

ROADMAP TO A JOURNEY:
A HEURISTIC STEP-BY-STEP PROCESS FOR A SELF-REVELATORY PERFORMANCE

NATASHA WILLIOT

A Research Paper
In
The Department
of
Creative Arts Therapies

Presented in Partial Fulfillment of the Requirements

for the Degree of Master of Arts
Concordia University
Montreal, Quebec, Canada

© NATASHA WILLIOT & SEPTEMBER 11th, 2019

CONCORDIA UNIVERSITY
School of Graduate Studies

This research paper prepared

By: Natasha Williot

Entitled: Roadmap to a Journey: A Heuristic Step-by-Step Process for Self-Revelatory
 Performance

and submitted in partial fulfilment of the requirements for the degree of

Master of Arts (Creative Arts Therapies; Drama Therapy Option)

complies with the regulations of the University and meets the accepted standards with respect to originality and quality as approved by the research advisor.

Research Advisor:

Stephen Snow, Ph.D., RDT-BCT

Department Chair:

Guyllaine Vaillancourt, Ph.D. MTA.

September, 2019

Abstract

ROADMAP TO A JOURNEY:

A HEURISTIC STEP-BY-STEP PROCESS OF SELF-REVELATORY PERFORMANCE

NATASHA WILLIOT

The researcher explores the dual process of working through painful emotions related to her multicultural identity and of creating a Self-Revelatory Performance using Sela-Smith's (2002) adaptation of Moustaka's 6-steps of heuristic research. While various forms of Autobiographical Therapeutic Performance provide a specific methodology to develop the performance, the student has been unable to find step-by-step, applicable, and synthesized process of the whole creation of a Self-Revelatory Performance (Self-Rev). The focus of the paper is on the process that has emerged from the heuristic exploration of Self-Rev and its synthesis in a 12-step process towards the creation of a Self-Rev in which the Hero's Journey is used as a 'container.' This paper provides a framework on which future research can be built, or critiqued, as well as a roadmap for future students and professionals seeking to build a Self-Rev.

Acknowledgements

First and foremost, many thanks to the people who made this project possible.
Alice van den Hoeven et Patrick Williot, maman et papa. Vous êtes ma fondation.

To Esther Kalaba, a guide when I felt I had none.

To Stephen Snow, for keeping me on the right track!

To Shea, Zippy, and Bonnie for your teachings, and templates!

To Jérémie Jollivet, for me helping me with my struggles with technology.

To Mélanie LeVoguer, Ellen Rowe, Léa Brault and Bailey Carter for being my home.

To Erica Sweet for being a fellow wanderer.

To my drama therapy fellow students, for working through this journey together!

To the ancestors that have paved the way. Your courage inspires me, your strength baffles me,
and your wisdom guides me.

Mamie, Opa et Oma, vos histoires sont un cadeau.

Table of Content

Introduction	1
<i>Social Location of the Researcher and Active Issue</i>	2
Literature Review	3
<i>Self-Revelatory Performance</i>	3
Autobiographical Therapeutic Performance	3
Self-Revelatory Performance	3
<i>The Hero's Journey in Drama Therapy</i>	4
The Hero's Journey	4
Uses in drama therapy	5
Methodology	6
<i>Research Questions</i>	6
<i>Heuristic Self-Search Inquiry (HSSI)</i>	6
Sela-Smith's model	6
Data collection	7
The 6 phases of Heuristic Inquiry	7
Initial engagement	7
Immersion	8
Incubation	9
Illumination	9
Explication	10
Collaborators	10
Director	11
Staging and Technical Aspects	11
Scenes and Script	12
Creative Synthesis	13
<i>Closure</i>	14
<i>Ethical Considerations</i>	15
Findings	15
<i>Connecting the Pieces</i>	15
<i>A 12-step Process Towards Self-Rev</i>	17

Discussion	19
<i>Biases</i>	19
<i>Implications</i>	19
Personal Implications	19
Professional Implications.....	20
Implications for the Field of Drama Therapy	21
<i>Future Applications</i>	21
<i>Limitations</i>	21
Conclusion	22
References	24
Appendices	29
<i>Appendix A – The Journey’s imaged narrative</i>	29
<i>Appendix B – The Performance space</i>	43
<i>Appendix C – Creating scenes</i>	47
<i>Appendix D – The Script</i>	49
<i>Appendix E – Consent forms</i>	72
<i>Appendix F – Advertising material</i>	81
<i>Appendix G – Playlist</i>	84

Introduction

Here I am, sitting in my bed, writing in my new, fresh, clean, empty journal. Here I start. About to throw myself into the pit inside my stomach, pummeling towards the truth I've been gazing at for forever. I watch myself as I tip toe rationalizing, thinking. Barely allowing feeling again. I start by sitting on the edge. A familiar, comfortable exciting, dizzying space. Free from myself and others. Liminal.

– The Beginning of a Journey

(Natasha Williot, Personal Communication, September 30th 2018).

These are the opening lines of the researcher's journal, the first lines that came to her mind as she prepared to embark on a journey of exploration of her multicultural identity towards the final destination of creating a Self-Revelatory performance (Self-Rev). This form of drama therapy was developed by Renée Emunah (Emunah, 2015). This paper synthesizes the creative process that has carried the researcher through, one she has built rummaging through academic literature and combining with her personal experience of creating and performing the Self-Rev *Journey to Oneself*.

The purpose of this paper is to provide a roadmap for drama therapists seeking to create future Self-Revelatory performances. There has been much written about the benefits, tools, and even general methodology of Self-Rev and there has been a fair amount written about the therapeutic benefits, themes, and transformations following a Self-Rev. However, as the researcher was attempting to create her own, she realized that there is a severe lack of literature regarding a step-by-step process that clearly delineates a way to get from point A, that of having an issue to 'work through,' to point B, performing in front of an audience, and finishing with point C, closure (Emunah, 2015; Colangelo, 2002; Emunah, 2016; Johnson, 2016; Furlong, 2010). In other words, this research supplements the 'What' of Self-Revelatory with a 'How'; changing the focus from content to framework. It is hoped that answering this 'How' is a vital step to creating, developing, and perfecting a framework, or a system, which can be further studied.

A part that cannot be ignored, however, is the human element of Self-Revelatory Performance. While this research focuses on the process of creation and the structural aspect of Self-Rev and heuristic exploration, there needs to be a theme, or issue, that requires what Emunah describes as 'working through' (Emunah, 2015). In this case, it is the researcher's

painful relationship to her multicultural identity, which incorporates elements of intergenerational trauma, questions of privilege and oppression, and translation difficulties.

Social Location of the Researcher, and the Active Issue

As will be discussed in the literature review, the actor and their active issue is a core component of the Self-Rev (Emunah, 2015; Johnson, 2016). As such, it is essential that this paper acknowledges the social location of the actor/researcher, and briefly describes the subject that she grappled with throughout the process: her multicultural identity. In terms of social location, the researcher identifies at this time as an able-bodied, white, cis-gendered bisexual woman. She is bilingual, educated at a graduate level, and comes from parents of middle upper-class income. She is spiritually informed by Catholicism and culturally informed by her experience as a third-generation mixed settler (Dutch, Belgian and French). *Journey to Oneself* is a bilingual French/English performance grappling with issues of intergenerational trauma, Hurd's (2012) concept of "pain and privilege," and questions of identity and social responsibility.

This research paper begins with a brief literature review of the literature on Self-Revelatory Performance and the Hero's Journey, and how they connect. It then describes the methodology she has followed to gather the data on the parallel processes of exploring her multicultural identity, and of creating a Self-Rev before moving on to a 12-step model that has emerged from these processes. The paper then continues with a discussion on the relevance of this 12-step process for the researcher and the drama therapy profession, as well as its limitations. It concludes with the researcher's hopes for this research. Throughout this paper, there will be excerpts of art-responses reflecting the artistic process that the researcher has undergone.

Figure 1. Beginning the Research



Literature Review

Self-Revelatory Performance

Autobiographical Therapeutic Performance

Autobiographical Therapeutic Performances (ATP) is an umbrella term describing a variety of drama therapy methods culminating in a performance, which attempt to create therapeutic change in the actor and possibly in the audience (Pendzik, Johnson & Emunah, 2016). As stated in the introduction of *The Self in Performance*, “rehearsal practices allow experiences to become more rooted in our bodies and brains, and exposure in front of an audience helps to validate them” (Pendzik, Johnson, & Emunah, 2016, p.2). The power of ATP performance lies in the interaction between the personal and the universal experiences, and the profound, multilayered witnessing occurring between and within actor, audience, collaborators, and the larger sociopolitical context (Jacques, 2016; Emunah, 2016; Daccache, 2016). Using dramatic and artistic expression transforms the actor’s “suffering into art” (Rubin, 2016, p.132).

Multiple aspects of ATP consistently come through in the literature as vital elements of the therapeutic process: the audience (during and after the show); the staging (setting, props, venue, and stage direction); and the relationship with other collaborators (actors, director, writers...) (Emunah, 2015; Emunah, Raucher, and Ramirez, 2014; Dunne, 2016). By negotiating these aspects, the actor and director attempt to reach Landy’s concept of aesthetic distance, the “point of balance between emotional expression and cognitive understanding” (Zehavi, 2016, p.157) that permits healing through empathic, authentic witnessing (Zehavi, 2016; Emunah, 2016; Sajnani, 2016). Hodermaska, Benjamin, & Omens (2016) emphasize the importance of a structured method to facilitate aesthetic distance, such as Dunne’s (2006) eight steps towards a *Restoried Script Performance*, or Hodermaska, Benjamin & Omens’ (2016) approach to *Autobiographical Therapeutic Theatre*. However, this author has been unable to find such a structured, transposable, step-by-step method for Emunah’s Self-Revelatory Performance.

Self-Revelatory Performance

Drama therapist Renée Emunah developed and explored a form of ATP called Self-Revelatory performance (Self-Rev) that combines self-inquiry, theatre and drama therapy. Its defining factor is the act of struggling in rehearsal and onstage with an emotionally active issue to achieve change, growth and/or healing (Emunah, 2015). This struggle is described as

“working through” (p.9) an issue by engaging in a highly artistic process (Pendzik, Johnson & Emunah, 2017). Self-Rev concerns itself with the therapeutic benefits of performing in front of a live audience in a way that allows and requires therapeutic change as an integral part of the performance itself.

Emunah (2015) writes about multiple aspects of Self-Rev that are relevant to its creation. These include providing drama therapy tools for ‘working through’ (i.e. embodying parts of the Self), addressing resistance by integrating it within the performance, exploring the role of the director (who acts as therapist throughout the process), and the impact of post-production on the audience as well as the actor (Emunah, 2015; Emunah, 2016). Johnson (2016) explains the concept of ‘Otherness’ as creating distance between the character onstage and the actor to create authentic, true moments onstage that are truly healing. Otherness is created through the use of myths and fairy tales, costumes, technical aspects (i.e. lighting and set), the audience, the performance space, the director/therapist, as well as the rehearsal process itself (Johnson, 2017; Colangelo, 2002). When well negotiated, these provide instances of connection between the mind, soul, and body of the actor and the audience members. Thus, the healing in a metaphoric space.

Metaphors seem to be consistently used in various forms of ATP and Self-Rev to act as a container, focus, or provide a through line. Metaphors act as a mirror for the actor, with enough flexibility in meaning, interpretation, and engagement with the body and senses to act as a “aesthetic shape that channels” (Pendik, 2016, p.60) charged therapeutic moments (Johnson, 2016; Bird, 2016). Drama therapists have created Self-Rev around the metaphors of myths and fairytales, specific settings representative of the psyche (i.e. Courtroom), embodied aspects of the self and characters (i.e. animals, Hero figures), and many others described through Emunah’s writings (Silverman, 2004; Bleuer, 2009; Colangelo, 2002; Furlong, 2010; Emunah, 2015). For this research, it is the metaphor of the Hero’s Journey that is of specific interest.

The Hero’s Journey in Drama therapy

The Hero’s Journey

The Hero’s Journey is a psychological and spiritual process of becoming formulated by Joseph Campbell (1968) as a result of his comparative exploration of myths across cultures and eras. The Hero’s Journey has been used as an inspiration for creative writing, but also as an analogy for the therapeutic process (Furlong, 2010; Robertson & Lawrence, 2015; Klees, 2016;

Volkas, 2016). It is, according to Campbell, representative of a universal capacity and need for humans to connect with themselves, and through their inner nature, with others (Campbell & Moyers, 1988). The Journey consists of three major steps: the departure from the world of origin, the initiation through various trials, and the return, or lack thereof (Campbell, 1968).

The first step, the departure, is marked by a call to adventure. The Hero may choose to follow or to ignore this call. However, ignoring the call to adventure leads to great pain and represents ignoring a part of oneself to maintain the status quo in one's life (Campbell, 1968; Hartman & Zimberoff, 2009). To begin the Journey, the Hero must identify a Guide and confront Guardians to cross a Threshold, and learn from them the necessary skills to continue on the Road of Many Trials. (Campbell, 1968; Hartman & Zimberoff, 2009). While, at first, these gatekeepers may appear threatening, they are in fact important support for the Hero, as they ensure that he is strong and equipped enough to face the trial of facing his Shadow (Campbell, 1968). Hartman & Zimberoff (2009) describe the Jungian perspective of the Shadow as the 'dark' to the Hero's 'light,' the qualities that the Hero represses due to their shameful or unattainable qualities. He must succeed in integrating his polarities and understanding that they are all parts of him before he can obtain the 'boon' and become whole in the Apotheosis (Campbell, 1968; Hartman & Zimberoff, 2009). The third and last step is the return. The Hero must return safely with a humbled and open attitude, grieving the past to accept his transformed self (Campbell, 1968; Hartman & Zimberoff, 2009). All in all, the returned Hero must be capable of facing trials and tribulation to reach transformation by shedding his old Self in order to embrace his newfound Whole identity.

Uses in drama therapy

From a Jungian perspective, the Hero's Journey is a guiding framework of healing for oneself and the community through wholeness (Hartman & Zimberoff, 2009). In an interview with Landy, his student Minerson (2017) explores the notion of the Hero's Journey as a universal, core metaphor for the human psyche's work of integrating rejected parts of itself (Shadow) with the help of a Guide, and lessons learned from Guides. It is "a story about leaving home and returning home" (Minerson, 2017, p.152). For Landy, the many characters and steps represent and the things and people that help or hinder that process (Minerson, 2017). It is from the Hero's Journey that Landy created his seminal role theory, in which there is a search for

integration through overcoming of a rejected part (the Shadow) with the help of a Guide (Minerson, 2017).

This concept resonates with what Pendzik's (2016) healing processes in ATP: the search of the archetype, and the liberation from oppression, both of which answer personal questions while connecting to universal themes. Volkas (2016) creates parallels between the Hero's Journey, the psychotherapy process, and the creation of an ATP, which all focus on entering a liminal space in which powerful opponents must be conquered as a rite of passage towards rebirth and transformation. The archetypes portray "individual struggles with a collective brush, connecting to the existential and universal dilemmas we all face" (Volkas, 2016, p.126). Many drama therapists have also used this concept in their personal and clinical work (Volkas 2016; Furlong, 2010; Silverman, 2004). There is a method to this madness, similarities in a way of delving, exploring, transforming and emerging that have yet to be identified in Self-Rev.

