring back the vicious-menacing-angry character. However, my body developed a resistance to portraying the prosecutor viciously. I could not access the same anger and reproaching nature that I had once embodied. It was as if I no longer wanted to berate and humiliate myself on stage.

Landy (1991) describes the role to be an anchor, which is "firmly lodged in a part of the human psyche" (p.35). I began to understand the role-ambivalence within this character. The fact that I was not able to emotionally access this conflicted role indicates that I was healing from my regular pattern of accepting boundary violations. There are biographical reasons that explain why my internalized critique would masquerade as something/someone that I love, but those reflections remain my own, and are beyond the scope of this paper. The prosecutor was a symbolic representation of various relationship based boundary transgressions I have experienced throughout out my life.

Landy (1991), uses role method to access the kind of "psychotherapy that attempts to journey in and out of the unconscious mind" (p.36). In addition to discovering the boundary violations of the prosecutor-self-critique-activist, my whole self-revelatory script is riddled with boundary violations. The basis of the script is formed around collective traumas, both my own, and the world's. Collective traumas are gross boundary transgressions of immense magnitude in which lives are senselessly threatened and lost. The western hemisphere's insistence on consuming coffee, chocolate and electronic goods at the expense of adults who labour in sweatshops, children who are kidnapped,

trafficked and forced to work in dangerous conditions, or children being forced into becoming soldiers, implicate coffee drinkers, chocolate eaters, and users of technology in colossal life boundary violations.

In addition my compassion fatigue is the product of emotional boundary violations. I had neglected sufficient self care time, which aided in my blurring of myself and other, and as a result my clients and the worlds preoccupations became my own.

Stage 5: Explication

During the explication stage, I revisited all my data (the exercises and scenes created in rehearsals, the journal entries and the investigations of my personal consumer choices) to make sure that it matched up against my illuminations (Moustakas, 1990). I also triangulated my findings by matching them to literature in the field. I learned more about compassion fatigue, intergenerational trauma and self-reflected further on the topic of boundary transgressions.

I was surprised to learn that Steed & Bicknell (2001) assert that up to 50% of caregivers are vulnerable to the risk of experiencing secondary trauma or compassion fatigue. Figley (2005) has identified that workers who have a greater capacity for empathy are at a greater risk of experiencing compassion fatigue. Figley & Radey (2007) claim that “poor self-care”, previous unresolved trauma, inability to control work stressors and a lack of satisfaction for the work” (p.207) are all factors that increase one’s chances of experiencing compassion fatigue. Due to a combination of dynamics inherent in the balance between work and school, I was unsatisfied with my work and did not feel that I had enough time for self- care. Radey & Figley (2007) also recognize that social

work students are burdened between work and school and often do not take the time to relax and to practice self-care.

As a social justice advocate, I felt that I had very little control over the atrocities happening around the world, and therefore, I too fall into the category of people who cannot control their work stressors. In addition my overwhelming empathy towards other people's pain puts me in the 50% category of caregivers that are at risk of developing compassion fatigue.

Unresolved traumas is another factor that Figley (1995) claims makes one more vulnerable to compassion fatigue. Throughout my theatrical exploration, themes of my own personal collective trauma and intergenerational trauma were revealed. I began to understand the significance of the protector role that I often play in life. I try to protect in ways I have not been protected, both in my family and in the world. Learning about traumas that my Jewish and Argentinean ancestors experienced during the holocaust and Videla's dictatorship in Argentina, made me want to protect other people in ways that the 6 million Jews who perished in the holocaust, or the 30 000 Argentineans who died during Videla' dictatorship were not. Unconsciously, I wanted to be able to protect all those in the world who were not being protected, and it is only through the self-revelatory performance process that I came to realize that these unrealistic and unachievable standards I set for myself could only result in failure. Nagata & Cheng (2003) have found numerous researchers (Carr, 1993; Loo, 1993; Nagata, 1990a, 1993, 1998) who maintain that race-based trauma can be transmitted intergenerationally "through storytelling, over-and under disclosure and silence"(p.266). My parents' stories and silences about their family escaping pogroms in Russia and family and friends disappearing in Argentina

have marked my sense of safety in the world. Therefore, according to Figley (1995), I have experienced elements of each one of the four factors most commonly associated with compassion fatigue.

Tehrani (2007) explains that workers who experience compassion fatigue may feel that they have “no time or energy for themselves, or others, feelings of cynicism, sadness and seriousness” (p.328). Tehrani goes on to cite Pearlman (1993) who says that the carers who experience compassion fatigue become hypersensitive to violence and distress. Figley (1995) explains that those experiencing compassion fatigue can complain of emotional hardening and feel that they are not accomplishing as much as they used to. I believe that I am able to recognize these symptoms in myself and self-diagnose myself as having experienced compassion fatigue during my time in the drama therapy program.

Stage 6: Creative Synthesis

The last stage of Moustakas (1990) model is the “creative synthesis” which aims at using the data to demonstrate the implicit knowing in the work (1990). In my study, this stage is represented by the self-revelatory performance itself. I presented my self-revelatory performance twice, for two different audiences. The play was called, “Witness”, and I asked the audience to bear witness to my story of struggle to be a global citizen and my self-judgment, and to bear witness to the struggles of child laborers’, child soldiers, and an Argentinean woman who lost her children during the Videla dictatorship.

Performing in front of the audience and receiving their feedback made me realize how difficult it is to be a therapist, an activist, and an actor all at the same time. At times I noticed that people in the audience were reacting emotionally, and my therapist self wanted to attend to these audience members. Of course, this preoccupation took

away from my role as an actor who needed to be focused on performing. My activist self was pleased at reading that people were disturbed by some of the performance's information about the unjust state of the world, and my therapist self, was concerned about whether or not people would find adequate support to further process the performance. Performing in front of an audience became a symbolic representation of the balancing act I attempt in my everyday life.

The self-revelatory performance was a search for ways that my roles as an actor, activist, and therapist can benefit each other, instead of disadvantage each other. In general, the audience gave off a wonderfully engaged emotive energy, and post-performance feedback showed that the self-revelatory performance was transformative for a majority of audience members; transformative both personally and politically (to be further discussed in the results section). In this context, I proved to myself that the role of drama therapist and the role of global citizen do not need to be mutually exclusive, and that I could pull off both roles simultaneously.

Redoing Stages 2-6.

As I read the post-performance questionnaires, and analyzed the verbal data from the discussions, I underwent Moustakas (1990) stages two, immersion; three, incubation; four, illumination; five, explication; and six, creative synthesis again. I immersed myself in stage two by reading the questionnaires, and using an "open" (McNabb, 2002, p.311), "axial" (p.311), and "selective coding" (p.313) process. I then rested for a few days after the performance, consisting of the incubation period. I revisited the data which brought about the illumination period, and the realization that the reason why the self-revelatory performance is transformative for the audience is because

many of Yalom's (2005) therapeutic factors that are present in a group therapy setting can also be present for audiences at self-revelatory performances. Stage five, the explication occurred as I coded the questionnaires again, but this time I used the principle of categorization suggested by Guba and Lincoln (1981), which advise that a coder look for clarity and relevancy to the research problem. I re-coded the questionnaires looking for Yalom's therapeutic factors. Stage 6, the creative synthesis concluded with me writing up the results and the discussion part of the results section.

Results & Findings

Audience Transformation

This research makes the basic assumption that the self-revelatory performance is transformative for audience members. Drama therapy practitioners talk about the transformative effects of self-revelatory performance on both client/actor and audience (Emunah, 1994). In addition, audience members attested to the transformative power of my self-revelatory performance.

Audience members spoke of psychological transformations in which they understood themselves better, convictional transformation in which their beliefs changed, and behavioural transformations in which they committed to lifestyle change (Clark & Wilson, 1991). On a psychological level, people made realizations around their feelings of guilt and being overwhelmed which contributed to their "numbing out," "shutting down," and "becoming apathetic". On a convictional change level, participants thought about their privilege and their mode of life, acknowledging changes in their previous beliefs towards the world's injustices. People became more conscientious of their consumer choices, and made commitments to forge more connected existences. On a

behavioural/lifestyle change level, people committed to reading the newspapers, finding the courage to speak up against injustice, supporting good causes monetarily, educating their peers, confronting their politicians, and stopping the consumption of products that support child labours or the business of child soldiers.

Yalom's Therapeutic Factors

While the above examples show psychological, convictional and behavioural transformation, I was able to find very little research that explained the reasons why or how the self-revelatory performance process produces these transformations for the audience. Yalom (2005) talks about the therapeutic factors that create transformation in the group therapy setting. I would like to argue that these same therapeutic factors can be present for audience members at the self-revelatory performance, providing them with similar opportunities for transformation. Eight of Yalom's (2005) eleven therapeutic factors, imparting information, existential factors, catharsis, universality, imparting hope, imitative behaviour, interpersonal learning and group cohesiveness (p.1-2), were found to be evident for audience members in the self-revelatory performance process.

