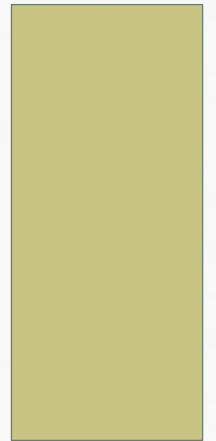


EXPRESSIVE REMIX  
&  
DRAMA THERAPY WORKSHOP

DR. MIMI SAVAGE  
DR. JEFFREY L. JAMERSON



# INTRODUCTIONS

- Mimi Savage
- Jeff Jamerson





ERT - HOW TO REMIX STORIES THROUGH  
THE USE OF DIGITAL MEDIA ART

# DELIVERABLES

## 5 WAYS TO USE ERT WITH TAY

- 1. Creation of Art
- 2. Enhanced Reflection - of the storytelling process
- 3. Enhanced Analysis – Increased ability to realize the weight of words
- 4. Acquiring a nuanced manner to view narratives
- 5. Developing a skill set to re-write (remix) self talk or subjective stories

# REMIXING A STORY

- Going to Africa

# INSPIRATION & INFLUENCE

- Early Hip Hop Culture
- Videography
- The Fun Theory (short video)

**“The only way to make sense out of change is to plunge into it, move with it, and join the dance”**

**Alan Watts**

**“If you don't like something, change it. If you can't change it, change your attitude”**

**Maya Angelou**



# PERSONAL & PROFESSIONAL MASH-UP

- The Birth of Expressive Remix Therapy
- Narrative Therapy
- Expressive Arts Therapy
- Digital Media Art
- Digital Media Learning



# HOW TO USE DMA IN ERG

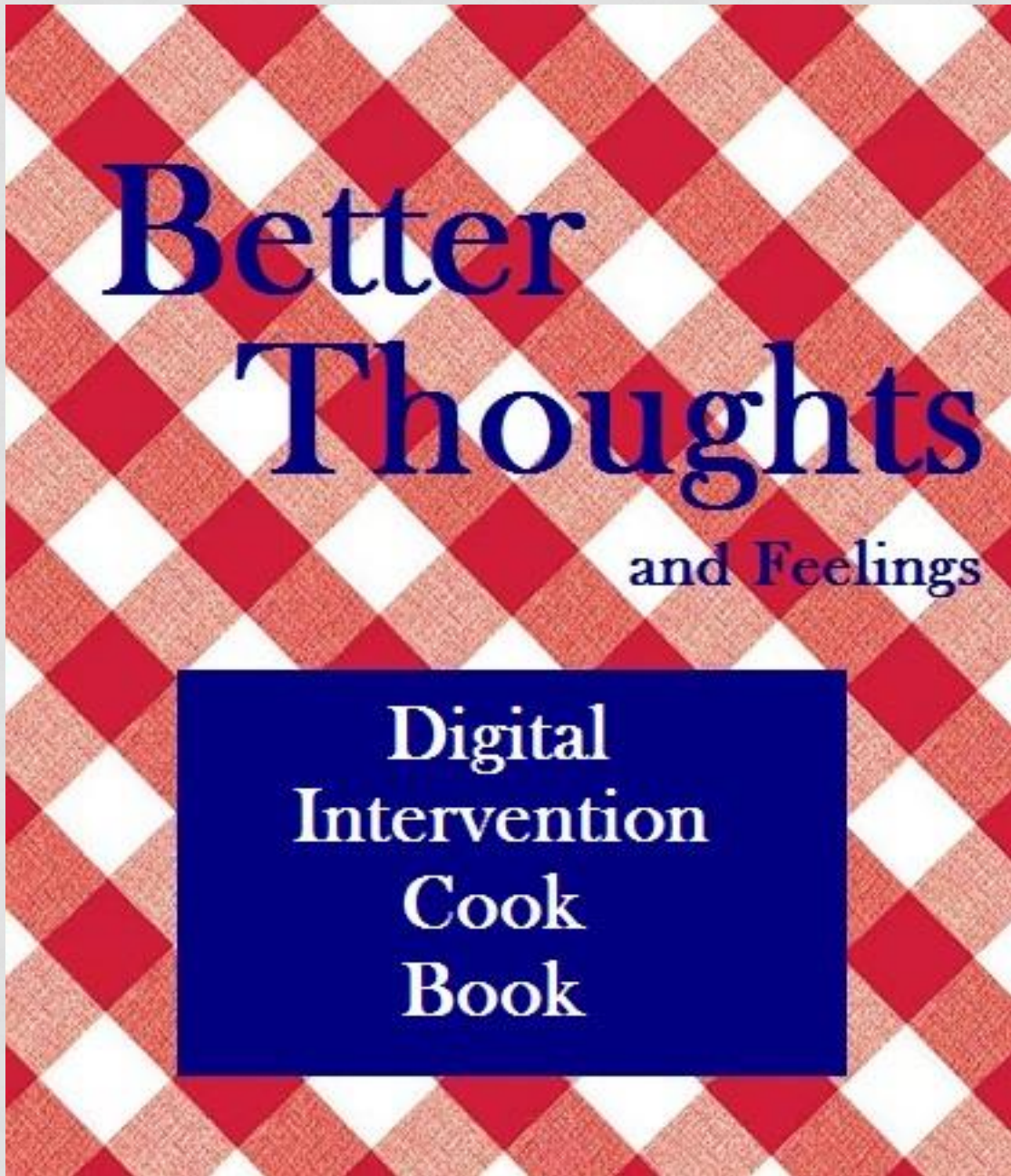
- Computer and web based interventions (recipes)
  
  
  
  
  
  
  
  
  
  
- Let's look at the “**Better Thoughts and Feelings**”  
**Cook Book**



**“Cooking is like love. It should be entered into with abandon or not at all.”**

**Harriet Van Horne**





# Better Thoughts

and Feelings

Digital  
Intervention  
Cook  
Book

# USING INTERNET RESOURCES AS AN INTERVENTION

- Graffiti Creator
- Super hero maker
- Comic strip design

## Graffiti Creator



"Graffiti reminders" is an artistic digital intervention that allows the client an opportunity to create specialized words in graffiti style. Once the words are created they can be used in a variety of ways such as laminated bookmarks, buttons, magnets, or sticker art.