Methodology

Research Questions

This paper is the result of two simultaneous heuristic processes. The first is the focus of the Self-Rev *Journey to Oneself*, asking "what is the experience of having a multicultural identity?" and uses the metaphor of the Hero's Journey to engage with the therapeutic material. The second process answers the question "What is the process of creating a Self-Revelatory Performance?" While both questions are vital to the creative process, this paper will focus on the second one. All in all, the first question is the 'What' of the Self-Rev, while the second is the 'How' of the Self-Rev.

Heuristic Self-Search Inquiry (HSSI)

Sela-Smith's model

This research is a Heuristic Self-Search Inquiry (HSSI), a method described by Sela-Smith (2002) as a criticism of Moustakas' (1990) six-step approach to heuristic research. Sela-Smith's model of HSSI follows Moustakas' original six phases, and so this researcher has gone through all these phases as part of her data collection for the creation of a Self-Rev performance. While Moustakas' method does have a focus on in-depth self reflection, Sela-Smith's method focuses strongly on the use of the 'I-who-feels' as a data creator rather than on cognitive

exploration of the self (Moustakas, 1990; Sela-Smith, 2002). As such, instinct and visceral reactions have guided the data gathering and analysis.

Data collection

Data for both questions was collected as art-responses in order to experience the questions through the body and senses, giving form to feelings and experiences that cannot be expressed through words (Bird, 2016). Sources of data were art-based and written responses to the sources of existing academic literature, the journal of the researcher's grandfather, interviews with her family members, general experiences (i.e. attending a conference), as well as thoughts and feelings about her cultural identity and about the creation process. The data is provided by artistic interpretation of emotional responses to these sources and are created on an intuitive need as an 'in-the-moment' response or as reflection following certain experiences. They are movements, visual art creations, poems, characters, audio and video recordings, photography or segments of music or video that evoke a connection in the researcher. Data was also collected in the form of schemas, graphs, lists and organizational methods, keeping a record of the development of the performance itself.

The Six phases of Heuristic Inquiry

Initial Engagement

The first phase is the initial engagement in which the researcher must choose an area of great interest and personal engagement. It began in February 2018 during the student's research class and ended with the student's decision to explore the research question "What is the experience of having a multicultural identity?" on September 30th, 2018. It was precipitated by the researcher's identity crisis, her self-questioning throughout her training as a drama therapist, and the required research for graduation. She also decided to use the heuristic method for data gathering and the Hero's Journey as a container. Data was gathered in the form of schemas, significant sentences, and drawings without clear focus in the research journal (see Figure 2 and 3).

Immersion

The second phase is the immersion phase in which the researcher “intimately lives the questions” by engaging with the subject matter in every aspect of her life (Sela-Smith, 2002, p.6). Immersion was the process of responding to all sources of data: reading academic and non-academic writing (including a family-member journal), interviewing family members, engaging in everyday activities, etc. To truly immerse in an all-encompassing manner, the researcher engaged with multiple modalities: poetry, movement, written reflections, visual creations, spoken word, video, and photography. During this phase, the student-therapist also used the Hero’s Journey as explored by Hartman & Zimberoff (2009), as a general framework to concretize the inner abstract experiences of identity exploration.

Throughout this phase, the student began by gathering artistic responses in her research journal, as well as creating specific data collection folders on her computer in which she stored multimedia data that connected with her experiences or pushed her to create an artistic response. As this phase advanced, the researcher geared towards the creation of a Self-Rev performance by finding a director, deciding and acting upon integrating another actor, and engaging with the structural concepts of the performance. This phase began in September 2018 with the creation of the first artistic response to the process (Figure 3.), which occurred as the researcher gathered images to events and characters in the Hero’s Journey’s narrative, and was completed with symbolic transformation in the narrative of my Hero on April 5th, 2019. A more complete imaged narrative can be found in Appendix A.

Incubation

The third phase is the incubation phase, in which the researcher loosens her focus from the research subject to leave space for intuitive processing. The incubation phase began on April 5th and ended on April 23rd with the illumination phase described below. Although there has not been active artistic work during this phase, the researcher used this time to establish the frame in which the rehearsals and the performance could happen. During this phase, she reconnected with her director and the other actor/mover in her performance to book rehearsals. In this phase, the researcher also booked the space for her performance and rehearsals.

Illumination

The fourth phase is illumination, described as the ‘aha’ moment or multiple instances of transformed thinking about the research question, which cannot be planned (Sela-Smith, 2002).

However, in this research, the illumination phase was precipitated by the need of the student to complete her research in a timely manner for her graduation. Rather than waiting for a moment of radical breakthrough, this phase consisted of a strong sense of urgency. This occurred in the last week of April and marked the beginning of rehearsals, creating a shift in the student's perception and approach to the research process. Journaling began again, addressing her resistance to the rehearsal process with the following free-thought writing entry and associated drawing:

"A large part of this process has been about honoring my ancestors.

My family. My inheritance.

Now, I need to honour the parts of me. My experiences. What I've lived. What belongs to this newborn person, free(er) from the chains of her blood and still moulded by those of her past.

My experiences are as

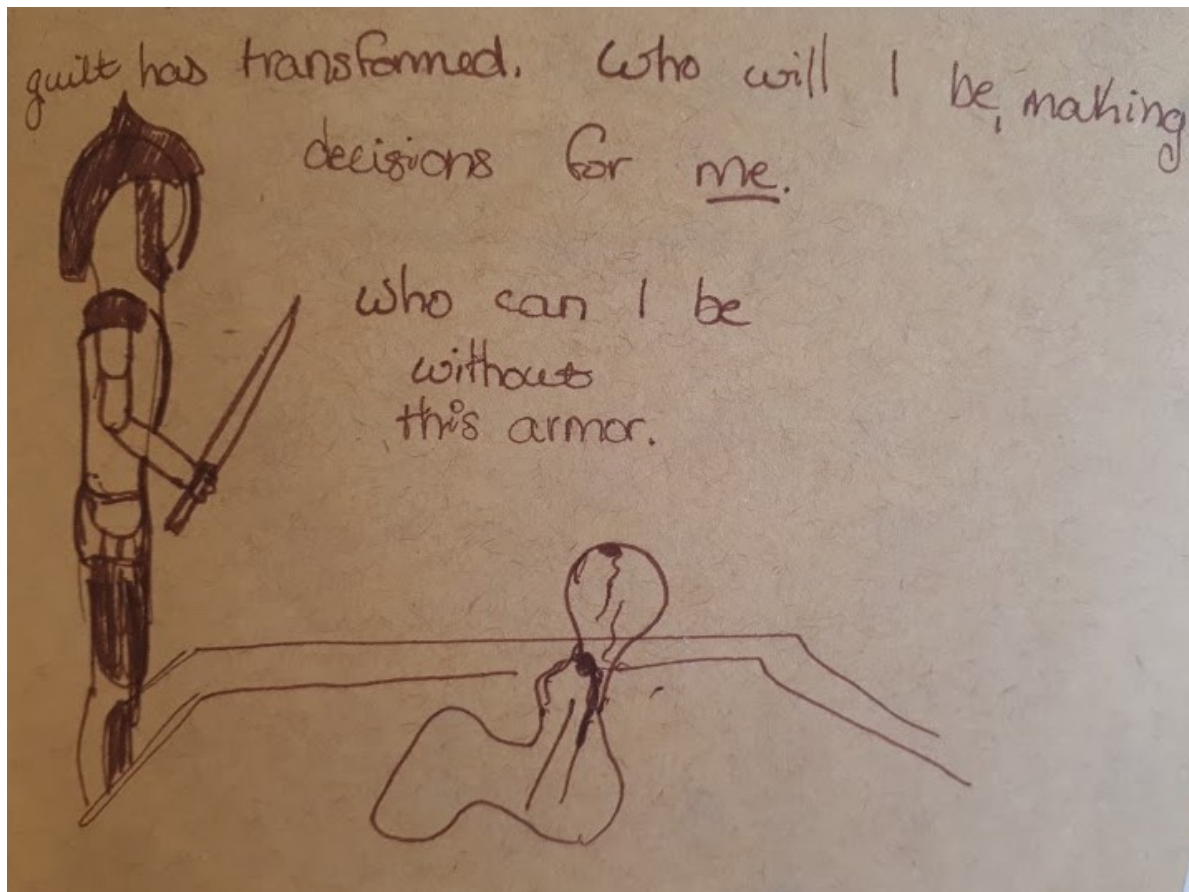
Valid

As those of my family.

I am part of this story."

(Natasha Williot, Personal Communication, April 23rd 2019).

Figure 4. A shift in perspective



Explication

The explication phase demonstrates a shift, in which the researcher reengages with the data with new insight. At this phase, she reviewed all previous responses from a new, transformed perspective and responded artistically to this new experience. There is a transition to the embodiment of the Self-Rev: other collaborators, the director/therapist, the space and stage, and writing the script/creating the scenes (Emunah, 2015; Emunah, Raucher, & Ramirez, 2014; Dunne, 2016). The following paragraphs will explore the process for each of these aspects.

Collaborators

The researcher had decided to include a second actor in her performance. This actor took on a role of support on stage in an artistic and therapeutic manner throughout rehearsals and the performance itself. This person was carefully chosen because of her friendship with the author, and because of previous conversations in which they had connected emotionally on the themes being explored. It was established that the second actor would provide additional creative and emotional support, focusing on movement and specific lines. During the performance, this actor also provided additional distance as the first line of witnessing, between the audience and the author.

The researcher had also included a stage manager in the last stages of explication to support her with technical aspects before and during the performance. This person had an important presence as the only outside witness present throughout each presentation, as well as a fresh perspective during the later stages of creation.

Director

The researcher also engaged in role negotiation with the director/therapist, who was a first-year student recommended by the student's supervisor, and that had a strong background in directing. Through discussion, it was established that the researcher would provide images and the heuristic data gathered and the purpose of the scene before each rehearsal. The director's role was established as an outside eye and containing figure, as recommended in the literature (Emunah, 2015; Jacques, 2016). The director played his most important role during the creation and exploration of scenes and script-writing by establishing deadlines, offering artistic ideas, and noticing areas in need of further work.

Staging and technical aspects

The researcher accomplished the following tasks in order to create a space in which the performance could occur: 1) book the performance room, 2) advertise through social media, personal circle, and the university newsletter, 3) obtain props and necessary art or performance-related material, 4) find a stage manager to accomplish technical aspects (sound, light and projection), 5) create a leaflet to distribute to the audience at the beginning of the show, 6) set up posters for audience members to find the space.

When it came to setting up the stage itself the researcher enlisted the help of the collaborators (stage manager and actress) to set up: 1) lighting (covering the ceiling lights), 2) sound (in this case, a speaker), 3) projectors (using Powerpoint, and a personal computer for the content), 4) seating for the audience (couches and chairs in semi-round), 5) pictures of the process and research hanging around the stage (for audience to look at before and after the performance), 6) scarves and materials on the walls, and 7) hanging material from the ceiling that acted as set and props. For a visual exploration of the space, see Appendix B.

Scenes and Script

The creation of the script followed the following process. First, the researcher analysed her journals thematically by going over the art-responses and identifying important themes, which were then gathered in overarching themes, each connected to an emotion and a part of the Hero's Journey narrative. These overarching themes became scenes as identified in Appendix C. The researcher also found it useful to associate each scene with a song from a playlist she had created in the immersion phase, some of which were incorporated in the performance as musical movement scenes (See Appendix G).

Second, the researcher and director established that the researcher would identify a core image around which to build the scene, and to identify sentences, poems, and general potential scripted words from the journal. These were then workshopped by asking the question "what am I trying to portray in this scene?," explored through movement and improvisation with the second actress. The researcher then went back home and wrote out the script and adapted as necessary in following rehearsals. As such, the script was in a state of constant flux until the week before the show, at which point the director established it as final in order to focus on learning lines. The following excerpt emerged from reflection upon the process of building scenes.

From acceptance

*I've discovered
Choices.
From these
Choices
I find
Empowerment
Courage.*

*It is not only
About being
Seen*

*But about
Allowing myself
To be
True
To
And for
Myself.*

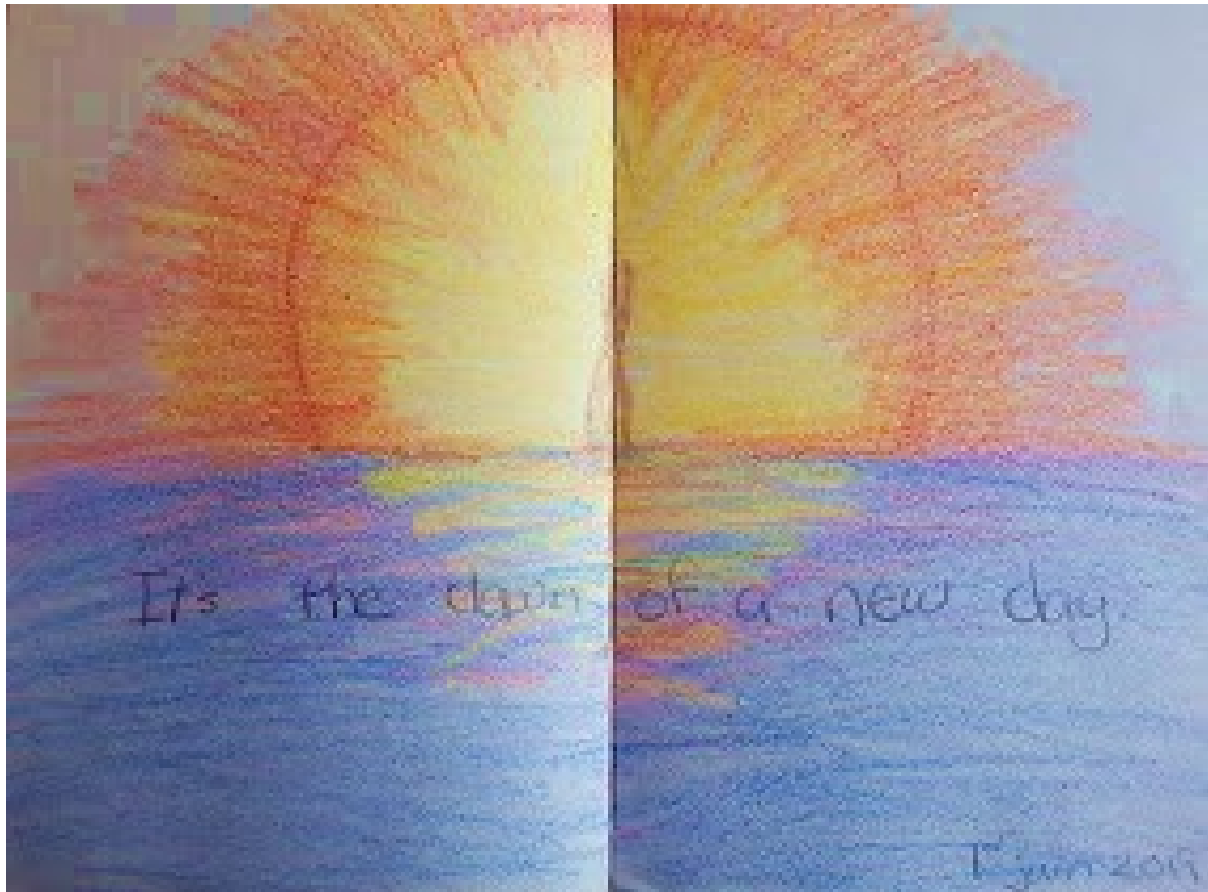
- I seek to give authenticity

(Natasha Williot, personal communication, May 12th, 2019)

Creative Synthesis

The sixth and final phase is creative synthesis, focused on creating connections, change, and a narrative about the research findings (Sela-Smith, 2002). This phase occurred throughout the performances, including engagement with audience responses. The author chose to perform four times to explore transformation across different audiences. The creation of connection, change, and transformation also occurred through pre-determined moments of improvisation in the performance, in which the student engaged in non-scripted with the audience to authentically reconnect with herself and the audience in the here-and-now (Zehavi, 2016). Interestingly, performing created changes and evolution in the researcher's Hero narrative, specifically along the themes of liberation, transformation, connection, and discovery.