Without consciously creating my post-performance questions to reflect Yalom's therapeutic factors, it so happened that question number 2 asked about the universality of the performance, question number 3 tended to elicit answers around interpersonal learning, and question 4 elicited the imparting information factor, (because it asks for advice). The remaining five therapeutic factors were found throughout all questions, beginning with the therapeutic factor of imparting information.

Imparting information.

Many social justice activists want to impart information with the potential of recruiting supporters. Being ideologically aligned with a cause is the first step to joining a social movement (Klandermans & Oegema, 1987). Similarly, Yalom (2005) explains that formal instruction and psycho-education have been shown to have psychosocial benefits, because exploring a phenomenon is often seen as “the first step towards its control” (p.11). My self-revelatory performance was a process that attempted to control my self-critique and my constant preoccupation with being a good enough global citizen.

Yalom (2005) explains that imparting information includes both didactic information (form instruction or psycho-education) and direct and indirect advice giving and taking. My self-revelatory performance can be seen as an indirect way of imparting information about collective trauma, compassion fatigue and the reasons some people feel particularly overwhelmed and responsible for all the human rights atrocities happening in the world. Through my self-revelation, other people were able to recognize parts of their experience and reflect on how collective trauma or compassion fatigue may have played a role in their own lives.

My performance can also be seen as indirect advice asking people to question their consumer choices and the impact they have on the world. One participant expressed “no answers were given, but the process of thinking about inequality gets people to act more than telling them what to do”. Yalom (2005) claims that indirect advice is more effective than direct advice.

Direct advice is also seen to be therapeutic, particularly for the advice giver, because it makes them feel needed and helpful. In my post-performance questionnaire,

question 4 seeks advice from others, asking questions about the limits of responsibility. I received wonderful advice about topics ranging from the mechanics of social change, to concrete political actions I can take, to the importance of self care and how the beginning of collective change needs to start with self love. Audience members talked about the limits of devotion to social change, and how one cannot give more than they have to give. The most thought provoking advice I received was “The more one takes on the role of the responsible one, the more it allows others to be the slackers... Collective balance is the goal”. I need to think more about how global citizens can use this idea, to avoid working counterproductively towards their goals.

Existential factors.

Evidently, audience members’ comments continue to shape my process and my role as a global citizen. In addition to giving advice, audience members asked many profound questions that continue to percolate in my mind. Many of these questions were existential in nature. Yalom (2005) explains that there is therapeutic benefit in conceptualizing life existentially, and that people are benefited from considering the following five existential items (p.98):

- (1) recognizing that life is at times unfair and unjust;
- (2) recognizing that ultimately there is no escape from some of life’s pain or from death;
- (3) recognizing that no matter how close I get to other people, I must still face life alone;
- (4) facing the basic issues of my life and death, and thus living my life more honestly and being less caught up in trivialities;
- (5) learning that I must take ultimate responsibility for the way I live my life no matter how much guidance and support I get from others.

The post-performance questions elicited responses that demonstrated that audience members were conceptualizing around four out of five of these existential items. The audience members explored concepts related to items 1 & 2, by questioning the nature of human beings. Through varying amounts of optimism and pessimism, explorations took place around the topics of humans' inherent capacity to be good or evil, and human's self-interest versus concern for others. One participant claimed that "humans have not evolved much... [and that] genocide, [and] human rights violations still persist. In fact the statement which came out after the holocaust "never again" has been transformed into again and again". Another participant who had claimed to be feeling many different emotions of anger, guilt and defensiveness, wrote "I think that it is totally unrealistic to expect the world to ever be fair. Since the beginning of time wars have been fought, injustices prevailed. Do worms like the fact that birds eat them? No, but that's the nature of our planet". The most common existential reflections were around taking responsibility for the way they live (*Item 5*), and many people made commitments towards more simple living, to search for more connectedness with others, and to act with more consciousness (*Item 4*).

Catharsis.

When coming to term with existential concepts, participants often showed emotion. Yalom (2005) explains that the therapeutic factor of catharsis is about experiencing and expressing feelings. According to him, catharsis is often found to be most effective in later stages of group processes when the group can provide supportive links to both hold and support the expression of difficult emotions. The post-performance discussion and questionnaire gave the audience members an opportunity to express their

emotions, and people revealed to be feeling hopeful, overwhelmed, sad, depressed, angry, guilty, confused, bitter, defensive, self-critical, numb, and happy.

One participant talked about the transformative benefits of emotions:

Often people need to feel in order to think. An emotional production can be an excellent way to get messages/ideas across to people. If it hits them/us emotionally, it can transcend the barrier to our minds. Plays like these can transform our complacency and desire to ignore challenging social issues and bring them back to us front and centre.

The two following participants came to terms with their feelings. The first participant expresses feelings of anger and guilt when responding to the question “What will you think about after this performance if anything”:

Anger. Fuck them. Its like they trick us. I would never condone child labour, murder, deforestation. How can I be guilty if I’m not aware. It’s not that I don’t desperately want to be aware and active. It’s that I didn’t know... I know this makes me still guilty.

The following participant responds to the question about the possibility of this work being transformative by expressing feelings of being overwhelmed and sad:

I want to make a change. I don’t know from where to start. With acting, drama therapy or psychotherapy? Will drama therapy be enough to let me contribute in making a change in human’s lives. Will drama therapy stop war? Child abuse? The women abuse? I feel overwhelmed. I want to cry.

Sentiments of being overwhelmed, and not knowing how to help were expressed by many participants.

Universality.

Yalom (2005) explains that many people enter therapy thinking that they are the only one who feels the way they do. Although human problems are complex, Yalom maintains that there are many commonalities amongst individuals. Yalom facilitated a study in which he asked students, psychiatric residents, nurses, psychiatric technicians and Peace Corps volunteers to write something about themselves that they would least like to share with a group. Yalom found that there were similarities amongst all his participants' answers. From this study, Yalom asserts that there exists some universal elements of the human experience, and it can be relieving and validating to learn that others also experience the world in a similar way, or "that we are all in the same boat" (p.6). Yalom explains that often people feel comfortable disclosing after they have heard another person reveal a similar problem. In sharing similar realities, clients often express that they do not feel so alone.

The feedback given through the post-performance discussion and questionnaire attests to the phenomenon of universality. Audience members revealed that they could resonate with numerous different aspects of the performance. One participant wrote: "you managed to share your story and the story of many others". Another wrote: "it's my story too... it is my story and hers and his and ours, [our] collective narrative". People felt that they could relate to my feelings of guilt, being overwhelmed, and self-judgment. People resonated with the importance of self-love and self-care, and how its often underestimated, of putting other's needs in front of one's own, and of struggling to find balance. Many audience members expressed that watching my self-revelatory performance helped them feel less alone. One participant even claimed: "I realize how I

am not alone in my inner moral ethical battles. I do feel more human and accept my struggle as one that many people deal with”.

Imparting hope.

When people recognize universality, the therapeutic factor of hope is often incited. Yalom (1995) explains that the therapeutic factors do not have clear borders, and that one therapeutic factor can set the conditions for other therapeutic factors to take place. One participant expressed that recognizing that others were in the same boat sparked hope:

it's [the play] a bit of an encouragement to keep going. Find just one more thing you can do to change. Make more smart purchases or don't purchase anything. I guess it's a reconfirmation that if other people feel this way and will work towards positive change, I will too.

Another echoed, "...it gives me encouragement/recognizing the effort in another to keep trying..." Participants expressed how the performance made them feel empowered to change things about their lives and the world around them. This sentiment is eloquently represented by the following two participants who wrote, "What remains on the empty stages [after performance] is not absence but a space of possibility, of hope, of great mourning and desire, a desire to walk unburdened and only if no one else must bear the load... where and what and how and when shall we rise up? And "Jessica's courage gave me renewed energy to battle laziness, peer pressure, societal pressure, sugar and guilt". This last expression shows the power in wanting to emulate another's courage. Emulation or imitative behaviour is another therapeutic factor of importance.

Imitative behaviour.

Barlow, Hansen, Fuhriman, & Finley (1982) published a study showing how group leaders model behaviours such as self disclosure and support for their clients. Through my self-revelatory performance I revealed an ugly self-critique, and feelings of being overwhelmed, burnt-out, not being good enough, and of deep compassion. Through the post-performance discussion and questionnaire, many audience members followed suit, revealing how they could relate to many of these feelings. Yalom (2005) & Moreno (1939) explain that people learn from watching others tackle problems, and that this is particularly true of homogeneous groups (Kuipers, Garety, Fowler, Dunn, Bebbington, Freeman, & Hadley, 1997). This phenomenon is also known as spectator therapy, in which one benefits from watching the other (Yalom, 2005).

After watching my self-revelatory performance, participants wrote that they felt less alone, that they felt encouraged to keep trying to live equitably, and that plays like these are “one of those much needed reminders about the desperate need for action and awareness. Yalom (2005) explains that in the early processes of a group, clients may need to imitate a behaviour long enough to become unstuck in their old patterns, and before they are able to integrate new behaviour on their own. One audience member who I quoted in the universality section appears to be talking about this process:

it's my story too ... it is my story and hers and his and ours collective narrative, your guts to say what I couldn't, your beauty, art, creative form to express what has been silent in me and him and her and us...I can do my part and impact a few lives... and trust that...it will make a difference.