### Ingredients

- 1 cup of Computer
- 2 tablespoons of internet access
- ½ cup of imagination
- 2 teaspoons of color printer
- 1 teaspoon of laminating paper
- 3 tablespoons of scissors
- 1 teaspoon of white paper

### Directions

Work with the client in identifying a positive "reminder word". Positive reminder words can be related to tasks that the client wants to achieve, like "stop, think, and choose". Once the word is identified, go to website [www.graffiticreator.net](http://www.graffiticreator.net) select your font, type in your word and adjust color settings to your desire. Once the word is complete in graffiti style take a pic screen shot, paste in microsoft paint and crop pic to your specifications and save as jpeg. Print pic, cut out to desired size and laminate.

## Superhero Maker

Superhero maker is a digital intervention that allows a client the opportunity to create a superhero and a subsequent storyline. Clients engage by role-playing therapeutic themes through their created superhero and storyline.



### Ingredients

- 1 Cup of imagination
- 1 Cup of a computer w internet access
- 1 teaspoon of the website <http://www.ugo.com/games/superhero-generator-heromachine-2-5>
- 1 Tablespoon of printer with paper
- 1 teaspoon of a laminator paper

### Directions

Power up computer and internet and go to the website listed above. Click on the various super hero parts to customize his/her appearance. After the superhero body parts are generated click on the color pallet to give the superhero color.

## Comic Voice

Comic voice is a digital intervention that allows a client the opportunity to create a personalized comic strip storyline. Clients have the ability to role-play therapeutic themes through their created comic voice storylines.



## Ingredients

- 1 Cup of imagination
- 1 Cup of a computer w internet access
- 1 teaspoon of the website  
<http://www.artisancam.org.uk/flashapps/superactioncomicmaker/comicmaker.php>
- 1 Tablespoon of printer with paper
- 1 teaspoon of a laminator paper

## Directions

Power up computer and internet and go to the website listed above. Click on the various comic strip boxes to customize scenes. After scenes are complete, create a print screen, crop and save as jpeg.

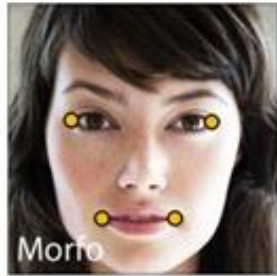
# USING IPAD APPS AS AN INTERVENTION

- Comic strip design
- Basic Music production (garage band & auto rap)
- Strength Based Branding (t-shirts, magnets, stickers)
- Animation (animated mask and stop motion)
- DJ & VJ
- Photo & Video Remixing apps
- Pinnacle Studio

**“Art begins in imitation and ends in innovation.”**

**Mason Cooley**

## Morfo Booth - By SunSpark Labs



### Description

Use Morfo to quickly turn a photo of your friend's face into a talking, dancing, crazy 3D character!

Once captured, you can make your friend say anything you want in a silly voice, rock out, wear makeup, sport a pair of huge green cat eyes, suddenly gain 300lbs, and more. Want to show off your awesome 3D creations to the world? Easy! Record a message and post a video of your talking, dancing character right to Facebook! Use Morfo to create the coolest Party Invite or Happy Birthday message ever.

Morfo is simple, fun and flexible. FREE features include:

- \* Turn friends, pets, drawings or objects into life-like 3D characters.
- \* Record, then post videos of your characters directly to Facebook.
- \* Apply funny wigs and Disco Glam makeup to your faces.
- \* Make faces rock out to a crazy speed metal song!
- \* Email photos of your faces to anyone.
- \* Play with six fun, read-made characters right away.

Want to give your characters even more Makeup and Custom Costumes? Or record them while they do a funny Disco or Cartoon dance? Try in-app purchases to get advanced features like:

- \* Custom Costumes: Superhero, Gothic Rock, Fantasy Hero, 60's, Animals and more!

<https://itunes.apple.com/us/app/morfo/id418900007?mt=8>



# AutoRap – By Smule



## Description

YO. This is AutoRap. It turns speech into rap, and corrects bad rapping.

AutoRap maps the syllables of your speech to any beat, creating a unique rap every time. As seen on the Today Show, just TAP TO RAP, and the app does the rest!

As the lyrical master, Jay-Z, says "This is the death of Auto-Tune, moment of silence". This is AutoRap.

"you simply speak into your phone, and the app chops your voice and buries it in a whole mess of autotuney goodness" --engadget

## TALK MODE:

Talk into the app, and AutoRap magically morphs your speech into a legit rap. Create your own original rap songs with Freestyle Beats, or use Premium Songs from artists like Snoop Dogg and Nicki Minaj, to AutoRap with the songs you know and love. The Rappification™ feature will turn you into a rap star!

## RAP MODE:

Switch to Rap Mode and flaunt your skillz by rapping along to your favorite songs, following the lyrics that scroll across the screen. AutoRap's Rappify™ setting will correct your flow, snapping your syllables to the rhythmic grid of the underlying beat.

\*\*\* HEADPHONES RECOMMENDED FOR RAP MODE\*\*\*

<https://itunes.apple.com/us/app/autorap/id524299475?mt=8>

# APPENDIX

- ERG Outline
- ERG Logic Model

## Expressive Remix Group Outline

The expressive remix group is a weekly group that explores how to create different ways to tell and find meaning in stories. The expressive remix group uses metaphor and the technique of remixing as an example of creative performance. Participants in the group use digital media art as the primary medium in constructing and remixing stories.