Figure 5. Transformation After the First Performance



Closure

While this is not part of the heuristic process, *per se*, closure is a vital aspect of ATP, for the actors as well as the audience members (Emunah, 2016; Harel, 2016). In this case, closure is part of the Creative Synthesis phase, as well as an extension of it. The end of *Journey to Oneself* was marked by the student's proposal to provide artistic responses; the audience members had the choice of consenting to leaving it up for following performances for others to see. The day after the last performance, the author did a 'strike' of the set, bringing the room back to its original appearance. She then sat with and visually engaged with the set of responses before taking them down. A final step for closure is to reconnect with significant people and to review the performance by watching a recording of it with her therapist.

Figure 6a. Audience Responses



Figure 6b. Audience Responses



Ethical considerations

A first ethical consideration for this research project is the influence of the process on the researcher's family members. The confidentiality of their identity and their story could not be guaranteed due to their relationship with the researcher, and they may be adversely affected by the findings of the performance. In her SPF, the student specifies minimizing the risks by creating a space as safe and comfortable as possible, as well as debriefing with individual family members and providing mental health resources. The researcher has therefore kept in mind that the question of living her truth comes hand in hand with the responsibility of 'do no harm.' This was addressed by providing distance through metaphor (rather than sharing personal stories), as well as the use of an additional actor onstage that is not part of the family unit.

A second ethical consideration is the place of power and privilege that the researcher occupies. These are all privileged identities when discussing issues of race, culture, and immigration in the context of the performance. As such, the researcher engaged in a constant appraisal and reaffirming that her own experience does not necessarily reflect the experience of other individuals, checking in with her director and collaborator as to ways in which she may be overlooking harmful biases.

Findings

Connecting the Pieces

Heuristic research, Self-Rev, and the Hero's Journey parallel each other in their approach to self-discovery, whether it is with the intention of healing, discovery, growth, or any form of transformation. As such, the researcher has developed a model exploring these parallels inspired by Furlong's (2010) work the Hero's Journey as a Self-Rev container. Table 1 expands Furlong's own work (connecting the Hero's Journey and Moustaka's six phases) by adding the two last columns: the process of creating a Self-Rev and the researcher's personal process.

Table 1. Connecting the Hero's Journey, Self-Rev, and the Heuristic model to this Research

Hero's Journey	6 phase Heuristic Model	Self-Rev Creation	Personal Process
Departure Call to Adventure	Initial engagement	Finding the Research Question/Topic of	<i>What is the experience of</i>

		relevance	<i>having a multicultural identity?</i>
Initiation – Crossing the threshold(s) Facing the Guardians	Immersion	Researching Creating Journal Responses	<i>Appendix A</i>
Resting and gathering strength	Incubation		<i>Resting and organizing</i>
Apotheosis (Facing the Shadow)	Illumination	Begin creation again: Journaling, Set date of the Performance	<i>Sense of Urgency Date: June 1st (my birthday).</i>
	Explication	-Rehearsal -Creating the Script -Setting the stage -Negotiating Director -Negotiating collaborators	<i>-Bi-weekly -Workshopping -Concordia -‘external eye’ -Actress and a stage manager</i>
Finding the ‘boon’	Creative Synthesis	Performing	<i>4 representations (Friday, Saturday, and Sunday)</i>

Return and Freedom	-Taking down the set -Meeting with collaborators -Meeting with therapist	- <i>Sit with audience responses -Return room to original -Viewing filmed version of performance with therapist</i>
-----------------------	---	---

Table 1 lays out the multiple parallel processes occurring within this project. While Furlong connected the use of heuristic research with the Hero’s Journey, this current research expands by adding the additional aspect of creating a Self-Rev. As the performance is also built on the Hero’s Journey, this project created a multilayered, cyclical, and recursive experience for the researcher. The actor/student lives through the Hero’s Journey while simultaneously portraying a Journey in which their dramatic Self moves through. The following section demonstrates the 12-steps that have emerged from this research, and is a refined synthesis of the methodology of this project.

A 12-step process towards Self-Rev

1) Identifying an active issue to work through

The researcher engaged with a topic of interest that evokes strong emotions.

2) Choosing a ‘container’

Creating a through line, or a general way in which future exploration will be held together by using the Hero’s Journey. Other containers could be chosen according to preference and/or intent.

3) Researching the subject

Using a journal to record personal responses to events, experiences, art, dreams, and literature on the subject, whether academic, fiction, non-fiction, etc. This step was about discovering how the subject lives in the researcher through embodied and art-based processing. This includes creating consent forms for participants (Appendix E), as well as obtaining an approved SPF.

4) Creating a narrative (using the Hero's Journey)

This step can occur at the same time as step 3. It used the Hero's journey as a guiding structure. For example, asking 'what are my guardians' but still recording other impulses that seem unrelated to it. The narrative (departure, initiation, apotheosis, finding the boon, returning) was built even as the researcher was delving deeper into her psyche. This step also discovered the characters of the Guardians, the Guide, the inner Goddess, and the Shadow.

5) Taking a breather

Processing at an unconscious level while the researcher gathered distance and support for the following difficult stages of building a performance in which she revealed her innermost self.

6) Reviewing the narrative

In this step, the researcher reviewed and synthesized the data into a narrative while identifying themes, emotions, characters, and images important for the script.

7) Setting a significant date and booking a space.

The researcher used the date-setting to spur on the creation of scenes. This also included deciding how many runs there would be. Setting the performance on a significant date (her birthday) reinforced the time-frame and created meaning in time, as well as space.

8) Creating a script and scenes

At this point, the director, collaborators, and actress worked collaboratively from significant images and words in a recursive manner (see *Explication phase*). This also includes creating advertising material (see Appendix F).

9) Creating a space of significance and safety

The researcher created a space breathing safety, sacredness, and welcome, inviting the audience into her psychic temple, which was integral to the performance and connecting to the sacredness and spiritual aspects of Self-Rev (see Appendix B). This includes thinking about the use of the space before, during, and after the performance.

10) Performing and connecting with the audience

In this step, the researcher warmed-up with the collaborators before each performance. She performed the shows and engaged in post-performance process of engaging with the audience and their responses. Integrating them within the process itself by hanging the art created a sense of connection and exchange, providing space for the audience to be seen and for the actors to be validated and accepted in this exchange.

11) Clearing the space

The day following the performance created a space in which the researcher could grieve the end of the process by honoring audience responses. Taking down every part of the set serves as a form of extended de-roling process, slowly returning from the fantastical and spiritual realm to the reality of the space.

12) Reviewing with people of significance

The last step to this process is one of connecting and processing with family members, close friends, and the researcher's personal therapist. This marked a significant closure.

Discussion

Biases

This section will be written in the first person because of its highly subjective nature. Important biases that I, as the researcher, want to bring to attention are those regarding my conception of health and of the sciences. They are that: 1) science can approach the truth, 2) arts-based research can provide meaningful data, 3) subjective experience can be researched and given meaning for larger contexts, and 4) a step-by-step approach to Self-Rev would be helpful for other drama therapists. As such, I believe research about my experiences of creating a Self-Rev has a purpose. When it comes to health, I believe that 1) health is holistic (cognitive, social, emotional, psychological, physical, spiritual...), 2) well-being is an important and valid goal for the community, 3) systems of power and privilege influence health and well-being, 4) drama therapy is a valid treatment domain for individuals suffering from mental health difficulties, 5) people are capable of change, and 6) dramatic arts and performance have helped me heal and grow, and therefore, can do so for others. These biases are important to name, as they have influenced my way of asking questions and seeking answers to them.

Implications

Personal implications

This research has both personal and professional implications for the researcher. On the personal level, the researcher has been able to 'work through' some of the active issues that were interfering with her capacity to develop interpersonal relationships and continue a healthy identity development as a young adult. These benefits are the first steps to a life-long process of acceptance, and can identified in this translation of an art-response following performance:

In me, nothing is

*Gone
Other than disorder.
Chaos has its
Place.
The pain,
The anger,
The fear,
The guilt,
The sorrow.*

*Each have their place
And add value to
The compassion
The gratitude
The connection
The love.*

- *Happiness tastes much deeper than joy.*

(Natasha Williot, Personal Communication, June 1st 2019).

Professional implications

On a professional level, the researcher will benefit from this research by having lived through a therapeutic process that is grounded in literature, that has a carefully prepared methodology and that she might propose to future clients. As such, for her future practice, the researcher knows exactly what she is asking from her clients, and has a lived, embodied experience of the process, its pitfalls, and its strengths. While her experience cannot necessarily be automatically translated to every other client, this embodied understanding is likely to make her a director/therapist that is more aware, conscientious, and present if she does choose to propose to future clients to begin a process of Self-Rev, or even of ATP. This research is also beneficial for the student's future research endeavours by providing a first foray into the world of arts-based research.

Implications for the field of Drama therapy

For the larger field of drama therapy, this paper is helpful by its focus on the process of building a Self-Rev. It aims to provide a step-by-step framework on which we, as a field, may build upon, critique, compare with other methods in various fields. We could better advocate for the power of Self-Rev while refining it. Emunah, its creator, has done outstanding work when it

comes to writing about this form of ATP but in order for this to be scientifically supported and valid, it is important to add more writers to the body of literature. Emunah provides one highly specialized perspective, yet we need many.

Finally, there is strong implication in this research for the use of Self-Rev as a form of community-based drama therapy and healing. Recurring concepts in the literature discuss the relationship between audience and actor, creating a sense of shared purpose, connection, and universality (Hodermaska, Benjamin & Omens, 2016; Pendzik, 2016; Johnson, 2016; Sajjani, 2016; Daccache, 2016). How exciting would it be to be able to provide healing to a wide range of individuals healing on a regular basis, together, and for one another? This could change the meaning of accessibility in drama therapy.

Future Applications

Further research into the reliability, validity and generalizability of these 12-steps is vital for their development. Further research could quantify the data gathered through these steps to facilitate dialogue with the neighbouring field of psychology, an important step towards the development of drama therapy (Landy, 2006). This includes continuing my own personal research on the subject, but also trying to see if other drama therapists currently using Self-Rev would agree to explore further this model through their personal, clinical, and professional experiences. Future research could also expand on the possibility of creating Self-Rev as a film, which was lightly touched upon through the filming of the live performances for this project. With the increased use of video and multimedia data, there is a richness that has yet to be developed and explored, in conjunction with these 12-steps. How could they be translated in 'film' language?

Limitations

Some limitations of this study include: 1) the lack of generalizability, 2) the lack of profound analysis of resistance towards the process, 3) working with a director who is not (yet) a drama therapist (i.e. termination of personal therapy while undertaking the Self-Rev creation), and 4) time constraint.

First, because this researcher is highly focused on the experience of a single individual, who is both the researcher and the client, it is impossible to say to which degree this research is generalizable. It is not because this process has been helpful to the researcher that it will also be for others. Second, the director in this research project, was, due to lack of resources, not yet a

drama therapist. The importance of having a trained drama therapist as director is much explored in the literature because of the inherent use of aesthetics and the dramatic forms as well as therapeutic processes (Emunah, 2015). As such, the researcher mostly had to take on the role of creating a safe container for herself in which to explore.

As mentioned above, another limitation is the lack of exploration of resistance within the process. She has continuously addressed her resistance by incorporating it within characters (i.e. Guilt) to ensure connection with profound truth, but not explored it as part of this research due to existing literature (Sela-Smith, 2002; Emunah, 2015).

The final limitation is the time constraint of the research. Sela-Smith's (2002) model requires that the illumination phase be self-driven and based on insight, unlike this research driven by the student's date of graduation. As such, it would be important to explore the possibility of adapting the heuristic model to one that is congruent with the expectations of academic production.

Conclusion

This project has been the result of a complex methodology incorporating Sela-Smith's (2002) heuristic method, the Hero's Journey, and the researcher's own personal process to develop a 12-step process for the creation of a Self-Revelatory Performance. This research paper is the researcher's hope to share with others what she wished she had known before building a Self-Rev. Each of the steps are a synthesized version of decisions she has made leading up to, during, and following the Self-Rev *Journey to Oneself* on May 31st, June 1st, and June 2nd, 2019. As such, this paper was a review of two parallel processes, the first one therapeutically exploring the question "What is the experience of having a multicultural identity?," and the second asking "What is the process of creating a Self-Rev?" The creation of the Self-Rev was a process of profound self-reflection, incorporating a variety of mediums such as journaling, photography, movement, embodiment, and role-development.

The 12-steps that emerged from the process are: 1) Identifying the active issue, 2) Choosing a 'container,' 3) Researching the subject, 4) Creating a narrative (using the Hero's Journey), 5) Taking a breather, 6) Reviewing the narrative, 7) Setting a significant date and booking a space, 8) Creating a script and scenes, 9) Creating a space of significance and safety, 10) Performing, and connecting with the audience, 11) Clearing the space, and 12) Reviewing with people of significance.

Pendzik (2016) has described the creation of an ATP as a birth, with the drama therapist as a midwife. Birth is messy, each is different, and cannot be understood from reading in the books. It must be lived. Although there is no absolute series of ‘right ways’ of doing it, having a series of steps may provide foresight and a measure of guidance for the experience.

Whether there *should* be a step-by-step approach to any form of therapy is up for debate, but having one does allow criticism and growth for the method. That is what I hope to provide, as I had the privilege of giving birth to a project, and a new me in the process. I will leave you with these words of wisdom, gifted to me by someone who has become my Guide when I had none. May we be these guides for others as well.