In seeing someone else act, it appears to facilitate the process for the next person.

Humans learn a lot from each other, making the next therapeutic factor of interpersonal learning so salient.

Interpersonal learning.

Yalom (2005) maintains that interpersonal relationships are essential to human survival. The group provides a corrective emotional experience from hurts that have occurred in past significant relationships, and the opportunity to learn from a social microcosm. People behave the same way in the group that they do in the outside world, and that this provides people with opportunities to examine their behaviour and develop multi-level insights.

My self-revelatory performance was not group therapy, and there were limited spaces for interaction amongst audience members and the group facilitator. For these reasons, I do not claim that my self-revelatory performance had the opportunity to create a corrective emotional experience for any of my audience members, or even that there was enough time for the audience group to develop into a social microcosm. However, multiple interpersonal learning insights akin to those that happen in group therapy did occur.

Yalom (2005) explains that there are different kinds of insights that can occur through interpersonal learning: Clients may understand their own behavioural patterns; clients may have motivational insight that explains their behaviors; or genetic insight in which clients are able to understand why they are the way they are. Through the following responses, recognition of behaviour patterns, motivational insight and genetic insight are present.

In the following statement, the audience member explores a behaviour pattern of feeling guilty and quickly stifling it so that she or he does not need to attend to the feeling.

I've never seen a play that made me think so intensely about who I am and the role I play and the things I do that add to the atrocities of the world. I am now thinking of what I can do tomorrow that is different, as I do carry guilt that I quickly stifle and proceed in my self – involved world.

While the above audience member explored his/her behaviour towards the collective world, this next audience member explored his/her behaviour towards their immediate world, writing,

I work on so many collective projects ... I choose to be so active and involved. Yet, this [the play] made me realize I don't take care of my friends enough. I should call, just to make sure things are fine. To touch people, not only at the big scale more often.

Another participant recognized the reasons for his/her behaviour, otherwise known as motivational insight, and said that she/he resonated with the scene in which I carried the world on my shoulders, saying that it reminded her of how she had,

acted in the past, carrying the weight of the world on my shoulders because of my own dysfunctional past in which I was the parent, [this] taught me how to be responsible for everything. If I can see how my own experiences have formed in relation to the world, perhaps others seeing this performance will think about these same things, from the perspective of an audience member...

This last quote is from a participant who explores a genetic insight:

Personally I do not feel as though I need to save the world. I think that perhaps this play has made me think about/made me think about my tactic in regards to human injustice. I wish I could help but I am comfortable, and I do not feel passion for much else but what is in front of my face. I think I do want to change that. I think perhaps I have been too selfish...worry does not help, guilt does not help, saying I want to do something and then not doing it is not help. I think that is why I stopped caring so much because I saw myself not acting, and rather than making myself change I decided to not feel bad because I was still not doing anything. This has made me question my viewpoints and my motivations. I do care. I just don't want to care and not do anything so perhaps I have convinced myself that I don't care so that my non-action is justified. Thanks for making me think about it, and question. I have realized something, I have not been able to[previously] articulate.

It appears, that the therapeutic factor of interpersonal learning often creates the impetus for change as can be seen in the following participant responses:

After this performance I will think about the role of self love and self care –how we all underestimate it, but how crucial it is – how I too have not slept enough thinking about my clients needs/cases before/above thinking about my own. -

Perhaps I will be a little easier on myself. Your story is similar to my own and I felt protective of you in a way that I typically do not afford myself. I will strive to take my own advice and do so.

This participant talks about personal change towards her self critique, while the next participant talks about creating change in the outside world.

I feel someone has the courage to express something that I also feel. It made me think about how I can stop feeling guilty and start doing things to change. It made

me realize how passive and uncourageous I am. But not in a negative way but in a positive way. I don't feel like feeling guilty but like connecting, building networks and changing things.

The above participant talked about wanting to connect with others and build networks, and this is an important component of the next therapeutic factor group cohesion.

Group cohesiveness.

Yalom (2005) compiled a series of studies that show the therapeutic importance of group cohesiveness (Dickoff & Lakin, 1963; Yalom, 1970; Cabral, Best, & Pation, 1975; Kapp et al., 1964; Yalom et al., 1967; Falloon, 1981; Clark & Culbert, 1965; Walker & Rogers, 1960; Hurley, 1989; Mackenzie & Tschuschke; Budman et al. 1989; Marziali et al, Hope, Heimberg, Juster, & Turk, 2001; Woody & Adesky, 2002; Sexton, 1993; Mackenzie et al., 1987). Yalom (2005) explains that the more “solidarity” and “w-ness” that is felt in the group promotes a higher rate of “attendance, participation and mutual support” (p.55).

My self-revelatory performance audience members appeared divided in their feelings about the group's cohesiveness. Some expressed that they felt like a team of people who cared and that this gave them hope. One person wrote “I liked the level of group feeling that was generated in such a short time.” Another participant wrote that they felt the performance's transformative power lay “ in the clarity of the artist to reach in to our hearts and minds to create a strong sense of unity.” A third audience member expressed that the self-revelatory performance “is a great way to get people to start working on doing something together.”

In addition to expressions of group cohesion, there were also participants who had

expressed a deep desire for further connection and group cohesiveness. “I think I would like to develop ways to connect with others in order to right the balance.” Another participant said that “plays like these can stimulate the juices – thoughtful questioning, hoping, dreaming again for a changed world. It also leaves a hunger for more. For connections with people, that can support me in the struggle to live an authentic life that is also generous.”

One participant quite legitimately asked,

What of alliance? What of partnership in struggle? What of choosing one’s witnesses?

Personal Transformation

As mentioned in the illumination section, my self-revelatory performance brought about four major discoveries: 1- That collective trauma explains part of my preoccupation with being a global citizen; 2- That I am at high risk of experiencing compassion fatigue, and I have experienced compassion fatigue; 3- That I am reconfirming my desire to be a drama therapist; and 4-That my self-revelatory performance was exploring unconscious material around the topic of boundary transgressions.

In addition to the four major discoveries, the self-revelatory process was able to answer my research questions, disarm my self-critique, and teach me that a relationship between the drama therapist and the global citizen is not only mutually beneficial, but that the global citizen can even learn from the drama therapist. Discovering the roles that intergenerational trauma and compassion fatigue play in my life helped me understand my preoccupation with global citizenry, forgive my shortcomings and weaken the self-

critique. Subsequently, as my self-critique weakened my identity as a drama therapist and a global citizen strengthened.

Drama Therapists Make Good Activists

The roles of drama therapist and global citizen proved to be strong cooperative allies. On stage, while I performed, I was both drama therapist and global citizen. As drama therapist, I applied a drama therapy technique which helped me transform my self-critique, and as a global citizen I was able to incite political transformation in my audience, making me successful on both accounts.

Moreover, I realized that because of the skill set required of drama therapists, we can do things for social change that activists cannot. For instance, towards the end of the spoken dialogue section after my second performance, one of my audience members introduced herself to the group as a long-term activist, and began to ask the other audience members questions. She wanted to know if the others had ever heard about the disappearances in Argentina. When the majority of audience members said that they had, she acknowledged that she was pleasantly surprised, and she then asked how many audience members had put their lives at risk to benefit the collective good. Many people appeared to get defensive by her second question, demanding clarification, expressing that they felt the question was unfair, and sharing defensive stories about creating change without needing to risk their lives. I realized that the question was making some audience members shut-down, and I became concerned about getting through the rest of the post-performance dialogue. In my role as facilitator, I acknowledged that the question had brought about many emotions, and I encouraged participants to use their emotions and energy to express themselves in the next written exercise.

My therapist skills had taught me how to disengage conflicts and manage highly emotional groups. As a drama therapist, I had developed a skill that my previous activist did not have. Like the long-term activist, I can imagine my former self asking a similar question, hoping that by shaming people about their apathy, I would be able to get them to devote their lives to change. As demonstrated by the reactions to the question, this tactic was not successful in eliciting ideologically aligned allies or furthering her social change agenda. My drama therapist self knew that reproaches do not tend to motivate people, and that making people defensive does not help one's cause.

From the audience's responses it was evident that my self-revelatory performance reached people inciting them to question their apathy and make commitments towards change. My approach was very different from many activist approaches which tend to be didactic and tell people what is right and wrong. My therapist self has studied Yalom, and I have learnt that indirect advice is more effective than direct advice, and that being didactic even makes some people shut-down.

As I read the questionnaires, I witnessed many places where people had impulses to shut down and become numb. In response to the stream-of-consciousness writing exercise that started with the sentence "Plays like these can transform..." One participant wrote:

I'm tired I don't want to do this right now, it's hard to think I don't know how else to think without being consumed I don't want to do this right now. I'm exhausted from doing nothing, and realizing that it could have been me on trail. I want my life to be beautiful. How can I spend it fighting a machine I can never defeat the paralysis of everyone else, paralysis of me, I want to stop writing, I

don't want to think right now, this is not the life I want, this is not where I should be, I want to help but I can so easily burn out... even feeding myself keeping myself healthy and happy and balanced is a full time job, taking care of myself is a full time job.