The objective of the group is to facilitate a space for new avenues of creative emergence and to increase skill building in the digital media arts. The participants in this group are 12 children and adolescents from LA County. The participants were identified as at risk of joining gangs in their neighborhoods.

The 13-week cycle is divided into four mini-cycles that I call *creative excursions*. The creative excursions last for three weeks. The participants then move into another creative excursion. At the end of the fourth and final creative excursion, there is one remaining session called *showcase theatre*. During the showcase theatre, participants will display their digital art creations for family and friends. Below is an outline—curriculum highlighting the group structure.

## Expressive Remix Group Curriculum

### **Creative Excursion 1: Digital Storytelling**

[Click here for example](#)

Week 1: Discuss group dynamics, make rules, explain and demonstrate digital stories.

Week 2: Begin digital storytelling projects.

Week 3: Complete digital storytelling projects.

### **Creative Excursion 2: Animated Mask**

[Click here for example](#)

Week 4: Complete CE1, begin creating masks after group facilitator demonstrates process.

Week 5: Paint masks.

Week 6: Complete therapeutic worksheets, use answers as a script to animate the masks.

## **Expressive Remix Group Outline (continued)**

### **Creative Excursion 3: Comic Voice, Magazine Cover, Movie Poster**

Week 7: Complete CE2. Facilitator demonstrates creation of a comic strip utilizing an informative theme (e.g., bullying, gang violence, teen pregnancy). Participants create their comic strip storylines with the theme as a backdrop.

Week 8: Create mock magazine cover based on their theme from the previous week or on storyline of digital story from CE1.

Week 9: Create mock advertising poster for digital story.

### **Creative Excursion 4: Virtual World Creation**

Week 10: Complete CE3. Facilitator shows examples of virtual world creation. Participants work with software to create a positively themed virtual world.

Week 11: Participants begin to create their own virtual worlds.

Week 12: Continue virtual world creation, complete project.

### **Creative Showcase Theatre**

Week 13: Complete CE4. Family and friends invited to session to observe and admire the creative art participants have designed.

## **Expressive Remix Group Outline (continued)**

### **Alternative Creative Excursions**

- Graffiti Creator
- Magazine Cover
- Movie Poster
- E-book Publishing
- Logo Design
- Poetry in Motion
- Digital Collage
- Video Asset Remixing
- Digital Music Remixing

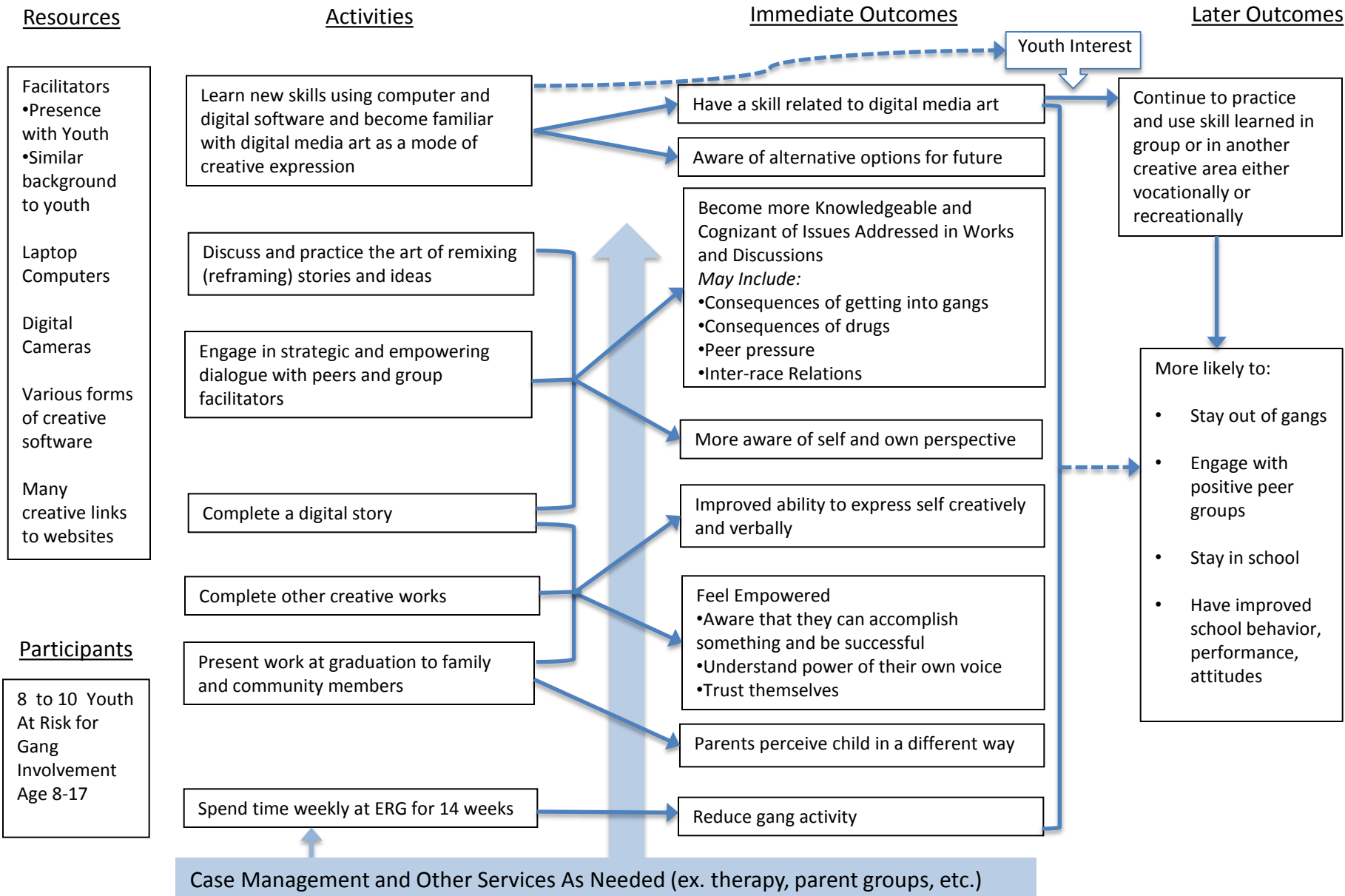
### **Participant Goals and Objectives**

- Become familiar with digital media art as a mode of creative expression.
- Learn new skills using iPads, smart phones, and digital software.
- Discuss and practice the art of remixing (reframing) stories and ideas.
- Become engaged in strategic and empowering dialogue with peers and group facilitators.
- Complete a digital story from beginning to end.