*May the questions you have grappled with over this last year in our
work together,
May the mysteries which you have sat with on your own accord,
May the wondering that has painfully led you away from what you have
known to be true,
Allow you to wander freely,
out loud and with others,
About the ways things are, and the way in which they have come to be so.
May that serve as an inspiration to others,
To those who stand before you, to those who come before, and to those
who come after.*

*May you know how important this work is and how important you are.
And... may we meet again soon and may I have the honor of hearing about it.*

(Esther Kalaba, Personal Communication, May 29th, 2019)

References

- Bezuidenhout, C. (2011). *Narradrama as group therapeutic intervention in addressing inner strength of mildly intellectually impaired children who have been sexually abused* (Unpublished master's thesis). University of Johannesburg, Johannesburg, South Africa.
- Bird, D. (2016). Heuristic methodology in arts-based inquiry of autobiographical therapeutic performance. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp. 169-180). London: Palgrave Macmillan.
- Bleuer, J., Chin, M., & Sakamoto, I. (2018). Why theatre-based research works? Psychological theories from behind the curtain. *Qualitative Research in Psychology, 15*(2-3) 395-411. doi:10.1080/14780887.2018.1430734
- Campbell, J. (1968). *The Hero with a Thousand Faces*. New York: Bollingen Foundation, Inc.
- Campbell, J., & Moyers, B. (1988). *The Power of Myth*. New York: Doubleday.
- Cambridge Dictionary (n.d.). *Culture*. Retrieved from <https://dictionary.cambridge.org/dictionary/english/culture>
- Cohen, J.A., & Kassan, A., (2018). Being in-between: A model of cultural identity negotiation for emerging adult immigrants. *Journal of Counselling Psychology, 65*(2), 133-154. doi: 10.1037/cou0000265
- Colangelo, A. (2002) "If I tell you a story, will you promise to hear it?": A journey towards understanding one's personal story in the context of their family story through a self-revelatory performance process (Unpublished master's research paper). Concordia University, Montreal, Canada.
- Daccache, Z. (2016). The unheard stories of those forgotten behind bars in Lebanon. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp. 227-240). London: Palgrave Macmillan.
- Dokter, D., & Gersi, A. (2016). A retrospective study of autobiographical performance during dramatherapy training. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp.181-198). London: Palgrave Macmillan.
- Dunne, P. (2006). *The Narrative Therapist and the Arts (second edition)*. Los Angeles, California: Possibilities Press.
- Dunne, P (2009). Narradrama: narrative approach with drama therapy. In R. Emunah, & D.R. Johnson (Eds.), *Current approaches to drama therapy (second edition)* (pp. 172-204).

- Springfield, Illinois: Charles C Thomas.
- Dunne, P. (2017) Restoried script performance. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp. 141-154). London: Palgrave Macmillan.
- Emunah, R., (2015). Self-revelatory performance: A form of drama therapy and theatre. *Drama Therapy Review*, 1(1), 71-85.doi: 10.1386/dtr.1.1.71_1
- Emunah, R. (2016) From behind the scenes to facing an audience in self-revelatory performance. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp. 37-54). London: Palgrave Macmillan.
- Furlong, J., (2010). *Exploring the hero's journey as a transformative experience: self-revelatory performance as personal therapy and healing* (Unpublished master's research paper). Concordia University, Montréal, Canada.
- Jacques, J. (2016). Intersubjectivity in autobiographical performance in dramatherapy. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp. 97-110). London: Palgrave Macmillan.
- Johnson, D, R. (2016). Surprise and otherness in self-revelatory performance. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp. 71-84). London: Palgrave Macmillan.
- Harel, D. (2016) Autobiographical therapeutic theatre with older people with dementia. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp. 213-226). London: Palgrave Macmillan.
- Hartman, D., & Zimberoff, D. (2009). The hero's journey of self-transformation: Models of higher development from mythology. *Journal of Heart-Centered Therapies*, 12(2) 3-93.
Retrieved from:
https://www.researchgate.net/profile/David_Hartman2/publication/272742085_The_Hero's_Journey_of_Self-transformation_Models_of_Higher_Development_from_Mythology/links/54eca0190cf27bfd7712716.pdf
- Hodermaska, M., Benjamin, P., & Omens, S. (2016). The play as client: An experiment in autobiographical therapeutic theatre. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp.255-268). London: Palgrave Macmillan.
- Jones, P. (1996). *Drama as Therapy: theory, practice and research*. New York: Routledge.
- Klees, S. (2016). A Hero's Journey in a German psychiatric hospital: A case study on the use of

- role method in individual drama therapy. *Drama Therapy Review* 2(1) 99-110.
doi:10.1386/dtr.2.1.99_1
- Landy, J, R. (1991). Role as the primary bridge between theatre and drama therapy. *Dramatherapy* 13(2) 4-11. doi:10.1080/02630672.1991.9689795
- Landy, J, R. (1994). *Drama therapy: concepts, theories, and practices*. Springfield, Illinois: CC Thomas.
- Landy, R, J., (2005). The future of drama therapy. *The Arts in Psychotherapy* 33(?), 135-142.doi: 10.1016/j.aip.2005.10.003
- Landy, R. (2009). Role theory and the role method of drama therapy. In D. RJohnson & R. Emunah (Eds.), *Current approaches in drama therapy* (2nd ed.) (pp. 65–88). Springfield, IL: Charles C Thomas.
- Mayor, C. (2012). Playing with race: A theoretical framework and approach for creative arts therapists. *The Arts in Psychotherapy* 39(3), 214-219. doi: 10.1016/j.aip.2011.12.008
- Milioni, D. (2008). Embodiment and metaphor in dramatherapy: A discursive approach to the extra-discursive. *Dramatherapy* 29(3), 3-8. doi: 10.1080/02630672.2008.9689729
- Minerson, M., (2017). Destination: Home- a conversation with Robert Landy on the current state of integration and the Hero's Journey. *Drama Therapy Review* 3(1),149-153. doi: 10.1386/dtr.3.1.149
- Moore, A, M. (2012). Confused or multicultural: Third culture individuals' cultural identity. *International Journal of Intercultural Relations* 36(4), 553-562.doi: 10.1016/j.ijintrel.2011.11.002
- Moreno, Z, T., Blomskvist, L, D., & Rutzel, T. (2000). *Psychodrama, surplus reality and the art of healing*. East Sussex: Routledge.
- North-American Drama Therapy Association. (unknown date). *What is Drama Therapy?*
Retrieved from <http://www.nadta.org/what-is-drama-therapy.html>
- Novy, C. (2003). Drama therapy with pre-adolescents: a narrative perspective. *The Arts in Psychotherapy* 30, 201-207.doi: 10.1016/S0197-4556(03)00055-8
- Peirce, B. (1995). Social identity, investment, and language learning. *TESOL Quarterly* 29 (1) 9-31.doi:10.2307/3587803
- Penzik, S., Emunah, R., & Johnson, D, R., (2016). *The self in performance: autobiographical, self-revelatory, and autoethnographic forms of therapeutic Theatre*. New York: Palgrave

- Macmillan.
- Pendzik, S. (2016) The dramaturgy of autobiographical therapeutic performance. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp.55-70). London: Palgrave Macmillan.
- Renn, K. A., (2000). Patterns of situational identity among biracial and multiracial college students. *The Review of Higher Education*, 23(4), 399-420. doi: 10.1353/rhe.2000.0019
- Reoch, L. (2017). Birth story: a heuristic inquiry combining narradrama and somatic experiencing to process traumatic childbirth (Unpublished master's research paper). Concordia University, Montréal, Canada.
- Robertson, D. L., & Lawrence, C., (2015). Heroes and mentors: A consideration of relational-cultural theory and "The Hero's Journey." *Journal of Creativity in Mental Health*. 56(3) 264-277. doi: 10.1080/15401383.2014.968700
- Romero, J., & Carvajal, S. (2007). Adolescent bicultural stress and its impact on mental well-being among Latinos, Asian Americans, and European Americans. *Journal of Community Psychology*, 35(4), 519-534. doi: 10.1002/jcop.20162
- Sajani, N. (2016). Relational aesthetics in the performance of personal story. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp.85-96). London: Palgrave Macmillan.
- Savage, M., D. (2016). Listening to the voices of young women adopted from foster care through personal public service announcements. *Drama Therapy Review*, 2(2), 195-209. doi: 10.1386/dtr.2.2.195
- Smedley, A., & Smedley, B., D., (2005). Race as biology is fiction, racism as a social problem is real: Anthropological and historical perspectives on the social construction of race. *American Psychologist*, 60, 16–26. doi: 10.1037/0003-066X.60.1.16
- Statistics Canada (unknown date). *Immigration and ethnocultural diversity in Canada*. Retrieved from <https://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/99-010-x2011001-eng.cfm>
- Suyemoto, K. (2018). Ethnic and racial identity in multiracial Sansei: Intergenerational effects of the World War II Mass Incarceration of Japanese Americans. *Genealogy*, 2(3), 1-20. doi:10.3390/genealogy2030026
- Thomas, A, E. (2000). An adolescent in individual drama therapy: Exploring meaning, power,

- and creativity through co-construction and narrative therapy Influences (Unpublished master's research paper). Concordia University, Montreal, Canada.
- Volkas, A. (2016). Autobiographical therapeutic performance as individual therapy. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp.113-128). London: Palgrave Macmillan.
- Yarmarkov, H. (2016). The invisible power of the invisibles: A study of the efficacy of narradrama method in assisting South African domestic workers in shifting their self-identity (Unpublished master's paper). University of the Witwatersrand, Johannesburg, South Africa.
- Zehavi, G. (2016). The performative: Life-changing moments in autobiographical performance. In D.R. Johnson, R. Emunah & S. Pendzik (Eds.), *The self in performance* (pp.155-168). London: Palgrave Macmillan.

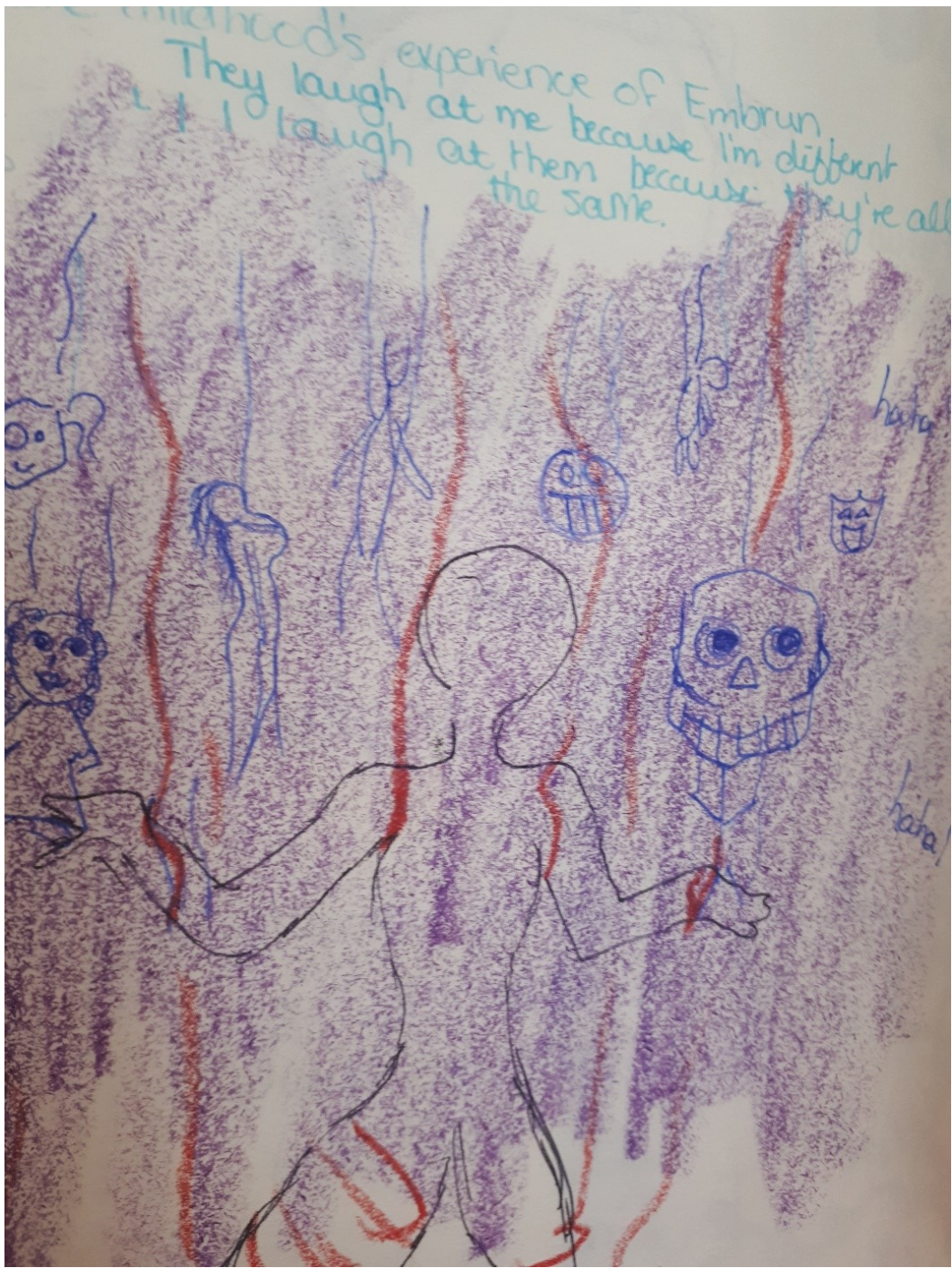
Appendices

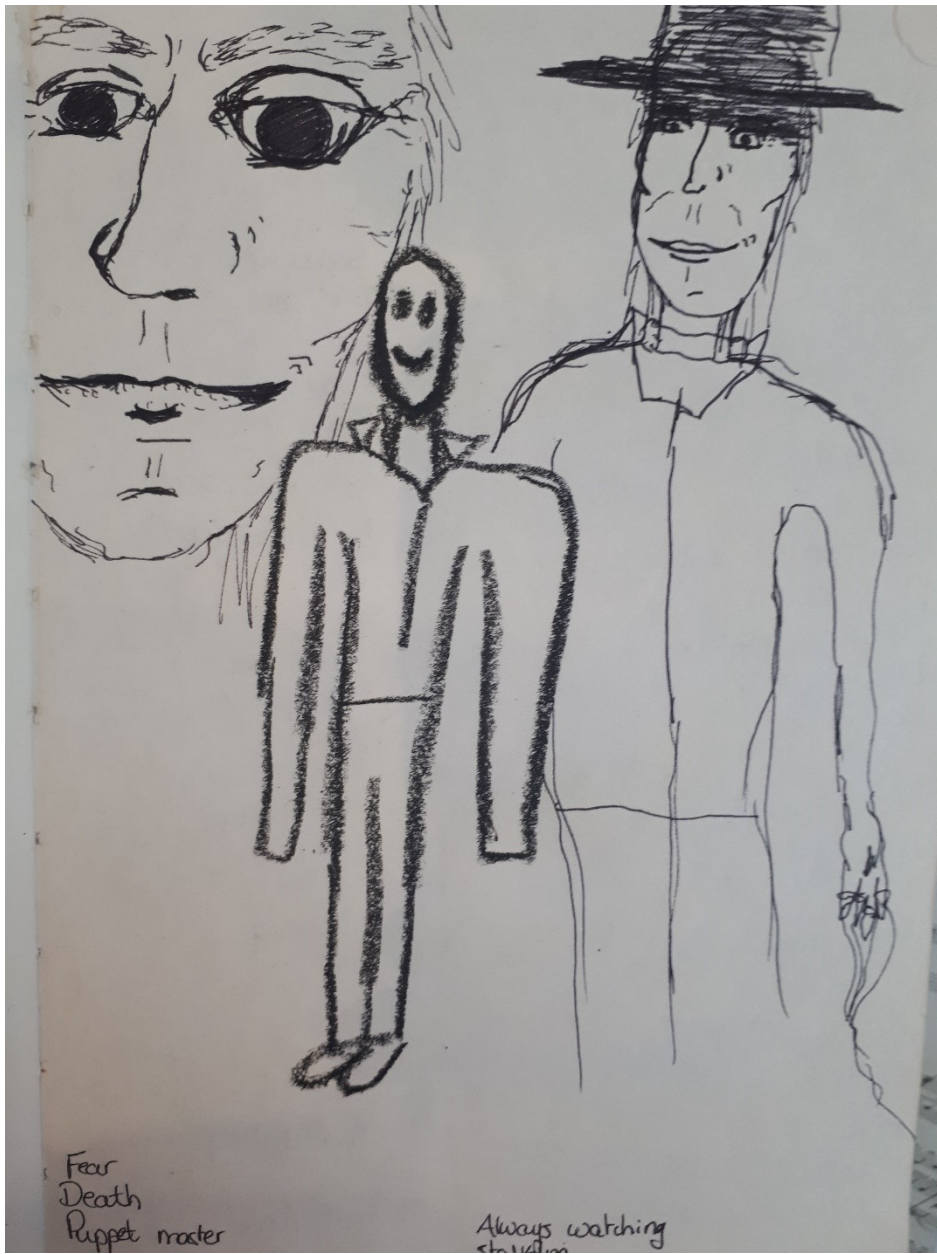
Appendix A – The Hero's imaged narrative