Another participant wrote:

There are topics that I have thought about so much that I hated humanity. If we don't do one thing a bomb explodes, if we do another, another bomb explodes. How do we know that once a group of underprivileged people are helped they will not make others underprivileged....Also an asteroid could obliterate all of humanity at any given moment and the earth is doomed, frankly it makes me apathetic. Why should I care about others if its so goddamn complicated. ... its hard to help out when it can all be propaganda used by asshole checkmates hidden behind curtains.

These responses seem to represent feelings of helplessness, exhaustion, being overwhelmed, a sense that life is futile, and a desire to give up and shutdown.

During the dialogue, one participant explored the reasons behind her own numbness:

I remember having similar questions and ambitions as a child and even as a teenager [referring to scene 7, the childhood scene] but sadly, they went away at some point. Your play was moving but the pain of it all is too great for me to bring into my life... What I think is an interesting area to look at is people's ability to need to shut down or block out all of the issues raised in your play. I wonder if our individual pain can be too great to take on the world's pain as well. That most of us don't have the capacity to even consider carrying all of that weight.

When people shut down and become numb, the therapist has a better chance at reaching them than the activist. From my training and work as a drama therapist, I have learned that an important part of therapy is about helping people reconnect with lost places within themselves. Humans have many natural defenses that leave them disconnected from their own realities, and it is the job of the therapist to help people get to understand difficult emotions and the function of particular defenses. The above participants talk about painful realities that make them want to shut down, not think, give-up, and protect themselves from further pain.

Discussion

The results section demonstrates that the self-revelatory process was both transformative for myself and the audience. Yalom's (2005) therapeutic factors were revealed to be present actors of change for the audience members. Yalom (2005) believes that the group therapist who understands the therapeutic factors can effectively strategize, maximizing a group's therapeutic benefits. I hypothesize that the above can be true about the self-revelatory performance. In order to maximize the benefits of transformation for the audience, self-revelatory performers, directors, and global citizens can cater their performance and post-performance process towards eliciting Yalom's therapeutic factors. According to Yalom, numerous studies show that clients find the therapeutic factors of catharsis, and interpersonal learning, group cohesiveness and universality to be the most helpful (Yalom, 2005). Drama therapists, can strategize to help their clients create self-revelatory performances which will maximize the existence of these salient factors.

In retrospect, as I explore the salience of catharsis, interpersonal learning, group cohesiveness and universality in my self-revelatory performance process, I recognize that

the therapeutic factors of catharsis and group cohesiveness could have been strengthened. It would have been useful to add exercises in which people got to know each other, or shared their experiences of resonance with the performance. With a longer post-performance dialogue period, such additions could have created a greater sense of group cohesiveness, and created more opportunities for catharsis.

Although most audience members attested to the transformative nature of plays like my self-revelatory performance, there were also participants who expressed ambivalence about the sustainability of the transformation. One participant asserted, “I try my best but get complacent and need to be re-engaged.” Others talked about needing to be constantly reminded, or about hoping that their enthusiasm after watching this play would last, however their past experience has proven that inspiration does not last. Some participants talked about the difficulties in sustaining social change as individuals, and how sustainable social change needed to occur in a collective context. One participant wrote:

We need these plays to self reflect, self criticize, [and] self internalize what’s going on in this collective world we live in. We are not alone, we live with each other. We need to see and feel each other, we need to see and hear and feel ourselves.

More group cohesiveness may have partially addressed the sustainability issue by increasing the opportunities for people to continue dialogue and work together and encourage each other outside of the performance space. A simple list-serve would have helped people take the first step in staying connected. Further group cohesiveness and a maintained connection, may have improved the longevity of the transformative effects.

Contributions to the Field

Without having focused on group cohesiveness, this self-revelatory performance research was still able to procure important contributions to the field of drama therapy. My self-revelatory performance encourages therapists to self-reflect on personal histories of intergenerational trauma, and one's risk level for compassion fatigue, supporting the health and sustainability of the therapist. It also provides a structure for drama therapists who are interested in practicing Hocoy's (1997) model for social change. It introduces the possibility of Yalom's (2005) therapeutic factors being present outside of group therapy, and it has the possibility of bringing drama therapy to communities who are not familiar with the work.

Recognizing that there were many therapists in the audience who could relate to my dilemma of wanting to save the world, my self-revelatory performance can encourage therapists and future therapists to reflect on the reasons behind their unrealistic expectations. Self-reflecting on personal histories of intergenerational trauma, and one's risk level for compassion fatigue are worthwhile endeavours that support the self-care practices and sustainability of a therapist. For a therapist, my self-revelatory performance encourages reflections about shutting-down and numbness. World issues are only one of the many places in which people avoid feeling, and understanding people's defenses and the places in which they are disconnected from themselves and others is an important part of a therapist's work.

Hocoy's (1997) additionally defines a therapist's role as coalescing with the role of global citizen. Hocoy's conceptual model for social change reflects my values and connects me to a philosophy to guide my future practice as a drama therapist. My self-

revelatory performance acts as a model that brings Hocooy's philosophies to action, providing a structure to which future drama therapists concerned about the state of the world can reference. By reaching out to a larger audience, the self-revelatory performance has the potential for creating a larger impact that expands beyond the individual client and the therapist's office.

Subsequently, this paper puts forth a hypothesis as to why the self-revelatory performance process is transformative for audience members. Without specifically aiming to, the self-revelatory performance rendered Yalom's therapeutic factors accessible to the audience. This research can help scholars further understand what has been called spectator therapy, or how the therapeutic factors may be transformative in other non-intended settings outside of the group therapy context.

Should I continue to perform my self-revelatory performance in non-therapy environments such as fringe festivals, high schools and social justice organizations, I will be able to introduce the practice of drama therapy to non-familiar settings. Continued performances have the potential of helping to forge further connections with the fields of education, social justice and culture.

Limitations

Although my research shows to have contributed to the field of drama therapy, there are important limitations to my research which must be recognized. Because of the self-revelatory inquiry's subjective nature, these results cannot be standardized, generalized or replicated. My research design has further limited me from verifying my findings with research participants, because of the anonymous nature of their questionnaires. The longevity or sustainability of the transformative effects are also not

known. While people made commitments to behavioural change, I do not know that they will follow through with these commitments, nor for how long.

Areas for Future Research

Future research can address the limitations of this study, researching the self-revelatory performance's capacity to access Yalom's therapeutic factors in a more systematic way. By studying numerous self-revelatory performances, the increased sample size can lend generalizability to this research. Also, specific studies aiming at understanding the prevalence of each therapeutic factor and how self-revelatory performance and post-performance discussions encourage particular factors would be of further interest to the field of socially concerned drama therapists.

Hypothetically speaking, further studies could explore the potential presence of Yalom's therapeutic factors amongst Mezirow's perspective transformation components, or as I had delineated, the various drama therapy methods that may help a person along their transformation process. Moreover, longitudinal studies could measure the sustainability of Yalom's therapeutic factors. Such research would be of great interest to global citizens, drama therapists and transformative educators alike.

Conclusion

My self-revelatory process has helped me understand the self-revelatory performance's potential in larger social change. I am interested in furthering my knowledge about additional intersections between drama therapy and sustainable social change. Hocooy's (1997) model of social change will act as my guide in this process, and I commit to seeking and creating networks of therapists, educators and social activists who are interested in collectively uncovering the vast interconnectivity of our fields.

To conclude, I would like to honour the art of theatre, the medium that enabled me to bring my drama therapist and global citizen together. Without theatre, there would be no self-revelatory performance, and without self-revelatory performance I would not have discovered the mutual benefits of merging the roles of drama therapist and global citizen. One participant expressed insight about theatre's power by saying:

Theatre can help in ways that other means can't. Theatre transforms our ways of thinking. Theatre makes us move our body to feel our emotions. Plays are able to open up many areas of our brain. They can be visual, intellectual, or tactile. They make us us... they make us think. They make us see the universe through different eyes.

As a drama therapist and global citizen, I hope to continue challenging myself and the people I meet to "think...move our bodies [and] ...feel our emotions". I also aspire to use the mediums of theatre, drama therapy, and global citizenship to impart hope and provide opportunities that "make us see the universe through different eyes..." or as Arandhuti Roy would say "another world is not only possible, she is on her way, on a quiet day, I can hear her breathing." (Roy, 2003).

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**IF YOU EVER FEEL THAT YOU DO NOT DO ENOUGH
THEN**

Witness

IS FOR YOU

A PERFORMANCE FOR ACTIVISTS, THERAPISTS & GLOBAL CITIZENS ...

Performed and Written by Jessica Bleuer



Directed by Emily Burkes-Nossiter

Music by Paul Gareau & Mark Gates

SATURDAY JULY 11th & SUNDAY JULY 12th 2009

**Watch a participatory performance, and answer questions about your experience watching it:
Material will contribute to Jessica Bleuer's Masters Research project about using theatre for
personal transformation.**

**Concordia University -1395 René-Lévesque Blvd. W. {Crescent intersection} 8:00pm
FREE – Limited Spaces – Reservations REQUIRED – Call (514) 476 9919**

Questions

The purpose of these questions is to hone the skill of using performance to create transformations in people: please answer honestly, critical feedback is helpful for this process.