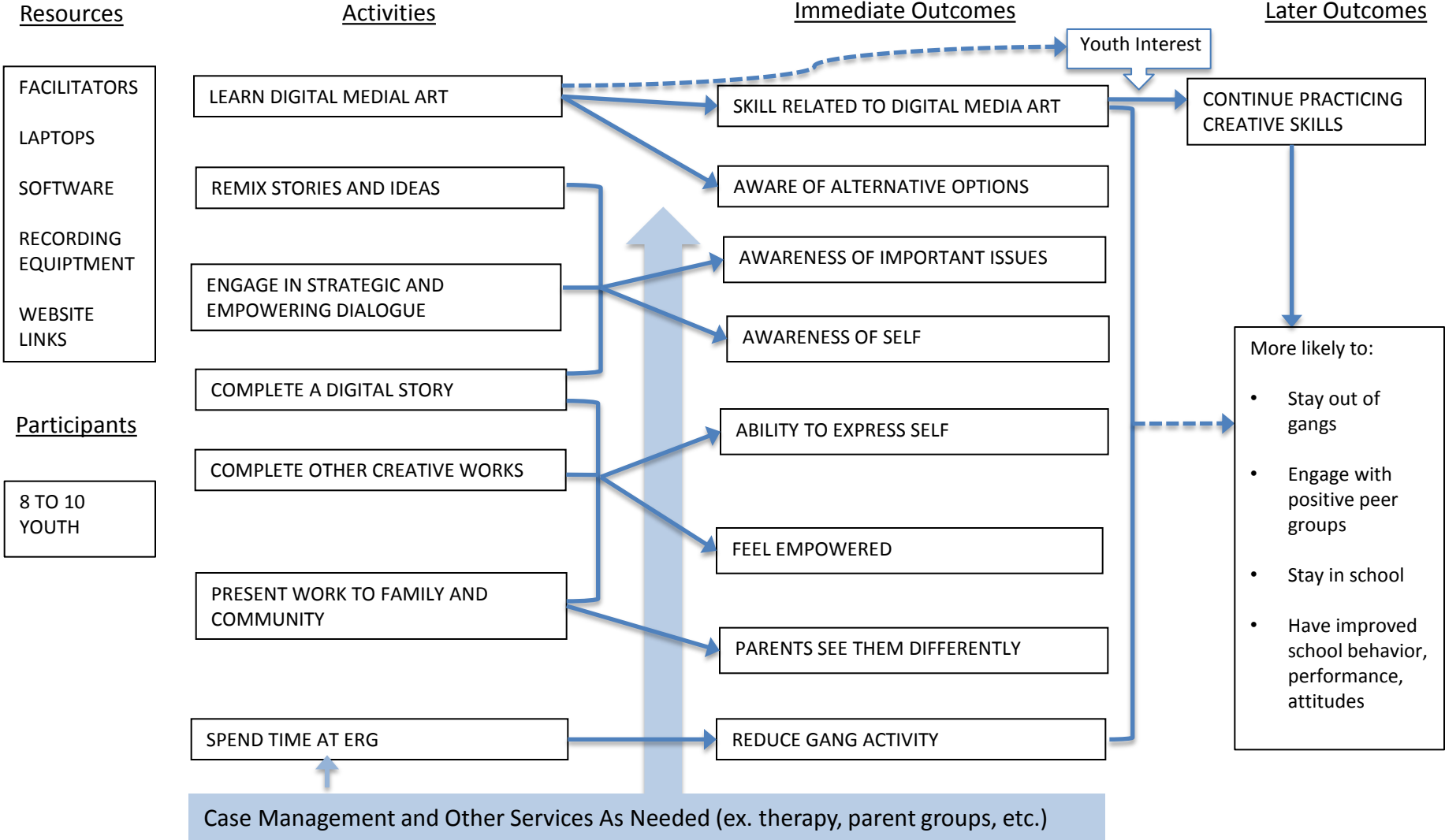
### **Resources**

- Hardware: iPads, laptop computers, smart phones, digital cameras
- Various forms of creative software
- Links to digital art websites

# Detailed Expressive Remix Group Model



# Simplified Expressive Remix Group Model



USING PLAY IN RESEARCH &  
INTERVENTION WITH YOUNG  
WOMEN ADOPTED FROM FOSTER  
CARE :THE PERSONAL PUBLIC  
SERVICE ANNOUNCEMENT (PPSA)

MIMI SAVAGE PHD, RDT-BCT



# “SPECIAL NEEDS”—A NEED FOR SPECIFIC TYPES OF INTERVENTION AND RESEARCH

- ▶ Ryan & Nalavany ( 2003) stated, “particularly lacking in existing studies is input from the adolescent” (p. 491), the need to integrate youth input in therapy. A need to cope with grief.
- ▶ Cabe’s (2005) arguments about stimulating the brain’s limbic system—the place of maternal memory –with relational play—A need to cope with loss.