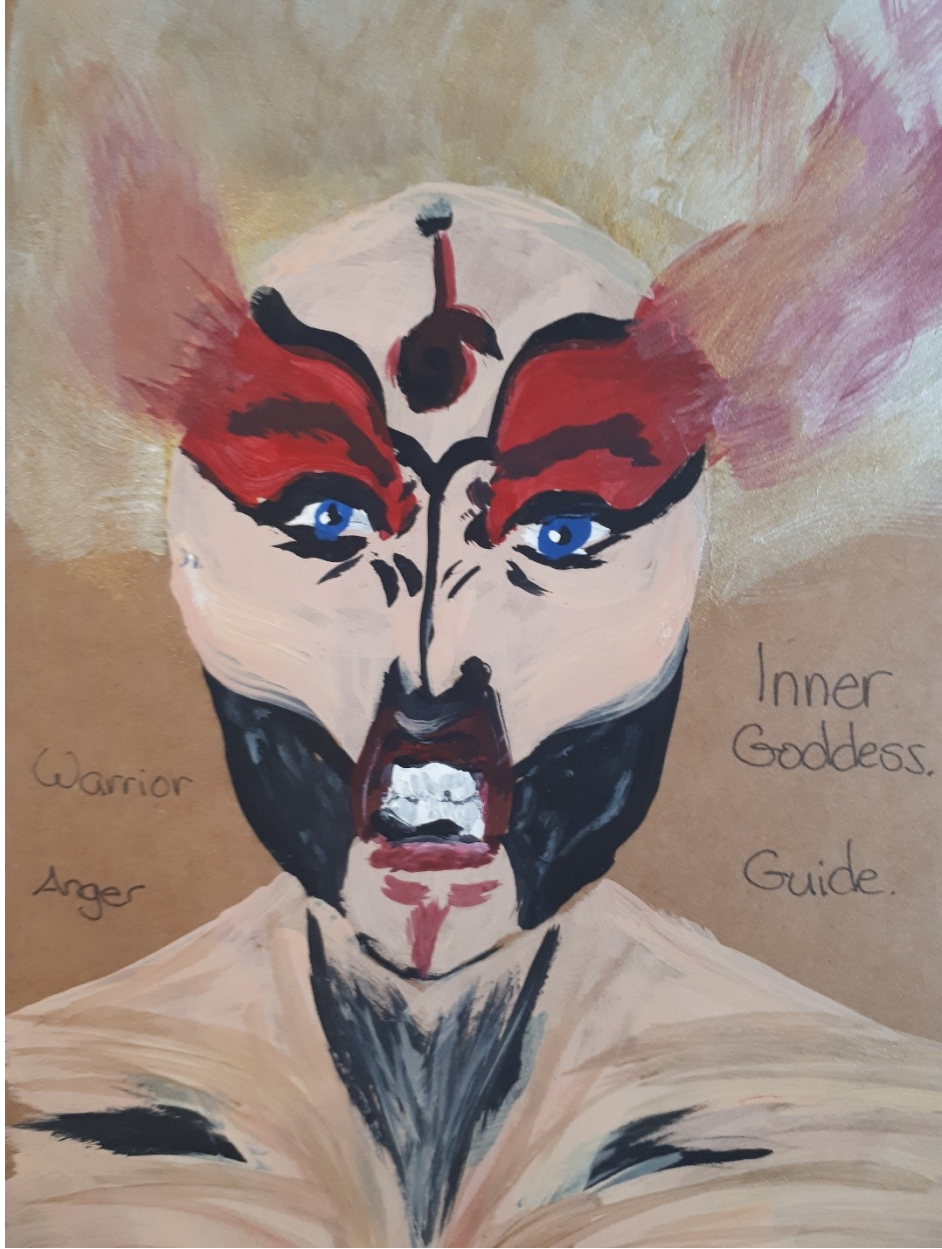












Warrior

Anger

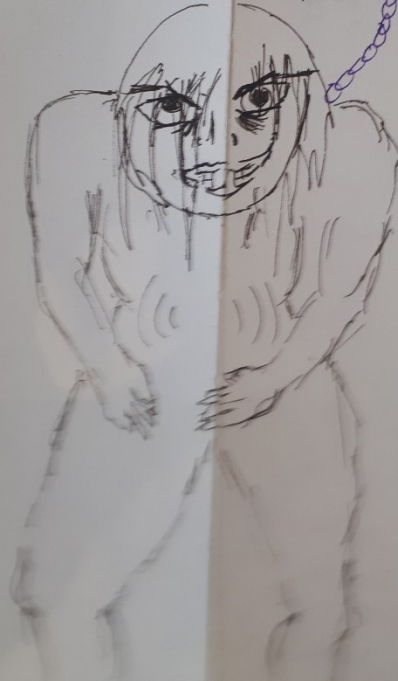
Inner
Goddess.

Guide.

- "The Colonizer"
- "The Witch"
- "The Beast"
- "The Shadow"
- "The Wretched"
- "The empty one"
- "Internal Abuser"
- "The Player?"

"Are you afraid of me?"

"I want to take everything"



playing her I felt:

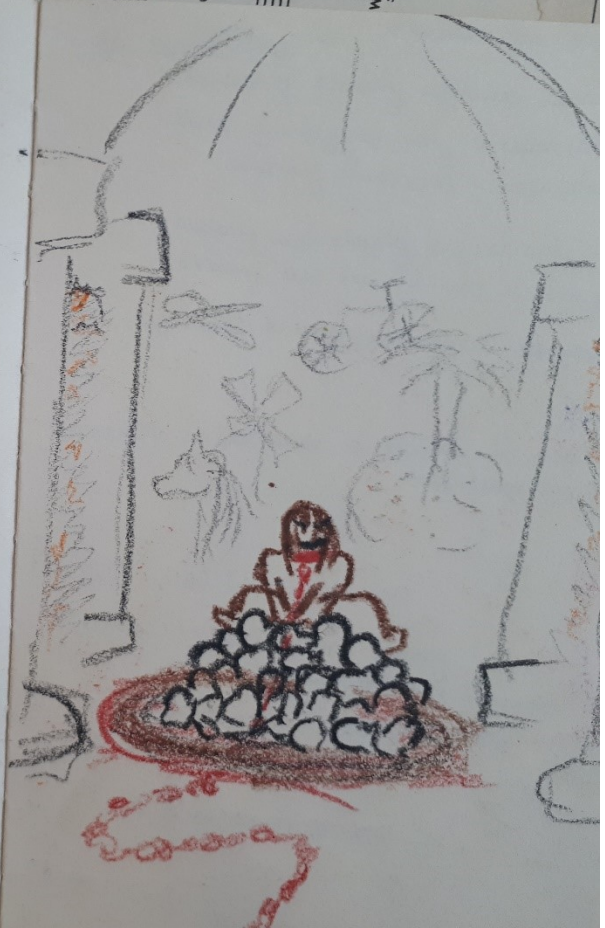
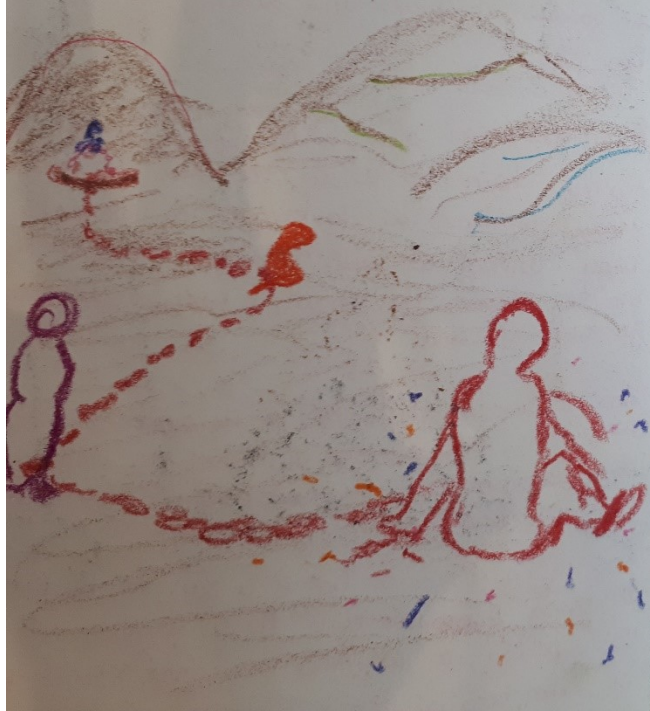
- guilt
- fear
- danger
- emptiness } of su
- pleasure
- interest.
- curiosity

guilt is her leash

And get right



...to honour my ancestors their stories cannot be forgotten.