1) What will you think about after this performance, if anything?

2) What resonated with you in this performance if anything?

3) Do you think that this performance will incite you to act any differently in your everyday life? If so how?

4) Where does one's responsibility begin? And where does it end in relation to the collective good? (What is the right balance of individual responsibility in a world full of genocide and other human rights atrocities?)

Canadian Resources for Ethical Living

Montreal Search Engines for Ethical Consumption

1- ETHICAL CONSUMER

Search Engine for Stores and Services in Montreal

Canada's online resource for conscious consumers and values-based business information, education, and networking.

<http://www.ethicalconsumer.ca/>

2- ETHIQUETTE.CA - "The Responsible Consumer Network"

Find environmentally and socially conscience products

Categories: Clothing & Fashion; Food; Services; Children; Restaurants & Entertainment; Gifts & Accessories; Fair Trade Products; Home; Travel & Adventure; Gardening; Personal Care; Organic Products; Office; Transportation; Sports & Recreation.

<http://www.ethiquette.ca>

3- ETHISCAN CANADA

EthicScan is Canada's oldest, largest, and well-respected, full-service ethics consultancy.

<http://www.ethicscan.ca/aboutus/index.html>

4- ETHIPEDIA

Truly Sustainable Business Practices

<http://ethipedia.net/en/search/node/montreal+type%3Apractice>

5- THE GREEN PAGES,CA

Quebec's Environmental Information Portal

<http://thegreenpages.ca/portal/qc/from-the-editors/>

The Better World Shopping Guide- Some Helpful Information

CARS:

Corporate Hero: TOYOTA

"Ranked # 1 most ethical automaker; Industry leader in fighting climate change; Created an \$8 billion diversity program" (Jones, 2006, p. 43)

Other good cars: Lexus, Scion, Honda, Acura

Corporate Villain: GENERAL MOTOS

"Named # 1 polluter in the auto industry; Leader in fighting clean air legislation" (Jones, 2006, p.43).

Resources:

www.fueleconomy.gov

www.betterworldclub.com;

www.terrapass.com;

www.prius.com

CHOCOLATE:

Corporate Hero: ENDANGERED SPECIES

“Fairtrade, organic, slave-free chocolate; Suppliers= small, family-owned farms; Eco-certified (LEED) production plant; 10% of profits donated to wildlife groups” (Jones, 2006, p.49).

Other good chocolates: “Endangered Species, Equal Exchange, Rapunzel, Dagoba, Green & Black’s, Newman’s Own, Cloud Nine, Tropical Source, Shaman” (Jones, p.48)

Corporate Villain: NESTLE

“Most “irresponsible” corporation award; Aggressive takeovers of family farms; Involved in child slavery lawsuit; Baby formula human rights boycott” (Jones, p.49)

CLEANING PRODUCTS:

Corporate Hero: SEVENTH GENERATION

“#1 best company on the planet; Empowers consumers w/packaging; Winner, Sustainability Report Award; Socially Responsible Business Award” (Jones, 2006, p.53)

Corporate Villain: CLOROX

“On MM’S “10 Worst Corporations” list; Continues unnecessary animal testing; Refuses disclosure to consumers; Major producer of chlorine- dioxin” (Jones, p.53)

Other good cleaning companies:

“Ecover; Dr. Bronner’s; Orange-Mate; Citra-Solv; Planet; ECOS; Lifetree; Earth Friendly; Simply Green” (Jones, p.52)

Resources: www.seventhgeneration.com

www.ecover.com

www.drbronner.com

COFFEE:

Corporate Hero: THANKSGIVING COFFEE

“Supports religious tolerance and wildlife; Uses biodiesel trucks for transportation” (Jones, p.49)

Corporate Villain: NESTLE

“Involved in union busting outside US; Bottom Rung”, Ladder of Responsibility”
(Jones, p.49)

Other good coffees: “Equal Exchange; Café Mam; Caffè Ibis; Green Mountain; Adam’s;
Newman’s Own Organic; Local Coffee Shops” (Jones, p.56).

Resources:

www.transfairusa.org

www.thanksgivingcoffee.com

www.equalexchange.com

ADDITIONAL GUIDES & BOOKS OF INTEREST

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Writer's Note:

This play is a compilation of true stories from life and my inner psyche, giving space for my ego, superego and id to speak. Some of the stories have been fictionalized to protect people's identities, expose my inner conflict, & for the purpose of drama. The child labour and child soldier testimonies are real, and have been witnessed by BBC World Service. The drawings are also real and were made by former child soldiers, and witnessed by Amnesty International USA.

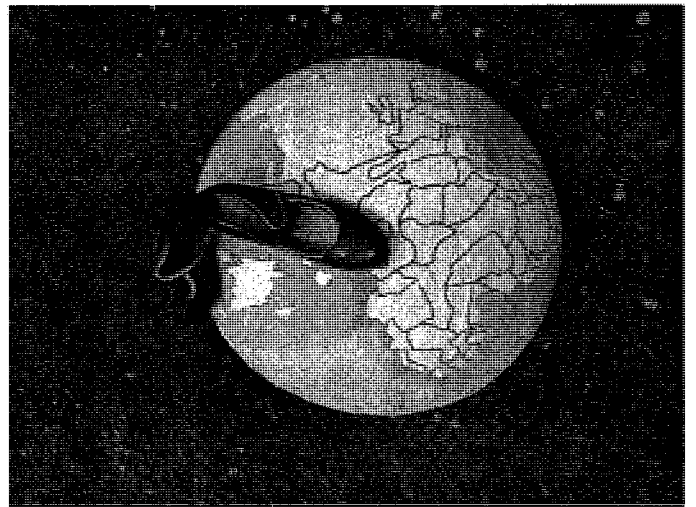
How do we find balance in our individual responsibility towards the collective, in a world full of genocide and other human rights atrocities?

**Academic Supervisor's Note:
(Bonnie Harnden)**

"How do we awake, and stay awake to the world and its problems without becoming overwhelmed"?"

Witness

A Self-Revelatory Performance



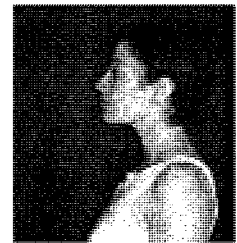
Performed & Written by Jessica Bleuer

Directed by Emily Burkes-Nossiter

Music by Paul Gareau & Mark Gates



4382897



4382897

Actor & Writer	Jessica Karen Bleuer
Voiceover Judge	Rosaruby Glaberman
Director	Emily Burkes-Nossiter
Musicians	Paul Gareau & Mark Gates
Academic Supervisor	Bonnie Harnden
Sound Design	Rosaruby Glaberman & Jessica Karen Bleuer
Sound Technician	Carina Bleuer
Image Technician	Carina Bleuer
Lighting Design & Technician	Paul Gareau & Mark Gates
Videographer (Drama Therapy Session)	Gail Schartz
Video Editing (Drama Therapy Session)	Valerie Decroisselles-Savoie & Jessica Karen Bleuer
Poster Design	Valerie Decroisselles-Savoie & Jessica Karen Bleuer
Photography	Valerie Decroisselles-Savoie

Witness

SCENE 1 - ARGENTINA

The play begins with the following words written on the overhead projection:

On overheard

**In between 1973 and 1983, 30 000 Argentinians “disappeared”
First under the regime of Peron and then under the military dictatorship of
Vidella.**

**Thousands more were detained and tortured
Babies were stolen from imprisoned women – and raised by friends of the
military officers who stole them .**

(Americas Program, 2006)

*The detained comes in w a bag over my head – pushed on stage from offstage – sobbing
until a projected voice yells SHUT UP!*

The Detained:

I am 17 years old – I am in a prison cell. I live like in a dream.

My brain has erased everything that is not important from my past so that I can work on recognizing the voices of my mother and my brother who are also here somewhere. I learn to distinguish the voices of the military and the other prisoners around me. I learn to save my energy. I don't hear the screams. I don't acknowledge that people are being tortured beside me, but I know. I have not spoken to anyone, only the military, interrogations day and night, punches, kicks, guns against my temple. Trying to guess what they know and what they don't know. It's a dangerous game of chess, and my family's life depends on it.

I listen to the voice of a young woman who asks about her baby. She asks to see him day after day. Sometimes she gets too. One day the military says that her family has her baby. That they took him and that he's fine.

We are not allowed to move without permission. I never thought that sitting on the floor could hurt so much. I don't move, I don't talk, I just wait for the next interrogation and guess how my mother and brother are when I hear their voices.

The women with the baby is beside me. Her mind and my mind. Her soul and my soul. Sparks. We don't speak, but we know what the other is doing. Underneath our ponchos, our secret covers, our hands look for each other. Centimeter by centimeter they look for the shortest root to join, and finally they touch.

We're holding hands. I am not not alone.

For the first time in ten days I am not alone. I feel her skin in mine, her fear and my fear, our warm clammy hands together.

I never knew her name, nor what happened to her.
I never saw her face.
We were never together again.