## **TOOL : NARRADRAMA**

**DICTUM IS THE PERSON IS NOT THE PROBLEM, THE PROBLEM IS.**

- ▶ Narradrama ( Dunne, 2009) contextualizes narrative therapy (Epston, 1998; White, 1989, 1998, 2000) via drama therapy methods and is implemented by a myriad of action-based exercises—(eight steps)

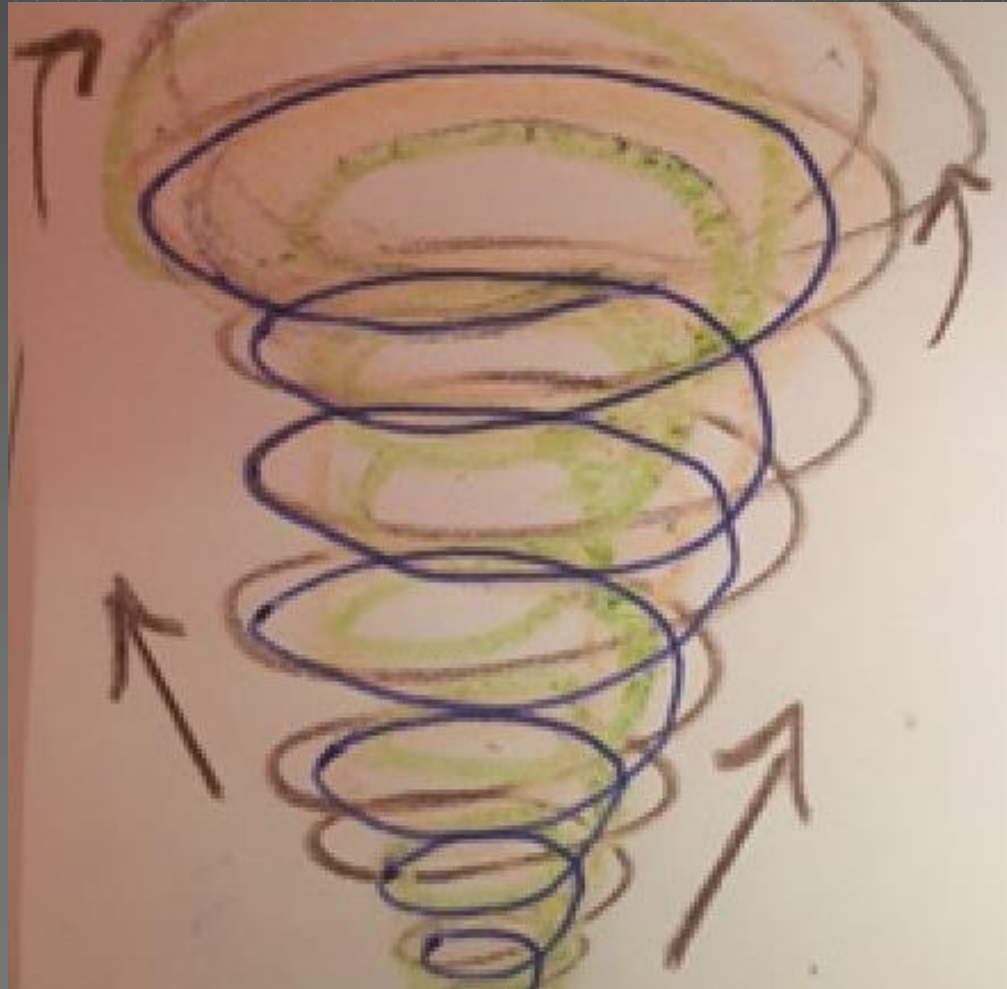
# TOOL: NARRATIVE INQUIRY (WHY THIS WAS A GREAT FIT)

- ▶ The theory that “people, places, and things are becoming rather than being” (Clandinin & Connelly, 2000, p. 145). Multiple experiences honored. Backward and forward consideration of time, place & relationship is explored
- ▶ Narrative research is relational and begins with the experiences of individuals as expressed in “lived and told stories” (p. 40). Practices pluralism.
- ▶ Narrative inquiry characteristically begins with the researcher’s autobiographically oriented narrative associated with the “research puzzle” (p. 41) or research question. Re-tells the explored narrative in a new form for deeper perspective.

# TOOL: POSITIVE AFFECT THEORY & BROADEN & BUILD MECHANISMS

- ▶ Negative emotions help us focus on the tree without being distracted by the forest while positive emotions allow us to step back and appreciate the forest without focusing on the tree ---Fitzpatrick & Stalikas