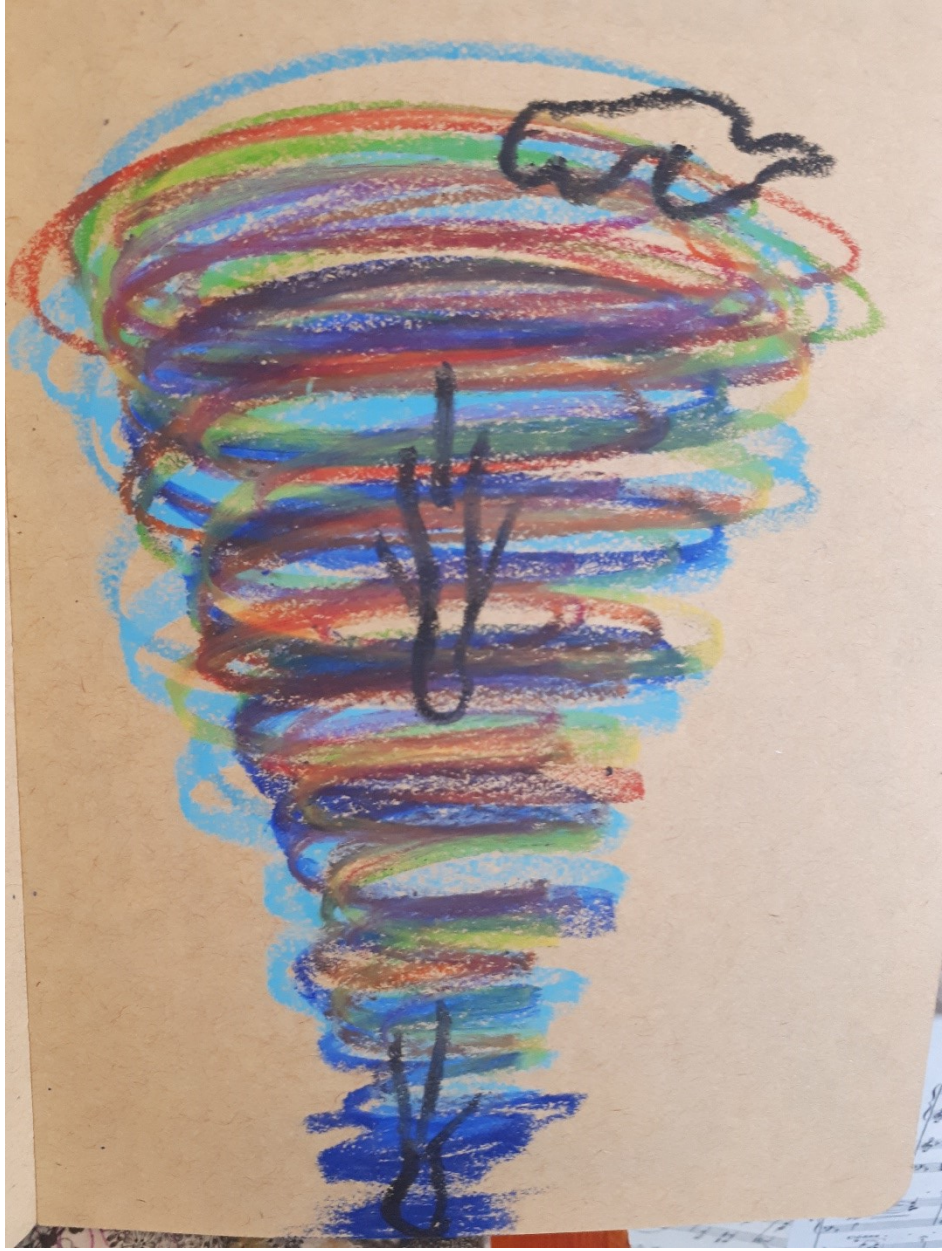


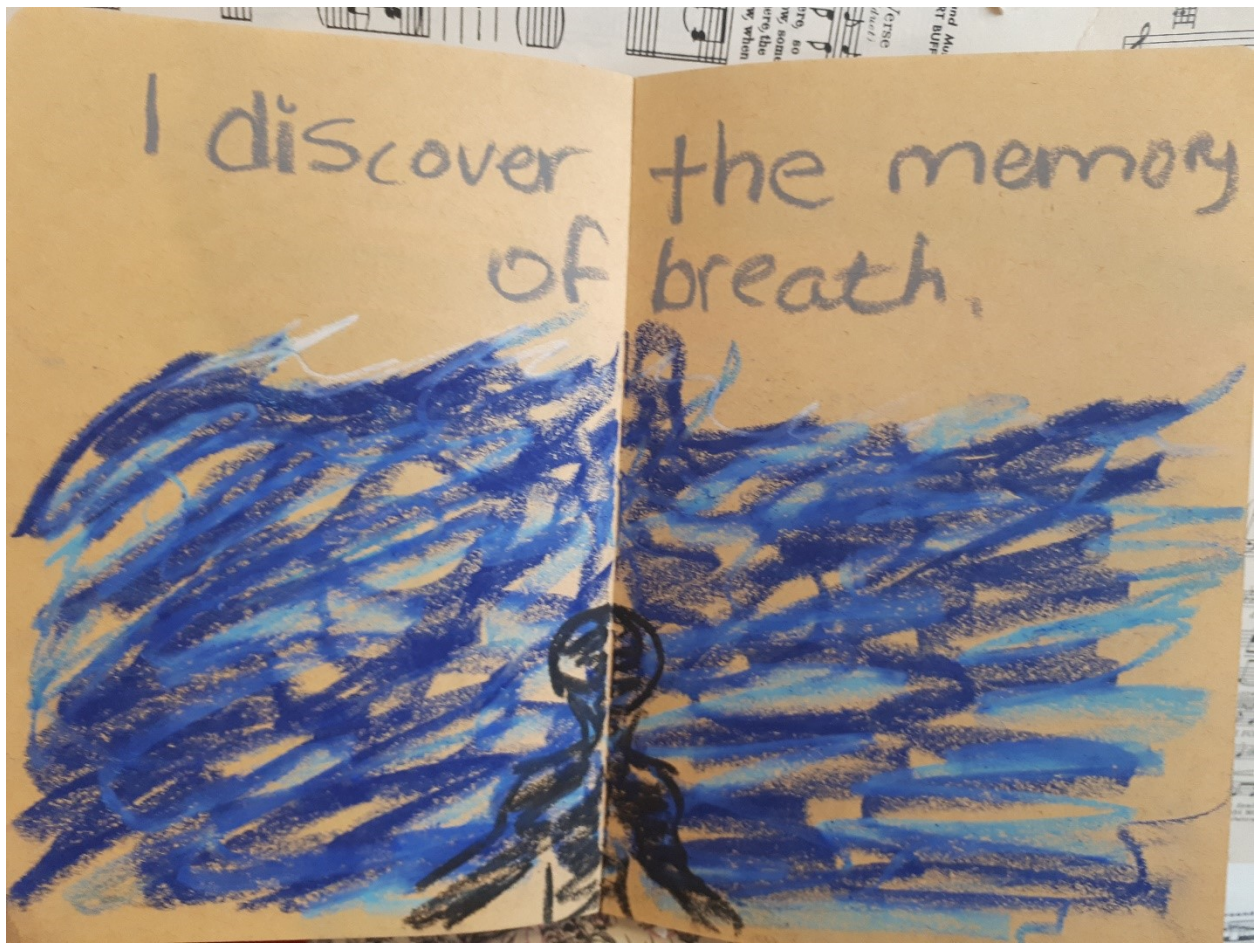
It still moves so
much.

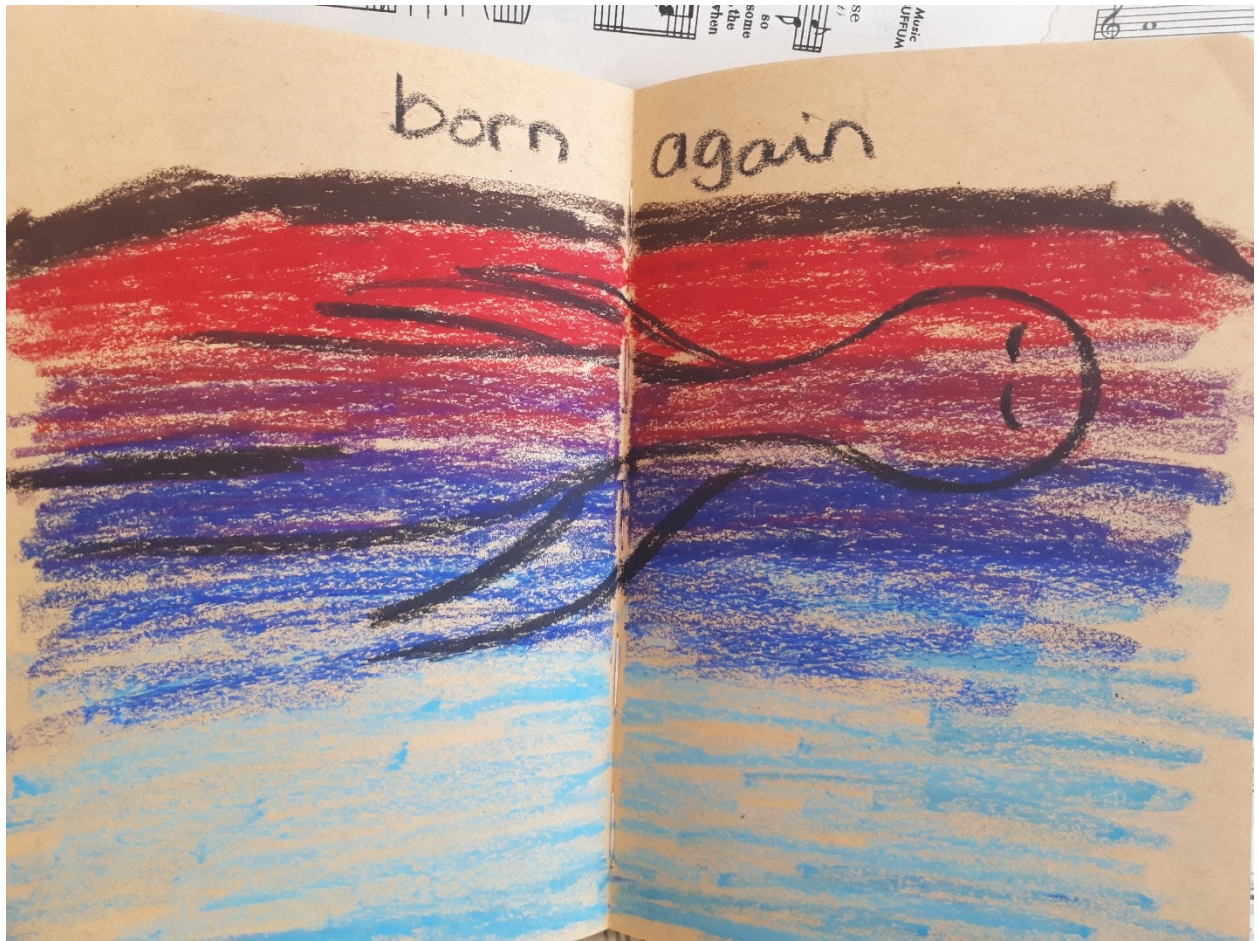
But now I can
watch
see.



sit with the pain







Appendix B- Performance Space









Appendix C – Creating Scenes

→ Ritual

Threshold 1: confusion

- fog / mvmt
↳ *
- tearing

Threshold 2: Tree/Roads

- family recap
- start building
- ↳ guardian 2: sorrow
↳ river
- ↳ guardian 3: guilt
↳ poem, I put a spell
↳ sacrifice

Threshold 3 - underworld

- guardian⁵ - fear (embody)
- puppet scene *
- end = let go / sink

Threshold 4: meet the Goddess

- Anger / Guide
↳ femininity
- shadow self: Monster intro
↳ pain/shame
- desert scene
- temple scene
↳ response family
↳ build shrine

(*)

- embracing shame

-> sit at well

Finding boon -> honoring (?)

- * -> individuality
- * L acceptance, the well
- * L adding colour

The Return = working on it.

L learning to breathe

Appendix D- The Script

Scene 1 - The Call

The audience mills around in the room, looking at the projections and art on the walls.

Whispers over one another, just audible enough to make out some words. People go sit. There are white, see-through veils hanging from the ceiling.

Nat and Mariana enter, moving through the veils until they connect. Beginning movement scene. At the end, she leaves, leaving Natasha curling in a ball, searching around her.

NATASHA *as she accepts to step in the red pain.*

What more terrifying. To be alone? Or to be seen?

She begins stepping on the path built out of fabric

Can you feel it? The air? Thick, moist, heavy. *Breathes in.* Your lungs, filling with the smell of damp leaves and rotting things. And whispers, like when I was a child and threw a blanket over my head, listening in on the big people speaking just outside my room.

She starts walking. Mariana brings a basin of red tainted water, and Nat walks through it leaving footprints on the path.

I see a path. The fog as lifted, just barely, but I see a path I know I must follow. The path is littered with bones, crunching beneath my steps. The soil is dark red, where blood has sunken in and dried over the years. Deep, rich soil. My feet sinking in. I can see. So I go. Ever forwards.

Can you feel the cool dampness? In a way, it's refreshing, invigorating, oppressive yet comfortable. Holding me together. Ghostly fingers pluck at strands of my hair. "blond" they breathe. "beauty" they say. "pride". Who am I? Blond. That I know. That is what stays when so much of what I thought was mine floats away in this forest of whispering wilds. Here, my ancestors beckon "come, come join us". But unknown, they are forever out of reach. And so I move on.

Maybe I need to stop?

Opaque turns on with image of the tree.

NAT

There's a tree. Made of bones and its sap of blood. Here is my memory tree. My family tree. Beautiful isn't it? Colourful. Thriving. But... At its heart it's missing... a core. Here is my body. Strong, sturdy, inherited. Somehow empty. Here lies my quest.

Light change. Natasha addresses the audience. As she speaks, she pins on the projector images of her family, recreating a family tree.

My name is Natasha Adriana Maria Williot. My name is always a good representation of my background because well... my parents chose the name Natasha because you could pronounce it in French, my dad's first language, Dutch, my mom's first language, and English, which is well... Canada's point of connexion, I guess. Turns out you can also pronounce Natasha in Japanese, but that's a bit irrelevant right now. Fun fact.

When my therapists asked me to tell them about my family, I always go three generations back. For some reason, that is where my identity begins: with the second world war. All of my grandparents lived through it you see, and it shaped us all. My mother's parents are Dutch. This is Cornelius Geraldus van den Hoeven, most commonly known as Kees, and for me Opa. He was a rebel in the Netherlands, a soldier in Indonesia and a chemist in what was known at the time as Belgium Congo. He met my grandmother when he returned to the Netherlands to visit his old Resistance General. She was the general's daughter.

My oma, Elberta van den Hurk, grew up in a home hiding Jewish people from the Nazis. After the war, in which she lost her pilot sweetheart, she became a nurse for years and met Kees. After a few weeks of knowing him, he asked her to follow him to Canada. And she did, because of her

father's benediction. She left her job and moved with him to a country where she didn't know the languages, the people, and had no professional opportunity.

From them, my mother was born. Second daughter, her name at birth was Aleida van den Hoeven but was later Canadianized to Alice. She's always been close to her family in the Netherlands, her language and her culture, and is a helper through and through. She moved to BC to work as a teacher, where she met my father.

Du côté de mon père, voici Rolland Williot, que j'appelle Papi. De sa famille, je connais peu de chose outre le fait qu'ils ont émigrés après la seconde guerre mondiale, et que son père était probablement dans la résistance française aussi. Il y a beaucoup de mystère à ce niveau mais je sais qu'il a rencontré ma grand-mère au Canada, ou ils se sont épousés parce qu'elle était tombée enceinte.

Quant à mamie, c'est Denise Debuschère. Elle est née à Compiègne, en France, ou elle a été éduquée par les sœurs, les soldats et les nécessités de survie en guerre. Elle a immigré à l'âge de 15 ans pour que sa famille évite la guerre d'Alger et a dû arrêter d'aller à l'école afin de travailler dans une usine et éventuellement acheter une taverne avec papi.

Mon père est leur deuxième fils, quelques 7 ans après le premier. Il a été élevé à St-Léonard dans un groupe très multiculturel, a joint le collège militaire à l'âge de 16 ans ou il a dû apprendre l'anglais, puis il a été posté en Colombie-Britannique où il a rencontré ma mère sur la base militaire. Ils se sont mariés afin qu'elle puisse le suivre à Bordon, près de Toronto.

My brother and I were born in Barrie, where we were raised and schooled in French. I learned English at the daycare but never really learned Dutch although it sticks around in little things. J'ai ensuite déménagé à l'âge de 6 ans à Embrun un petit village de fermiers franco-ontarien très homogène près d'Ottawa. Pour 10 ans environ, nous étions les "Étranges". Je ne comprenais pas le patois Embrunois, et ils croyaient que je venais d'arriver de France à cause de mon accent. Que j'ai perdu, d'ailleurs. That's where I learned what it means to be the other. The Stranger in

my own land. So, you could say that... I'm a third-generation Dutch-French Franco-Ontarian Canadian. Whatever the hell that means. Sounds confusing, disjointed? For me, it is.

Light change. River dance- sorrow.

The dance ends, sorrow brings Natasha behind the tree projection.

Scene 2 - Meeting the Guardian of Guilt

Nat emerges from behind the tree projection. Mariana goes to get a purple fabric from the wall.

NAT walking towards the red basin

I cry for something I never had. Sometimes, this grief is all I know. It feels like it's the only thing connecting me to my ancestors. To my roots. Sorrow brings me beneath my family tree. It's hollow under here, like a cave. The roots of the tree have been severed on one side and twisted on the other.

Here, I connect with the guilt. Survivor's guilt for being born.

Mariana is behind Nat and puts the material on her shoulders. Begins a role-reversal scene where Nat is Guilt when she wears the fabric and is herself when she doesn't.

NAT as guilt

Oh, come now, schratje, snap out of it. You're exaggerating. You know you have no good reason to feel this way.

NAT Mariana takes off the material and follows her like a shadow

Go away! Leave me alone! I have every right to feel!

GUILT

But darling, you love me. You want me, you come crawling back to me! Your life is just so... intrinsically connected to death. The war, it's part of you past. It lives in your bones, and sinew. You wear the flag of soldiers who bled on the soil of your forebears, and your mother bled on their soil giving birth, life. A death for a life. Tens of thousands of deaths for a life. You wouldn't even exist if there hadn't been war. There has been blood spilled for you, and you have a blood debt to pay.

NAT

Pay? Hasn't my family paid enough? They've given everything! Their family, their friends, their country.

GUILT

And you're the one to reap the benefits. Money, peace, education, food, safety... Do you deserve it? No! You've done nothing except be born, and take, and take, and take. And what will you have to pass on to your children? No matter what you do, no matter what you choose, you are going to lose what you should preserve! Who will your children be? What language will they speak? Will they look like you?

NAT

What does my looks have anything to do with this?

GUILT

My, my, honey. Everything. Think, little Aryan child, with your blond hair, and blue eyes, and pale skin. The ideal of beauty. You embody colonialism. And you have no idea how many doors have been opened to you because of that body, how much suffering has been caused by people who look just. Like. you. You are the oppressor. You were. You are. And you will be. And the worse part is... You want to that pass on!

NAT

Tell me how I disentangle this colonial bullshit from the values and stories and language I do want to pass on, then! So much of my identity is based on what I look like. It amazes me to see

myself in my family because I don't see myself anywhere else! And if I don't pass on my blue eyes and cheekbones, what can I pass on? I have just enough left of my roots to know I have nothing else to give.