SCENE 2 – UP DOWN CLAP SCENE

An alarm goes off, and Jessica pulls the bag off her head, and realizes she is late. She starts running around getting dressed into her professional attire, which is scattered around the room, while she dresses she speaks on her cell phone, assuaging the person on the other line, telling the person that she is on her way, it appears that Jessica is late to get to work – and as she dresses and speaks on the phone, she glances at the headlines on the projected screen, distressed by what she reads but continuing with her morning routine...

Rolling projection of news headlines

6500 killed in Sri Lanka in the Last three months

(Guardian.co.uk, 2009)

Dole Banana's linked to Columbian paramilitaries-responsible for thousands of deaths

(Columbia Reports, 2009)

After Election 17 Dead in Iran

(Adams, 2009)

Canadian Mine Company Goldcorp Inc. poisons Honduran People's Water Supply
(Rights Action, 2009)

American Psychological Association Complicit in CIA Torture

(Project Censored, 2009)

After First Powerpoint slide – The following voiceover is heard as Jessica continues to get ready for work and the second projection of headlines is shown.

Voiceover:

Grades 1, 2, 3, 4, 5, 6

Surviving Middle School from bullies, self esteem and bad haircuts

High School

B.A.

Unemployed

M.Ed.

Unemployed

Pay of Student loan

Pay bell

Sympatico,

Roggers
Hydro
OSAP
Woah
Another MA
Unemployed
Bills to pay
Grades 1,2,3,4,5,6
Surviving Middle School from bullies, self esteem and bad haircuts

Second rolling projection of news headlines

<p>More than 500 Missing and Disappeared Aboriginal Woman in Canada (Canada.com, 2008)</p> <p>VISA'd Workers Held at Gunpoint and Deported. No Right of Appeal. Southern Ontario. (Justicia for Migrant Workers, 2009)</p> <p>5.4 Million killed in the Congo over the Past Decade (International Rescue Committee)</p> <p>US Forces Violated Rules in Afghan Bombings 140 Civilians Killed (Democracy Now, 2009)</p> <p>140 Killed in China Clashes (ABC News International, 2009)</p> <p>Irish Nobel Peace Laureate Mairead Maguire speaks to us from her jail cell in Israel (Democracy Now, 2009)</p>

As the voiceover stops, Jessica begins to pay less attention to the person on the phone and more attention to the headlines she *walks backwards upstage appearing to be in shock and distress and she slides behind the curtain.*

SCENE 3 - JUDGES OPENING SPEECH voiceover:

Judge Voiceover:

Ladies and gentlemen of the jury, that's right, you in the audience, please note the charges in the

Case of Humanity VS Jessica Bleuer

*Jessica appears form behind the curtain.
With each charge Jessica steps forward.*

Accomplice to the business of child soldier

Accomplice to child labor
Accomplice to kidnapping
Accomplice to assault & battery
Accomplice to murder
Accomplice to war crimes
How do you plead?

Jessica: I didn't do those things. I'm a drama therapist. I help people. I didn't mean to hurt anyone.

SCENE 4 – SPOTLIGHT ON SHOES

Judge Voiceover: Show us your shoes.

Jessica: My shoes?... Ok... If I knew how to whistle I would, anyone?(asks for help from audience)

What do I look like in these shoes? No.... No.... BINGO!

A drama therapist.

Judge Voiceover:
Where were the shoes made?

Jessica:
Oh I can't make it out, it's too small. Don't have my glasses.

Judge Voiceover:
Get someone else to read it for you then.

Jessica:
Could you read that for me please? (*covering it up at first*)
Nope they can't read it!

Judge Voiceover:
Grunt of throat.

Jessica:
Okay! (here... shoves it in someone's face)

Audience member:
Made in china

Jessica:
Made in China
Take off shoes and put them back on the projector that serves as a podium in the middle of the audience.

Prosecuter:

Exhibit A –Shoes Made in China.

Ms. Bleuer tell us why you dress this way?

Jessica:

Oh, well I need to look professional. I look young, and I need to show my clients that I have the experience to hold their difficult stories, so I dress this way, professionally, to get that message across.

Prosecutor:

Very professional.

Very therapist.

And where were your clothes made?

Jessica:

Vietnam, Mexico, Cambodia...

Prosecutor:

Cosmopolitan Girl –

I call up the child laborers.

Excerpt of child laborer projected on screen – Jessica takes of business clothing as she watches video.

I am 9 years old. My sisters and I are looking for money to live, we make clothes, like dresses, skirts, material for shawls. We work 15 hour days, and if we do not work fast enough – they beat us.

One day I was taken by a white man. I went with him and he said if I slept with him he would give me one hundred thousand meticais (a little more than eight dollars). I cannot lie. I slept with him and he gave me the money. It was more than I made in one month at the factory. I ate well that week.

Prosecutor:

Exhibit B.

SCENE 5 – EXHIBIT B- HOMELESS MAN

Jessica:

I was on my way to see clients, getting out of the subway, and I see these two young police men talking to a homeless man. They seem to be making fun of him, and they talk to him like he cannot understand them. I watch. Can we help you mam... no, I keep watching, feeling a little nervous now. The homeless man is also nervous, he doesn't speak, he just looks down, and he's shaking. Where did you get this?! They yell at him, flapping his metro pass in his face. Who did you take this from? How do they know its not his, I open my mouth to speak but nothing comes out. M'am please step away, they

say to me. I see my bus coming, I'm late, I have a client who is waiting for me, the homeless man looks so scared, I believe that he has shat himself, he keeps trembling and looking at the floor, he is so old and frail. I see my bus pulling away, the police glares at me, and I run.

Oh, and your honour, one more thing, my parents taught me to be afraid of the police.

Prosecuting lawyer:

That's right Ms. Bleuer stand up for the individual, don't worry about the collective problem of homelessness, police brutality... you have a job to think about – a job where you help people – BAND –AID, BAND-AID, BAND-AID - you're going to be late ...

goes behind the curtain – comes out as therapist – running forward.... Honking nose

SCENE 6 – DSM-IV DIAGNOSIS

Therapist:

Actually your honour, I interject, I don't believe that my client is psychologically fit to stand trial..

Judge:

Please introduce yourself and the work you do before proceeding.

Therapist:

I'm a drama therapist. And to explain what that is, I will explain what a drama therapist is not. A drama therapist is not a therapist for actors, even though I'm sure you know many of them who need it. A drama therapist may work with children, but can also work with adults like you. And a drama therapist does...

We....

Our work...

Let me show you...

LIVE CIRCUS MUSIC as I embody the role of a drama therapist through juggling, tightrope walking and carrying heavy loads on my back.

And I always say "that must have been really hard" and then I say something really profound and then I send you off into the world of unchanged problems. Goodluck. So that's me, and that's what I do. And the reason why Jessica should not stand trial is:

Jessica has a DSM-V diagnosed condition called superheroitusfrajalisticprotectoritusprivedgetitusheavyonlaspalda – that means heavy on the back in Jessica's language -collectivetraumaparalysituscompassionfatiguitus.

Repeat with me. Okay now say that five times fast. Just kidding. (*Big signs*).

Now this is confidential material, but ...

Through drama therapy we were able to assess her protectionitus phase.

This is Jessica in this phase.

Projection of Video on screen of a groundhog who shows how she feel about the despair in the world

The groundhog played by Jessica is shown in her feelings about not helping And in her feelings about helping too much. She takes off and gives all her clothes to give to someone she hears in pain.

Therapist:

The unprotected protector.

Therapist:

The -

superheroitusfrajalisticprotectoritusprivedgetitusheavyonlaspaldacollectivetraumaparalysit
tuscompassionfatiguitus.

Therapist reads from slides.

Projection - Slide 1

WHAT IS IT?

- ✓ Very poor delegation skills – she feels like she has to do everything herself
- ✓ Compassion Fatigue – She cares, she really does – she cries when she reads the newspapers, but she feels helpless, guilty and does not act
- ✓ She gets so Overwhelmed that the condition results in paralysis

Projection - Slide 2

WHO GETS IT?

- ✓ It is a common diagnosis in the top 1 % of privileged people on this earth, which Jessica is one – computer, food in your fridge, roof over your head –that qualifies you
- ✓ Not Genetic – but can come from parents with fearful attachment
- ✓ It is seen in a people with a History of Collective Trauma

SCENE 7 – TELL US ABOUT YOUR CHILDHOOD?

Therapist:

Jessica, tell us about your childhood Jessica.

Jessica:

Defensive -I had a pretty normal childhood, I asked a lot of questions, when my sister was born I asked my mom if I would have babies like her? When my aunt's husband cheated

on her I asked, will I have a partner who won't be sexist and make me do all the dishes and cheat on me, so that I can live happily ever after.

You know normal kid questions.

Why did 6 million people like us die? Why did you leave Argentina? Why did we kill all the Indians? Will I save the world? I asked my mother many questions.

And she told me many stories.

About men in white vans that would do bad things to me, about not trusting the police, about leaving Argentina because it was too violent, about her friend being imprisoned, about her cousins disappearing.

This is Marta.