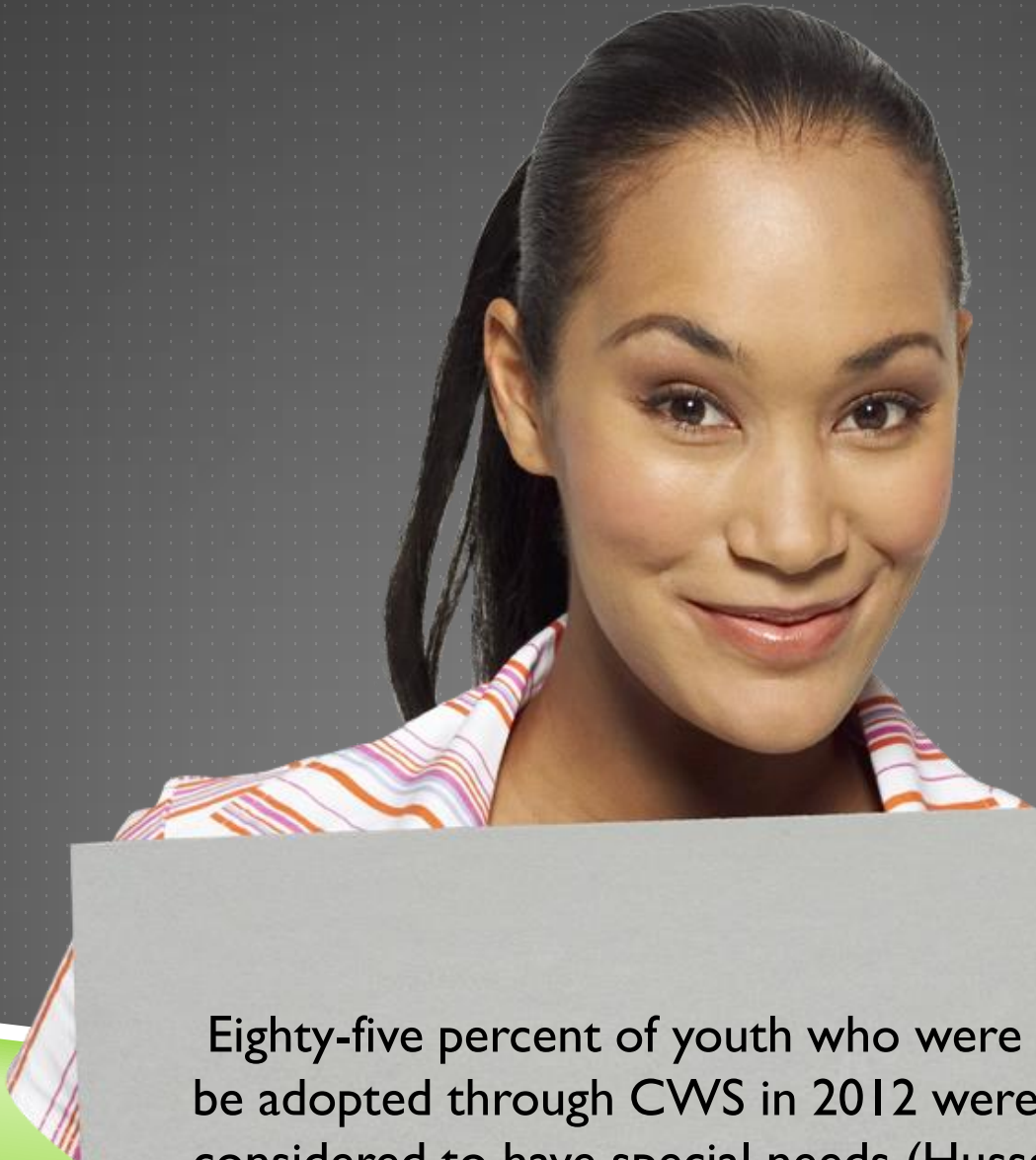
# SPIRALING = SCAFFOLDING



MOMENTARY POSITIVE EXPERIENCES  
ENGENDER BROADENING OF AWARENESS!

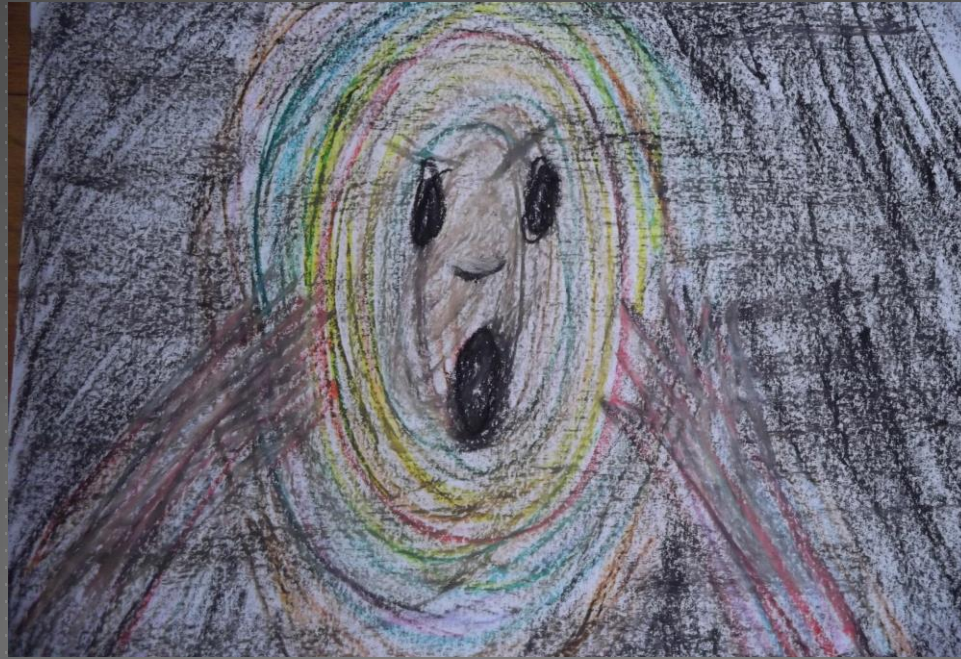


# WHY YOUTH FROM FOSTER CARE IN THE U.S. ?



Eighty-five percent of youth who were waiting to be adopted through CWS in 2012 were considered to have special needs (Hussey et al., 2012).

# HISTORICAL TRAUMA IN SPECIAL NEEDS FOSTER YOUTH



Grogan-Kaylor, Ruffolo, Ortega, and Clarke (2008) noted maltreated youth (ages 11-14) in CWS were prone to significant increases of delinquent behaviors especially after trauma.



# THE LITERATURE ON ADOPTED ADOLESCENT YOUTH: PSYCHO SOCIAL ISSUES

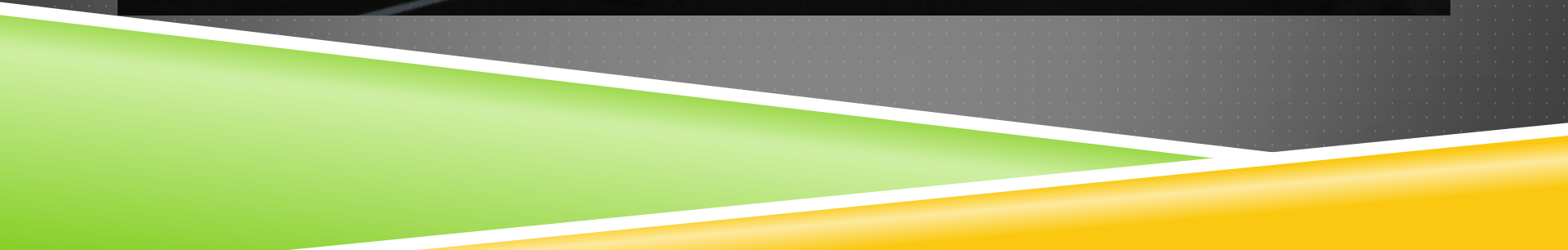
- ▶ Abuse before age four & PTSD.