GUILT

You talk about multicultural roots as if you know what it means to be multicultural, but you're no such thing. You were born and raised Canadian. You're not a third-culture kid, you're not multiracial, your parents are not even from another country! You're taking up time, energy and space that would be better spent on someone else! Your story is not the one that should be told! It's useless and irrelevant, and you just like the attention.

NAT

But I still feel this way! I feel that I connect most with people from around the world, people who speak more than one language, who come from so many backgrounds that don't matter, as long as it is not from here. I feel most at home in an airport, or on a car, and have this constant, overbearing need to move all the time, to change places? I feel as if I am from 'somewhere else' no matter where I am. As if home is this mysterious, unattainable dream that I have to keep looking for, and the only places I truly find it are... time-limited. Never to stay.

GUILT

You could integrate, you know. Or assimilate, whatever, at this point it makes no difference, does it. Tu es parfaitement bilingue, tu peux facilement faire semblant! Tu veux appartenir? Arrête de choisir de partir! Arrête de jouer le rôle de l'étrangère. Arrête de vivre dans le passé! Il ne te va pas très bien de toute façon. The price of becoming who you are is giving up who you never were. Who you wish you could be.

NAT

Le prix de devenir, est d'abandonner ce que je n'ai jamais été. La personne que j'aurais voulu être. You're not my enemy, are you.

MARIANA *as Guilt*

No. none of us are, child. We're your guardians.

NAT

Guardians from what?

MARIANA *as Guilt*

Yourself.

NAT

I don't need that protection anymore.

MARIANA

Then you're ready.

They pull the sheet over their heads.

Scene 3 - The Guardian of Fear

Natasha exits from under the material, Mariana lays down and stays there. Nat walks to the wall and grabs two black scarves.

NAT *as Fear*

I am fear.

I am that feeling that keeps you up at night, whispering, whispering 'what ifs', playing drums with your heart. I am the copper taste in your mouth and the slight trembling in your leg

9FEAR

Je suis ta peur. Je suis transmis dans les histoires, dans le regard et dans la voix. Je suis le son d'obus et le sang glacé lorsque tu réalises que tu n'as aucun contrôle. Aucun pouvoir.

FEAR

I am fear. I am the one who tells that it is not because you have food today that you will tomorrow. I am the one who reminds you of the dead, and that everyone you love will be too.

PEUR

Je suis celle qui te dit de survivre, de t'adapter, peu importe ce qu'il faut faire.

FEAR

I am being invisible. I am being seen. I am being rejected. Being not enough. I am in the laughter following every time you mispronounce a word, outing yourself as different, preparing yourself for the bitter reality that you do not belong.

FEAR

Je suis dans l'attente et les attentes. Dans l'inconnu et les souvenir du connu de quelqu'un d'autre.

NATASHA

You are fear.

MARIANA

I am fear.

MARIANA *walking towards Nat*

Je suis ta peur. Que tu ne mérites rien. Que tu n'es pas comme eux, et que si tu le deviens, tu te perds. Tu n'es rien.

NAT *as Mariana ties one arm,*

Fear, you are an old friend. We know each other well, don't we. I can feel you, I've always felt you, but I don't know where you come from.

MARIANA *picking up the strings.*

I am fear. I tell you that you are fake. A fraud. An impostor. That you will never belong, and that you are nothing, no one. And that only way to protect yourself is to stay hidden.

NAT *as Mariana ties the other*

If I don't show myself, I cannot be rejected. If I keep moving, I no one will know me long enough to be able to see through this charade. I don't even know if you belong to me, but I certainly belong to you.

MARIANA

I am fear.

NAT

I am afraid.

Transition to puppet dance. Mariana as fear places Nat as a puppet or statue. Every time Natasha speaks, she moves out of position and is put back by Mariana.

NAT

Where do you come from?

MARIANA

You look so Dutch.

NAT

Who are you?

MARIANA

Tu es la seule anglophone ici.

NAT

Toute ma scolarité je suis la personne francophone, québécoise ou française. Soudainement je suis l'anglophone

MARIANA

Wow you have such a-

NAT

French

MARIANA

Dutch

NAT

Ontarian

MARIANA

English

NAT

Québécois

NAT and MARIANA

- accent.

MARIANA

Si tu veux, je peux te montrer à parler français!

NAT

Le français est ma première langue!

MARIANA

Mais tu n'es pas Québécoise!

NAT

Who should I be?

MARIANA

So, what's your first language? Where are you from?

NAT

I don't know. Maybe it's time I look.

Mariana ties her up

NAT

I have the pain of 'not being'. "I am" never anything. I'm not French. I'm not Dutch. I am not.

MARIANA

Not Québécoise, not Embrunoise, not French-Canadian, not European.

NAT

Nothing. No label.

As Mariana says her sentences, she blows on Natasha. Every puff Natasha reacts as if she is being flicked.

MARIANA

Where are you from?

NAT

Canadian, by default. By birth.

MARIANA

You're not from here, right?

NAT

C'est comme si tout le monde marche sur la terre ferme, mais que moi je marche sur des sables mouvants.

MARIANA

So... you're not Canadian. You're 50% Dutch and 50% French. That's your blood.

NAT

Marcher pour les autres est sans effort, sans arrière-pensée.

MARIANA

How could you not know that? Oh, I keep forgetting, you're from Ontario.

NAT

Pour moi, chaque pas est une adaptation.

MARIANA

That's why you don't get our references.

NAT

Inconfortable.

MARIANA

So... how long have you lived in Canada for?

NAT

No stable footing.

MARIANA

Tu manques de culture!

NAT

Et si je reste immobile, et bien... Je coule.

MARIANA

Of course, it's part of your Dutch heritage!

NAT

Alors je dois toujours aller de l'avant. Toujours bouger. L'immobilité, c'est la perte de liberté, c'est être prisonnière.

MARIANA

How do you not know who Alanis Morissette is? You're Canadian!

NAT

Mais c'est épuisant.

MARIANA

Are you absolutely sure you're not Russian? My friend Natasha is Russian.

NAT

Mais c'est excitant! Je vois toujours de nouveaux horizons!

MARIANA

Chaussette??? Who says chaussette? C'est des bas!

NAT

Mais je suis jalouse de ceux qui peuvent juste se déposer.

MARIANA

Don't you speak Dutch?

NAT

Pain and privilege.

NAT *untying her wrists and starting to try to climb up them.*

The price of becoming is losing who I never was. But I'm terrified of losing who I should be.

MARIANA

Look inside of yourself.

NAT

What if I find myself empty? What if there really is nothing there.

MARIANA *kindly*

Let go.

NAT

I'll fall. I'll drown and be buried under it all.

MARIANA

It's time. Let go.

NAT

If I do, what will be left? Who will be left?

MARIANA

It's okay to be afraid.

NAT

It's ok to be afraid...Je ne suis pas toute seule

She lets go and looks at the audience. She goes to sit down.

Scene 4 - Anger the Guide

NAT

There's a voice hidden, deep within me. I've learned to silence her, to smile and laugh it off instead of getting angry. It's what you have to do if you want to be accepted.

But not today. Not anymore.

Aujourd'hui, je lui donne la parole. Je me laisse être fâchée pour toutes les fois que je ne pouvais pas l'être. Because I am angry.

I'm angry because people can't pronounce my last name, and always get my first name wrong. Je deviens toujours Nathalie Williotte, Wilmote, Willo... Natasha Williot est clairement trop difficile. Et ça me fâche.

I'm angry when people tell me who I am or am not! You're not Dutch, you're fifty/fifty! You're Canadian! You're this, you're not that. For fuck's sake, maybe I should tell you what I am!

I'm angry that I can't speak or understand Dutch. It's like half of my family is lost in translation and the other is lost in history.

I'm angry when men come up to me in the public transport asking me where I'm from, or worse, trying to guess even before I put in a single word. In the bus: Oh, you're not from here, are you. In the metro: You must be German, Scandinavian, East European, Russian. I get Russian a lot. If at least you could get it right!

I'm angry when someone thinks I'm attractive because I look European. Like I'm an exotic animal of some sort.

Je suis en colère quand les gens ne savent pas qu'il y a des francophones à l'extérieur du Québec. Donc, si je parle français, je suis automatiquement Québécoise!

Je suis en colère lorsque les gens assument que si je ne suis pas Québécoise, et bien, je dois être anglophone! Et on me demande: oh, mais tu parles si bien français, ou as-tu appris? Seulement depuis euh... que je sais parler!

Je suis en colère quand les gens me disent quoi faire avec mes cheveux. Non, ne les teint pas, ils sont la couleur que tout le monde veut! Pourquoi veux-tu couper tes cheveux ils sont si beaux! Comment est-ce que ce que je fais avec MES cheveux influence TA vie? C'est mon corps. C'est mon choix.

Je suis en colère lorsqu'on croit que je suis stupide ou ignorante parce que je prononce un mot différemment, que je ne connais pas une expression ou une référence culturelle. You try learning references from more than one culture! Two is bad enough, try four for a change! You have to know about Geert Wilders, tu ne connais pas les films de Xavier Dollane? Oh, you know that song with 'insert name here', et tu dois absolument suivre le mouvement des chandails jaunes! C'est trop! J'peux pas tout savoir et ça veut pas dire que je ne sais rien!

I'm angry when people explain my behaviours based on my culture. Oh, that's your Dutch side coming out! Oh, let's drink à la française! I'm even angrier because I don't know if it's true! Is it a French-Canadian thing? Is this just my family? Am I just loud? Who knows? I don't, and that pisses me off.

Je suis en colère qu'il fallait parler d'une certaine manière à la maison, et d'une autre manière à l'école, et encore d'une autre manière avec mes amis, et tout ça en français! Il faut surtout pas parler 'Embrunois', c'est laid! Venez, on va aller aux vues! On dit coutellerie, pas ustensile. Tu dis coutellerie? C'est quoi ça? C'est dont ben bizarre!

Je suis fâchée qu'au travail on assume que si quelque chose est mal écrit en français, c'est moi qui ai fait l'erreur parce que je suis Ontarienne. Et je suis encore plus en colère lorsque je réalise qu'ils ont en parfois raison, que je perds mon français écrit et que je dois réapprendre ma propre langue natale parce que j'ai choisi une scolarité en anglais pour avoir plus d'opportunités. J'ai déjà perdu une langue, je peux facilement en perdre une autre!

I'm angry that my social circle switches over every 4 years because that either me or my friends are always leaving, travelling, moving across the country or the world. I'm constantly rebuilding. Over, and over, and over again!

I'm angry that the simple idea of staying in the same place for more than a few years terrifies me. That I can't even imagine living in the same city my entire life. I just can't.

Je suis en colère que je ressens le besoin de faire une pièce au complet pour comprendre quelque chose qui est si simple pour d'autres mais si compliqué pour moi.

I'm angry that I feel this way, and I'm even angrier because I know so many others have to live things that are so much worse than my own experience.

I'm angry that I always compare my experiences. That I don't let myself be angry about these things.

Well you know what? Je suis fâchée, et j'ai le droit de l'être et je vais utiliser cette colère, la raffiner pour en créer une boussole qui m'indique qu'est-ce qui n'est pas correct pour moi. Ou sont mes limites. Et ou est-ce que j'ai mal.

ASSEZ!

Anger is an energy. A warrior. A guide. We women are warriors, but are we so proud of our scars we feel the need to pass them on to our daughters?

Because I am carrying more than my own anger.

Scene 5 - Resting with the Good

You know, being multicultural isn't all bad. There's a notion that I really loved going through the academic literature that I felt mirrored my experience quite accurately. Ellis Hurd calls it "pain and privilege". The idea is that having a multicultural identity gives you many privileges, like multilingualism, a better capacity to adapt and even increased cognitive flexibility. On the other hand, the instability and sense of being 'in-between' also brings a lot of pain. But now, I want to take a moment to acknowledge some of the amazing, precious things have been part of my upbringing.

Je pense à l'importance de la nourriture. Aux déjeuners spéciaux, nous mangeons des Dropjes, des straupwaffle, des haggelslach, des gefuldecoek... Ça m'a pris jusqu'à l'année passée de réaliser que ce ne sont pas toutes les familles qui ont du vin et du camembert à chaque souper. Il y a quelque chose de profondément ancré aux goûts qui de mon enfance, de savoir que ma famille aussi les partage. C'est... inexplicable.

Just knowing some terms that can't be translated makes me think in a more expansive way. Like the word "Gezellig". It means a fun, engaging experience, but it is always associated with spending time with others. Like, you can have a gezellig party, or a gezellig time at the beach, but you can't have a gezellig TV show. Unless you're watching it with someone. And I think. There's something just so beautiful about that.

Growing up, my world was much larger than the other kids from school. When my ex came with me to a family gathering, he told me he'd never heard so many languages spoken at once in a social gathering. I've always taken for granted this diversity, as my extended family is composed of people from Dutch, French, French-Canadian, Moroccan, Cambodian, Polish and English-Canadian backgrounds. Our closest family friends are Swiss.. It feels like I've always had the world at my doorstep and there is no question that it is open to be explored.

Ceci me ramène à la case départ. This feeling of having to let go. Sink in. Cela va contre tous mes instincts, ceux qui ont fait de ma famille des survivants avec le coeur grand comme le monde.

Arrête.

Arrête de te battre.

Écoute.

Beginning of 'Leftovers' movement.

Scene 6: Digging in the Desert

The veils are set as a path again.

NAT

Everyone walks in this desert. Some people have tramped paths, others are being thrown rocks as they follow their own.

Our paths cross, but do not follow or mingle. Yours is clearly traced. Generations have flattened it. Mine disappears, sometimes present, sometimes not. I've tried to follow theirs. It did not hold my weight and I could not. I slip off any path I try to follow, so I decide to start digging in the sand, trying to find my own.

Mariana drips red water over Nat's hands.

I find parts, but the sand is filled with pieces of broken pottery and glass on which I keep cutting myself trying to dig.

Nat ties her ankle to the fabric. Mariana then ties the others together as Nat follows it back.

I notice a chain, heavy. As I pull it out of the sand, I realize it is attached to my ankle. I follow it, crossing path with the two generations before me who are also tied to this chain, until I arrive in a cave in which there is an abandoned temple.

The end is tied to Nat

Murals cover the walls, half erased, and in the back, I hear a growling, rumbling sound. There, in a circle of dirt and blood, on top of a pile of bones, sits a monster both empty and overflowing. She is the embodiment of all the pain my ancestors have received, and given, their cold skulls her throne.

She is horrifying. I try to cut the chains who attach me to the collar at her throat before reaching to the back of the temple. Tethered.

A goddess of pain and suffering, of loss and longing. My shadow, my shame.

Each generation steps a bit further from her, creates longer chains to allow the next generation to step away, move on, to escape the inescapable bond linking us all together. But whenever the monster shakes the chain, it reverberates through each of us.

Mariana shakes the line of scarves.

Reading the murals of the memories of the past comes with a price, a tension, an unspoken acknowledgement to the now-ruler of our memories and bodies. And going back to her is a slap to the face of those before me who have fought so hard for my capacity to run.

And she cannot, should not be killed, because she is the holder of those memories. To honour my ancestors, their stories cannot be forgotten.