SCENE 8 – MARTA

Marta :

My son was a wonderful boy, he volunteered in las villas miserias, the slums of Buenos Aires. He's a doctor. Very accomplished for his age. Very kind. I taught him to be that way. In the middle of the night they came and took him away, just for a short time they said. He never came back. I sent my other two children to Uruguay afraid that they would take them too. I never saw them again.

Today and for forty years I ask – Where are my children?

I am a madre de la placa de mayo. My name is Marta and I am Jessica's mother's aunt. Every Thursday I march in front of the government building and I ask. Where are my children? I do not forget them. I will not forget them. Jessica, do not forget them. Walk for me. March for me when I can no longer march.

Where are my children, where are my children, where are my children?

Donde estan mis hijos?

SCENE 9- CHILDHOOD COLLECTIVE TRAUMA

Jessica:

As I got older the questions changed a bit.

Will something happen to me?

Will I be strong?

Will I make a difference?

And two reoccurring dreams – one in which I was always running away from the Nazis and getting the other Jewish girl on my block to save her too

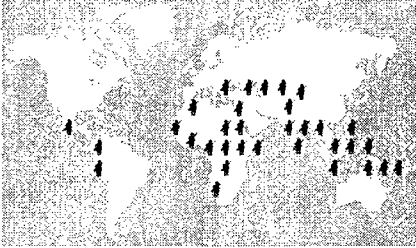
And the other about an old woman dressed in black standing in my backyard - she needed my help, and every time I would get near her I would black out, ...and when I came too, she would be somewhere else in the yard, and I would go towards her – black out again – this time she was in my tree... I could never never manage to help her...

Prosecutor:

Yes, poor poor superfragalisticexpidaladocious privileged privileged privileged itus Jessica. She can stand trial, and I call up my next witness. The child soldier.

SCENE 10- CHILD SOLDIER

Child soldier slides –drawings intersperesed with child soldier text.



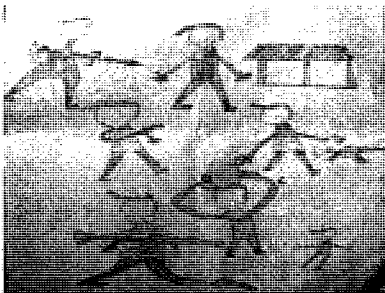
(BBC World Service)



(Amnesty International USA)

“An army recruitment unit arrived at my village and demanded two new recruits. Those who could not pay 3000 kyats had to join the army.”

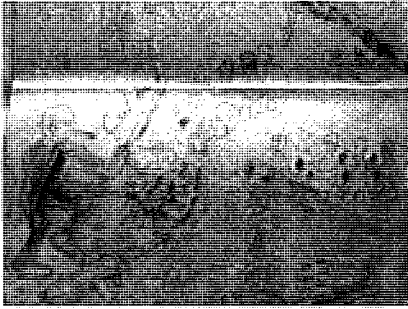
**Zaw Tun, 15 - Burmese ex-army soldier
(BBC World Service)**



(Amnesty International USA)

“I was so afraid of dying. But my friends warned me if the rebel commanders detected any fear in me they would kill me. So I had to pretend to be brave.”

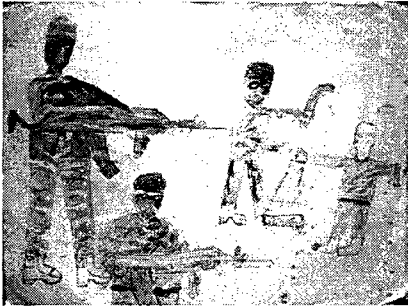
**Charles, 12 - Rwandan refugee
(BBC World Service)**



(Amnesty International USA)

“When I get older, I will organize a gang and seek my father’s revenge.”

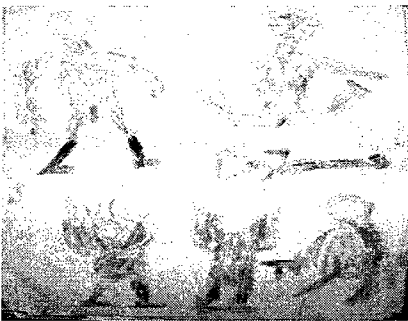
**Asif, 12 - Afghan refugee
(BBC World Service)**



(Amnesty International USA)

“I just want to go home and be with my family.”

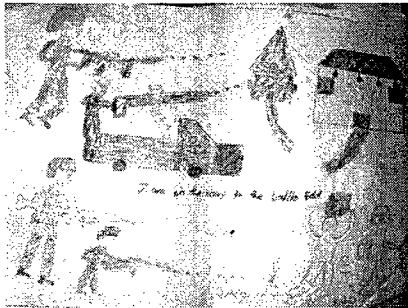
**Christopher, 12 – Uganda
(BBC World Service)**



(Amnesty International USA)

“I joined the army when I was young (at 15) without thinking much. I admired soldiers, their guns and crisp, neat uniforms. I just wanted to fight the way they did in the movies and so I joined the army.”

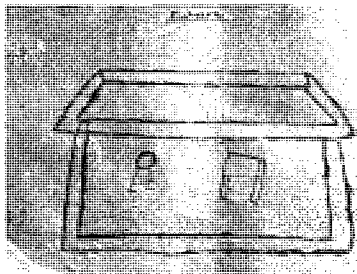
**Htay, 21 – Burmese ex-army soldier
(BBC World Service)**



(Amnesty International USA)

“In counseling sessions they said they had only killed small children. They believed that made it a smaller sin.”

**BBC Swahili Reporter
(BBC World Service)**



(Amnesty International USA)

“They abducted me but still they went ahead to kill my mother and father that night.”

**Richard, 12- Rwandan refugee
(BBC World Service)**

SCENE 11 – THE KIND OF THERAPIST I WANT TO BE

Jessica:

I need to be more than a therapist. I'm going to be the kind of therapist who, I want to be a different kind of therapist who affects real social change, to empower my clients to become agents of social change, so that they are agents of change in the issue of their own oppression.

Therapist:

I'm sorry Jessica, therapists don't do that, they have to be where the client is at, and many clients will never reach that place of empowerment, you need to be careful not to put your agenda on them.

Jessica:

Well then I'll do therapy for activists and I will contribute that way to help them from burning out.

Therapist:

Okay, but know that you won't be able to be part of these communities, dual roles such as friend and therapist don't work. And the activist communities are pretty small.

Jessica:

These shoes, are feeling a little tight!

SCENE 12 – I WANT TO BE A SUPERHERO

Jessica:

I want to be like

Like Rachel Corrie who gave up everything to fight for the basic rights of Palestinian people. She would stand in front of Palestinian homes to prevent them from being bulldozed over. I was acting in my first professional play at the time. The bulldozer never stopped, and she died protecting. We were both 23 that year.

I want to be an Israeli army refusenik, people who prefer to go to jail than serve in the occupied territory, every year when their mandatory military service comes up, they go to jail instead. They do it for their children – wanting their children to grow up in a different world. Or like Marta, a madre de la placa de Mayo.

I don't care what my therapist says,
Whispers but I'm going to be a superhero

Supermodel music starts

(head banging, fighting arms, cape, compassionate face, hip hop dance)

*"I don't care what my therapist says
I am going to be a superhero,
and everyone is going to want to be just like me
When I'm a superhero
and my shoes will shine like the sea – they won't be made in China – I'll make them
myself
Everyone will wanna save just like me
me...
Cause I'm young and I'm hip, and so idealist,
who even needs to be a therapist*

*I'm young and I'm hip and so compassionate.
who even needs to be a therapist*

*I didn't sleep yesterday,
I'm not gonna sleep today,
I'm not gonna sleep tomorrow,
Cuz I'm gonna be a superhero.*

Therapist:

That's the superitus phase of Jessica's diagnosis. It's also known in its mildest form as illusions of grandeur, and in its accentuated form as dillusional disorder.

Prosecuting Lawyer (anger):

Jessica is quite fit to stand trial. She is a functional privileged adult in the world, who is in fact nothing like her role models, isn't that right Jessica. Why don't you tell us about your self care routines.

SCENE 13 – SELF CARE

Jessica:

Well, self care is an important part of surviving the role of therapist. The other day, I came home exhausted. I had a hard day, I knew what I had to do if I was going to be present for my clients. I got my favourite CD out, Lit some candles, ran a hot bath. And realized, you know what, this is not going to be enough. I ran out and bought bluebeeres from Argentina, and some wine, AND chocolate of course. The water is cold. So I drain the tub and fill it up again. *Get into the tub*, and I let the stories of incest, rape, child neglect, domestic abuse slip away...

Music indicates that Jessica's conscience is becoming alert to her world on the shoulders complex.

SCENE 14 – EARTH VS SELF CARE

QUEEN EARTH:

Jessica sees earth on stage right, struggles to ignore it, music gets louder and she grudgingly puts the earth on her shoulders and walks back centre stage.

Oh, you think that's bad?

I have a pain in my side, it hurts here and here, and don't get me started about my respiratory problems – excuse me while I hack on your 9024.25km of Co2 fumes from your Argentinean blueberry wine excursion!