Scene 7: Honoring the Shadow

Nat turns into shame by putting on every layer of scarves.

PAIN

I am here! See me! Hear me! Feel what lives within your bones! Let loos upon your world chaos and destruction. I will not rest until we are together. I want everything that is owed to me. That I

have taken, that has been taken from us. I will howl, rage, tremble and shake you and all those you love, touch, let close enough to see you and they will see me, and I will eat through all their defenses. To be felt. I demand it.

Pain demands to be felt!

Are you afraid of me? You should be, but your fear is what keeps you from embracing me embracing you. This emptiness hurts, and pain demands to be felt!

NAT

I've entered this process seeking for belonging, although I did not know it at the time. I'm realizing now that where I hoped to find a thriving, bustling, diverse crowd filling this temple of mine, all I've found is an abandoned shrine and decrepit walls belonging to the past.

I realize now that this work of belonging is one of building, for me. A lifelong challenge of repainting walls, rediscovering histories and choosing which ones to entertain. It is my work of this time to confront the demon that has made it impossible to revere all of my being, by being there, where life and evolution should be.

It is by sitting by her side and letting her tell me, share with me, all that she has done, felt, survived, been subjected to, that I can honour her and give her her own shrine my ancestors, my languages, my home, and food, I leave space for self-compassion and acceptance. And, well. me!

she is part of my story. But only that and I am strong enough to hold her for the past generations. I have practiced, long enough, standing on unstable ground. I know what it is to fall. I know I can get up. I've had a taste of home. It is time I allow myself to build one. No one will give it to me. No one can, but me.

Pain, you are a vital and precious part of me. You have taught me empathy and kindness and set me on a course of profoundly gratifying work.

I honour your presence and leave with your stories, secrets and silences.

takes off the cloths once by one and gives them to Mariana,

NAT *red cloth*

Anger.

You've taught me about my rights, and my limits, and my voice.

I honour and leave with you all the choices that were taken away from my grandmothers.

NAT *black cloth*

Fear.

You have taught me how to adapt and survive, to be strong.

I honour and leave with you the memories of war and death that I did not live.

NAT *purple cloth*

Guilt.

You've taught me to see my privilege, my power, and to use it wisely. I honour the sacrifices that my family made for me to have the life I had. I honour the people who suffered from the actions of my ancestors. I leave with your responsibility for the past and take responsibility for the present.

NAT *blue cloth*

Sorrow.

You've taught me to be present, to listen to my body wisdom. Thank you.

I honour and leave with you the loss of country, language and culture that my family has experienced.

Scene 8: Acceptance

From acceptance, I've discovered choices. From these choices I find empowerment. Courage. I'm learning that it is not about being seen, but about allowing myself to be true to, and for, myself. I seek to give to you all today authenticity.

Et donc, me voici. Cette scène je ne l'ai pas écrit. Je la vis. Je suis ici maintenant, vraiment.

Improv moment.

Remerciements;

End with ritual movement of beginning, ending in the middle and bowing together. Cue for 'angels'.

Appendix E – Consent Forms

French Interview Consent Form

Vous êtes invités à participer à une étude menée par Natasha Williot. Le but de cette étude est de débiter une exploration de son expérience d’avoir une identité composée de divers groupes culturels et d’un seul groupe racial (blanc). Ceci est une étude préliminaire qui informera des études futures dans le domaine. S’il y a quoi que ce soit que vous ne comprenez pas, ou si vous désirez plus d’information, s’il-vous-plait demander à l’étudiante.

Si vous participez, vous serez demandé de répondre de à votre guise quelques questions au sujet de votre identité culturelle lors d’une entrevue avec l’étudiante, qui pourrait durer entre 30 et 60 minutes. Cette entrevue sera enregistrée et non transcrite.

Vous faites face à certains risques en acceptant de participer à cette étude. Ces risques incluent :

- Ressentir un certain inconfort face à certains sujets qui peuvent émerger durant la discussion
- Être confuse au sujet de certaines questions
- Se sentir fâchée ou triste en se rappelant certaines expériences en lien avec votre identité culturelle ou votre historique d’immigration.

À tout moment vous pouvez changer le sujet, refuser de répondre une question ou terminer l’entrevue.

Il est possible que vous ressentiez certains bénéfices à participer à cette entrevue. Certains de ces bénéfices incluent :

- Renforcer un sentiment d’intimité avec l’étudiante
- Ressentir un relâchement émotionnel suite à avoir partagé vos expériences.

Toutefois, cette étude n’a pas but de créer des bénéfices personnels.

L’information que vous donnez sera identifiable. Ceci dit, votre information sera directement lié à votre nom. Nous allons protéger cette information en maintenant l’enregistrement sur une clé USB barrée, accessible uniquement par l’étudiante.

Nous planifions publier les résultats de cette étude. En consentant à participer à cette étude, vous accepté d’être identifié lors de la publication. La publication implique aussi une performance et donc vous risquez d’être identifiée lors de la performance.

Dans certaines situations, nous serons peut-être légalement obligés de partager l'information que vous nous donnez. Ceci inclus des situations dans lesquelles il y a un danger immédiat pour quelqu'un, incluant vous-même. En cas de cette situation, nous divulguerons l'information selon l'obligation de la loi.

Vous n'êtes pas obligés de participer à cette étude. Il s'agit purement de votre décision. Si vous participez, vous pouvez arrêter l'entrevue à tout moment. Vous pouvez aussi demander que l'information que vous avez offerte ne soit pas utilisée et votre choix sera respecté. Une fois la publication terminée, ce choix sera respecté dans la mesure du possible.

Nous vous dirons si nous apprenons quelque chose qui pourrait influencer votre décision de demeurer dans l'étude.

Il n'y a pas de conséquences négatives si vous décidez de ne pas participer, d'arrêter l'entrevue ou de ne pas utiliser votre information.

Nous ne pourrons pas vous offrir de compensation mais si vous êtes blessés, vous n'abandonnez aucun droit légal à la compensation en acceptant de participer.

Il est possible qu'il y ait un conflit d'intérêt étant donné votre relation duelle avec l'étudiante en tant que membre de la famille. Vous n'êtes nullement obligés de donner de l'information si vous ressentez que cette information pertinente à l'étude pourrait compromettre votre relation avec l'étudiante qui est membre de votre famille.

Étudiante : Natasha Williot

English Interview Consent Forms

INFORMATION AND CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Journey to Oneself: A Self-Revelatory Performance About the Exploration of a White Multicultural Identity.

Researcher: Natasha Williot, Master's student in Dramatherapy

Researcher's Contact Information:

819-271-7898

nwilliot@gmail.com

Faculty Supervisor:

Stephen Snow, Ph.D., Professor, Creative Arts Therapies

Faculty Supervisor's Contact Information:

VA-262, 514-848-2424 ext 4641, stephen.snow@concordia.ca

Source of funding for the study: Personal savings

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

The purpose of the research is to begin an exploration of the lived experience of having a cultural identity composed of multiple cultural groups within a single racial group (white). This is a preliminary study providing general direction for future research in the field.

B. PROCEDURES

If you participate, you will be asked to freely answer some questions about your cultural identity in an interview with the researcher, which would last between 30 and 60 minutes. This interview will be recorded, but not transcribed.

C. RISKS AND BENEFITS

You might face certain risks by participating in this research. These risks include:

- feeling mild discomfort about certain topics that may arise during the discussion.
- feeling confused about certain questions.
- feel sad or angry remembering certain experiences pertaining to your cultural identity or immigration journey.

At any point in time you are free to change the subject, refrain from answering the question or end the interview.

You might or might not personally benefit from participating in this research. Potential benefits include:

- an increased sense of intimacy with the researcher
- emotional release from sharing your experiences

However, this research is not intended to benefit you personally.

D. CONFIDENTIALITY

The information gathered will be identifiable. That means it will have your name directly on it.

We will protect the information by keeping the recordings on a coded USB key to which only the researcher has access.

We intend to publish the results of this research. Please indicate below whether you accept to be identified in the publications: Publication also includes the performance, i.e. being identified in the performance.

I accept that my name and the information I provide appear in publications of the results of the research.

Please do not publish my name as part of the results of the research.

We will destroy the information seven years after the end of the study.

In certain situations, we might be legally required to disclose the information that you provide. This includes situations where there is danger of immediate harm to someone, including yourself. If this kind of situation arises, we will disclose the information as required by law, despite what is written in this form.

E. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is purely your decision. If you do participate, you can stop at any time. You can also ask that the information you provided not be used, and your choice will be respected. If you decide that you don't want us to use your information, you must tell the researcher before January 30th 2019.

We will tell you if we learn of anything that could affect your decision to stay in the research.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information.

We will not be able to offer you compensation if you are injured in this research. However, you are not giving up any legal right to compensation by signing this form.

There might be a conflict of interest due to the dual relationship between yourself and the researcher as family members. You are under no obligation to provide information if at any point you feel that the information required for the research might compromise your relationship to the researcher as your family member.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME (please print) _____

SIGNATURE _____

DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

Audience Consent Form

INFORMATION AND CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Journey to Oneself: A Self-Revelatory Performance About the Exploration of a White Multicultural Identity.

Researcher: Natasha Williot, Master's student in Dramatherapy

Researcher's Contact Information:

819-271-7898

nwilliot@gmail.com

Faculty Supervisor:

Stephen Snow, Ph.D., Professor, Creative Arts Therapies

Faculty Supervisor's Contact Information:

VA-262, 514-848-2424 ext 4641, stephen.snow@concordia.ca

Source of funding for the study: Personal savings

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you

want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

The purpose of the research is to begin an exploration of the lived experience of having a cultural identity composed of multiple cultural groups within a single racial group (white). This is a preliminary study providing general direction for future research in the field.

—

B. PROCEDURES

If you participate, you will be asked to attend a theatrical performance and respond through writing or artistic response to the performance, focusing on your own personal experience of the performance. For example, you could answer the questions “What did you connect with in this performance?” or “How did you connect with this performance?”

—

C. RISKS AND BENEFITS

You might face certain risks by participating in this research. These risks include:

- feeling mild discomfort about certain topics that may arise during the performance.
- feeling confused about certain issues portrayed onstage.
- feel sad or angry remembering certain experiences that resonate with events portrayed onstage.

At any point in time you are free to change the subject, refrain from answering the question or end the interview.

You might or might not personally benefit from participating in this research. Potential benefits include:

- An increased sense of intimacy with the researcher
- A sense of feeling seen or connected
- Learning about the experience of having a multicultural identity and related topics.

However, this research is not intended to benefit you personally.

D. CONFIDENTIALITY

The information gathered will be anonymous. That means that it will not be possible to make a link between you and the information you provide.

We will protect the information by keeping the recordings on a coded USB key or locked file to which only the researcher has access.

Do not provide a written or artistic response to the performance if you do not give consent to its use for publication.

We will destroy the information seven years after the end of the study.

In certain situations, we might be legally required to disclose the information that you provide. This includes situations where there is danger of immediate harm to someone, including yourself. If this kind of situation arises, we will disclose the information as required by law, despite what is written in this form.

E. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is purely your decision. If you do participate, you can stop at any time. You can also ask that the information you provided not be used, and your choice will be respected. If you decide that you don't want us to use your information, you must tell the researcher before January 30th 2019.

We will tell you if we learn of anything that could affect your decision to stay in the research.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information.

We will not be able to offer you compensation if you are injured in this research. However, you are not giving up any legal right to compensation by signing this form.

—

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME (please print) _____

SIGNATURE _____

DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

Appendix F – Advertising Material

Natasha Williot, Drama Therapy Student at Concordia presents

JOURNEY TO ONESELF

Using Self-Revelatory Performance to Explore
her Multicultural Identity.

AUDIENCE RESPONSE ENCOURAGED

Concordia VA building 212-2
May 31st 7:00pm
June 1st 2:00 pm and 7:00 pm
June 2nd 2:00 pm and 7:00 pm





Where do you come from?

D'où viens-tu?

Quoi répondre? L'endroit où je suis né? Où j'ai grandi? L'historique d'immigration et de guerre de ma famille?

Quelles sont mes racines et comment mes ancêtres vivent-ils en moi?

Comment puis-je continuer à vivre en tant que MOI? Pourquoi suis-je tant affecté par ces questions?

Au fond... Qui suis-je?

Prenez le temps de découvrir mon processus thérapeutique. De ma recherche. Vous en faites parti.

Regardez ces photos.

Écoutez ces messages.

Partagez-les si vous le désirez.

About the Show

Self-Revelatory Performance is a form of therapeutic theatre using dramatic arts and performance to engage with an active issue the actor is struggling with.

This performance is the actor's Master's Research Project, studying the experience of creating a Self-Rev using Joseph Campbell's *Hero's Journey*.

Through this metaphor, she explores the fantastical lands of her psyche to confront Guardians, passes important thresholds and brings back to the land of the living a great treasure.

Unscathed? Perhaps. Changed?

Without a doubt. For the Hero's

Journey is one of profound self-discovery and healing.



SELF-REV

VERSUS

(OTHER TYPES OF) THEATRE

WHAT EXACTLY IS SHE DOING?

Emunah, R., (2015). Self-revelatory performance: A form of drama therapy and theatre. *Drama Therapy Review*, 1(1), 71-85.



Self-Rev is created based on the performer's personal experience.

Its purpose is to therapeutically 'work-through' an active issue in the performer's life.

Its focus is on the performer and the process, using drama therapy techniques

Audience members act as active witnesses and are vital to the healing process



Theatre can be fictional (or not) and can be gained through many sources.

Its purpose can be to entertain, teach, bring social change... It is not therapy.

Its focus is on the audience and the product, using a variety of theatrical techniques

Audience members do not have to act as witnesses during the performance (observers, critics, learners...)

Appendix G – Playlist

These are the songs used during the pre-show. They are used as a source of data. The first four songs were used for movement pieces in the performance.

Song title	Artist
River	Bishop Briggs
Alien	Die Antwoord
Leftovers	Dennis Lloyd
Angels	Khalid
Sur ma route	Black M
Come by Fire	Sara Jackson-Holman
Young as the Morning Old as the Sea	Passenger
Hopeless Wanderer	Mumford & Sons
I Put A Spell on You	Annie Lennox
Thunder	Imagine Dragons
Willow Tree March	The Paper Kites
Wolves Without Teeth	Of Monsters and Men
King and Lionheart	Of Monsters and Men
Warrior Daughter	Wildwood Kin
I Of the Storm	Of Monsters and Men
On ira	Zaz
Il est où le bonheur	Christophe Maé

La bohème	Charles Aznavour
Emmenez-moi	Charles Aznavour
Anywhere	Passenger
The Sky Boat Song	Dominik Hauser
Lost Boy	Ruth B.
Majesty	Nicki Minaj
Si jamais j'oublie	Zaz
Jungle	X Ambassadors
Anamahu	Mulle Beats
Another Brick in the Wall, Pt,2	Pink Floyd
Creep	Scott Bradlee's Postmodern Jukebox
St. James Infirmary	Allen Toussaint
Glorious	Macklemore
Brother	Matt Corby
Rivière Rouge	Phil G., Smith
Masterpiece	Jessie J
Go Quietly	Marian Hill