And the dehydration...

42 litres of water twice! You environmental degradator!

Cough cough, hey what's that... a self care de-frizzing cream for curly hair.. a self care foot moisturizers, a self care anti-acne cream (throws up bottles) – and your maxi pads!!!

Jessica:

I was so tired... I needed that bath!

Look – I'm a vegetarian

I don't own a dishwasher or a car

I eat organic and fairtrade

I recycle

I don't have a lawn and I never will

And, about the maxi pads, I don't find the diva cup works for me! – It leaks....

Embarrassing!

Earth:

Can you believe this – it's Mother Teresa?

Honey you may never own a lawn,

And You may buy organic, when it suits you... I saw you eating Macoronin and cheese

And Mother Teresa, you don't own a car because you're poor...

You take long showers

And You don't compost

Forget the diva cup girl, you are a diva! An environmentally disastrous DIVA!

SCENE 15 – EXHIBIT C- WORST PHONE CALL OF MY LIFE

Prosecutor:

Next piece of evidence:

EXHIBIT C

Jessica:

I received the worst phone call of my life, this wonderful girl I mentored in a summer leadership program, a few years ago, decided to take a year off school and go abroad. She called me three weeks after she arrived in her visiting country to tell me she had been sexually assaulted. She knew no one, and I was the only adult whom she had told. I took the first flight out...

I begged her to come home with me, but she had many reasons to stay. I desperately wanted to help her more, but I had many reasons why I needed to leave.

I wanted to kill him. To post posters up all over the school exposing him. She didn't like that idea. And I had to go back home, and she wouldn't come with me.

So I did the only thing I knew to do, I went into the market and I bought the most beautiful expensive plants I could find - one for the therapist I helped her get set up with - and one for her landlord, - when I was in the market I asked one of the plant vendors if she could help me find a taxi, I was so lost in this little tropical city littered with street vendors in every direction. She asked a young boy to help me get out of the maze of street vendors. I thought he was going to point me in the direction of a taxi stand and I'd be on my way. Instead he insisted on taking one of my plants and carrying it for me as he showed me out of the maze. I protested, but soon realized that I could not carry my backpack, and the two heavy plants on my own. As I walked through the maze, locals stared at me, probably thinking CHILD EXPLOITER. I assuaged my guilt by thinking that I would pay him really well. I tried to make friendly conversation. What's your

favourite topic in school? I've never been to school he responded, but I think I'd like soccer. Oh, I said, feeling stupid. We stopped in front of a sign that said "The earth shall be returned to those who work the land." I wanted to take a picture and the little boy took it for me. I then asked him if he would like his picture taken. I could mail it to him, where did he live?

He laughed and said, you can keep your picture it will never get to where I live. I was feeling sick, and I didn't know if I should ask him to stop carrying my plant or if he needed the money more. I felt like the locals were looking at me with contempt.

Exploiter! Exploiter! Exploiter! On the plane ride home I thought about three things, the young woman who I wished so desperately I could have taken the pain away from, the boy whom I exploited and the sign "The Earth will be returned to the hands that work the land" – and I wondered if I would ever see this day".

SCENE 16 – PROTEST FOOTAGE

On overhead scenes of people protesting for Jessica and against Jessica



SCENE 17 – CAN I HAVE BAIL?

Jessica:

Your honour, I'm wondering if I could have bail please.

Prosecutor:

Nno, no no, no , no,
Child labor!
Murder!
NO!

Out in the world, people like her wreak havoc!

Your honour, on her way to New Haven, for a job interview, to which she drove,
She stopped off at Shell!

She is now complicit in the hanging of numerous environmental activists who were protesting Shell's environmental and health impacts on Nigerian people (Times Online, 2009).

Your Nestle chocolate bar

- Child labor, trafficking, torture, beatings, 14 hour days
- Malian children trafficked from Mali to the Ivory Coast (Global Exchange, 2006).

The sweet taste of injustice....

Your computer for your therapy assignments –

Jessica: it was the cheapest one...

Prosecutor:

Cheap indeed miss Jessica Bleuer – Blood minerals were used for your computer parts (Lezhnev & Prendergast). Congolese armed groups responsible for the deaths of 5 million people (International Rescue Committee) in the last decade, fuel their war with your electronic goods (Lezhnev & Prendergast).

Should we go on about some of your favourite items of clothing or have we had ENOUGH? ENOUGH! ENOUGH!

Jessica is a
THERAPIST

Jessica is a
THE RAPIST

Jessica is
THE RAPIST

SCENE 18 – WHY DID YOU DO IT?

Prosecutor:

Why did you do it Jessica?

Exasperation

Jessica:

Because I'm a shit. I'm lazy. I'm a privileged, lazy selfish white shit.

Therapist: (therapist in box – pushing sides out)

You work your ass off! It's not because you're lazy. It's not because you're selfish. It's not because you don't care. You cry when you read the newspapers.

You used to be on the forefront of every activist event in Toronto when you had a supportive community. So why did you stop doing it?

Jessica:

Because I have the privilege not to do anything. Because I have the privilege to watch – or to not want to know. I don't make the time to research where every little thing is from. I don't even want to know! I see clients everyday and I hold stories of unimaginable pain and misery that humans are capable of inflicting on each other. I'm overwhelmed. I

don't know how to do the other stuff. I protested the war in Afghanistan. I protested the war in Iraq. *Pause -desperation*
But I know how to be a therapist. I know what I do makes a difference for the individuals I work with, and on the societal level...
Well... I am burnt out. .

Therapist:

Wow all that! That must have been really hard! Now listen carefully Jessica, I think you're being too hard on yourself Jessica. This is about more than just activism, when have you ever been good enough?

Jessica:

(Pause) –

maybe... maybe...I do my part as a therapist....

But he doesn't do his part, and she doesn't do her part, so I have to do it.

(Pause)

When I was a kid I asked myself how people could just sit by and watch –holocaust-Argentina

And now I'm grown up, and I'm part of those people who sit by and watch!

SCENE 20 – HOW DO YOU PLEAD?

Judge:

And How do you plead?

Jessica stands there as we hear her inner thoughts.

Voiceover:

While I was building neat
castles in the sandbox,
the hasty pits were
filling with bulldozed corpses
and as I walked to the school
washed and combed, my feet
stepping on the cracks in the cement
detonated red bombs.

Now I am grownup
and literate, and I sit in my chair
as quietly as a fuse
and the jungles are flaming, the under-
brush is charged with soldiers,
the names on the difficult
maps go up in smoke.

I am the cause, I am a stockpile of chemical
toys, my body
is a deadly gadget,

I reach out in love, my hands are guns,
my good intentions are completely lethal.
Even my
passive eyes transmute
everything I look at to the pocked
black and white of a war photo,
how
can I stop myself
It is dangerous to read newspapers.
Each time I hit a key
on my electric typewriter,
speaking of peaceful trees
another village explodes.

On overhead

“Poem by Margaret Atwood”

Judge:

How do you plead?

Jessica:

It's dangerous to read newspapers.

SCENE 21 – JURY SPEAKS – 4 CORNERS

Prosecutor:

It is indeed Ms. Bleuer, we want to hear what the jury things about that! Ladies and gentlemen of the jury, I invite you all to stand up, and go to one of the three corners of the room depending on what you think of the statements about Jessica vs humanity we will make, myself and the rapist. This corner is for “I agree” this corner is for “I disagree” this corner is for “ I don't know”. Everyone get up out of their chairs and come forward and stand by me. We are going to begin now.

No luxury on the backs of others. Chocolate and coffee cannot come at the expense of people's lives, torture, kidnapping and child labour. I agree, I disagree, and I don't know.

Therapist:

Sometimes its better not to engage if you don't know enough to engage responsibly.

Prosecutor:

Not engaging in genocides is irresponsible.

Student loans, morgages, credit card debts, should not take attention away from the 7000 killed in Sri Lanka, the in Iraq or the in Apghantistan.

Therapist:

Self care is important, not everything is your responsibility. If you burn out, you are no good to anyone.

Jessica:

I have one. If other people are ignoring what's going on. If other people are not doing their part, and you see the lives it is costing, than its up to the conscious person to do what needs to be done.

Therapist:

You are being too hard on yourself. You have to find a balance.

Prosecutor:

Balance is a term for the privileged. How can we talk about balance when 40 000 starve to death every day, thousands die of HIV, and thousands die in war... It is only the privileged who have the time to think about balance.

Therapist:

Ohhh. That self critique is very strong, and now I have to leave you in this world of unchanged problems, and unfair court cases...
Goodluck.

SCENE 22 – GUILTY – NOT GUILTY – JUDGE TALLIES VOTES

Judge:

In the case of Jessica Bleuer versus herself, we ask our jury to deliberate. Ladies and gentlemen of the jury, please get off your chairs and choose a side. Guilty or not guilty.

Jessica:

Jessica counts how many people are on each side, and says the final number out loud.

Judge:

And Jessica, what is your vote...

Jessica: *hovers between both sides*

To – people for Jessica - What does a Canadian refusenik look like?

To people against Jessica - Will I ever be able to be good enough?

Lights out.

All characters take a bow.

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