- ▶ Prevalence of sexual abuse in girls.

- ▶ (Burrow et al., 2004; Feigelman, 2001; Grotevant et al., 2006) argued adolescent girls internalize emotions more than males, which may explain the prevalence of less aggressive mental illnesses such as depression or NAASB in adopted females.

- ▶ Wind, Brooks, & Barth (2007) posited different developmental stages influence an adopted person's behavior and perception about adoption.

# THE BEST ROUTE FOR INTERVENTION?



# SELF-COMMERICAL PARTICIPANTS:

- **The participants (ages 13-15), included two male siblings who were African American, one male who was of Latin American descent, one male who was of European descent and one male whose heritage was unknown.**
- **One child was diagnosed with having Aspergers. Another child was diagnosed on the spectrum. All the participants were taking psychotropic medication during the research.**

# EIGHT SESSIONS:

- ▶ Session One: Introduction; Theme: *Own the room*; Rules, improvisation
- ▶ Session Two: Theme: *How I see myself*; Theatre games, mask, games, autonomy
- ▶ Session Three: Theme: *How I see my environment*; Communication, cameras
- ▶ Session Four: Theme: *Narrative*; Photo-story, storyboard, roles, commercials
- ▶ **Session Five:** *Shooting the story*; Art assessments, short story assessments
- ▶ Session Six: *Editing the scenes*; Improvisation, role reversal
- ▶ Session Seven: *One-on-one and peer screening*; Interview/conversation
- ▶ Session Eight: *Screening, Reflection with invited audience*

# LIMITS TO GROUP COHESION:

- Many incidents of status relegating and shaming during the DT sessions that may have been connected to male adolescent behavior and insufficient trust of group dynamics in the new common representational space of drama therapy at APSS.
- Dominant theme of power over others in various improvisations and role-playing.
- Recognizing the childhood breach of trust all of the participants experienced, I considered their difficulty in the creation of group cohesion.

# FACTORS TO CONSIDER:

- APSS staff members and established group dynamics inadvertently countered positive psychology practices with shaming tactics prompting the researcher to implement a productive, nurturing mentor-participant dyad.
- Need creative arts thx. trained assistant

PHILLIP

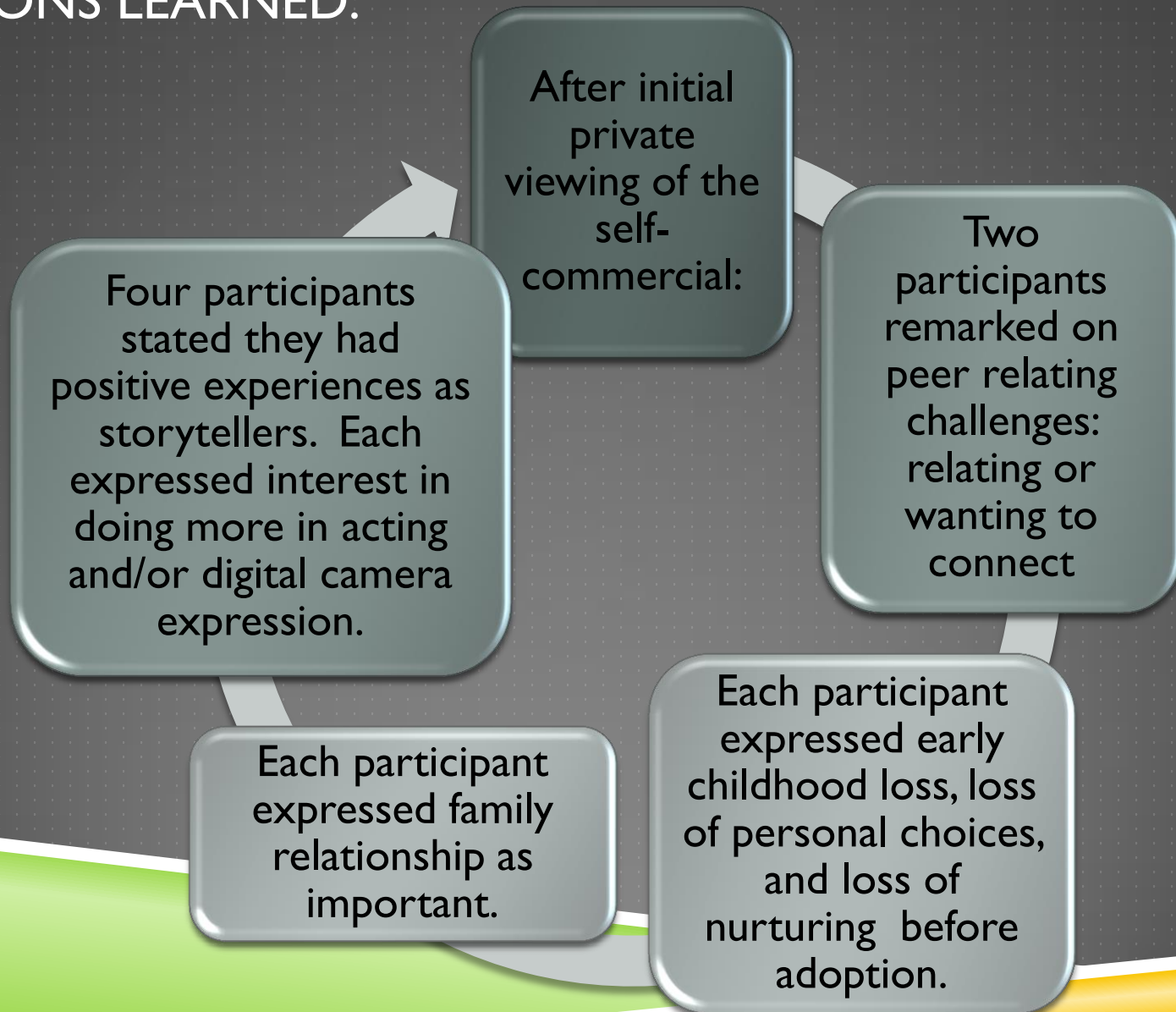


AUSTIN:





## LESSONS LEARNED:



## Fun as Major Theme:

- Four out of five participants stated the self-commercial was fun.
- The process of drama therapy in sessions was fun.
- The experience of viewing oneself on screen was fun.
- The chance to learn more about peers was fun.
- The memories garnered contributed to the fun.
- The time collaborating with peers, siblings, and mentor was fun.
- One participant stated he did not enjoy the process with the digital camera, but he did enjoy acting and original script writing. He stated making commercials took up his time to have fun with peers. His preference was also about having fun.

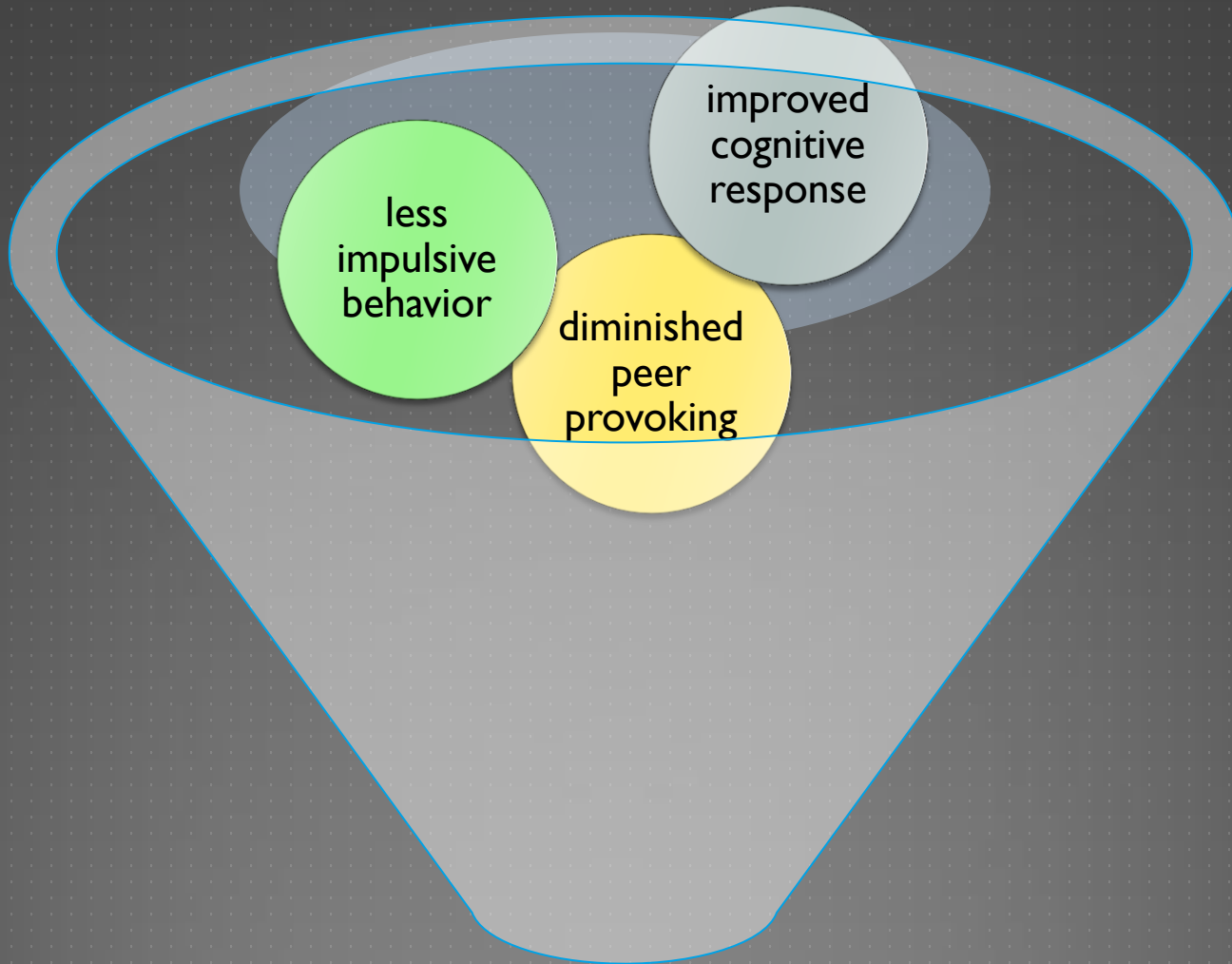
## Freedom as Major Theme

- Each participant expressed a joy and need for freedom of expression.
- Each participant chose to compose and act out preferred life stories.
- Each participant concretized feelings of success and self-identity.
- Participants made choices to redefine labels from an abusive history.

# ASPECTS TO THE OVERARCHING THEMES OF FUN AND FREEDOM:

## Emergent themes from data

- freedom of choice, self-identity, communion
- fun, compassion, pride, artistic expression
- inner strength, brotherhood, memories



Mentor-participant  
dyad results

# ALLIANCE IN RELATIONSHIP & RESEARCH WITH PARTICIPANTS



# ALLIANCE IS RELATED TO POSITIVE THERAPEUTIC OUTCOMES

- ▶ *How is expression connected to alliance factors. Its been suggested that the alliance is an experience of positive emotions for clients.*
- ▶ If the alliance is an experience of positive emotions then the alliance should relate to broadening and building.
- ▶ Resources that are built should undo some of the effects of negative emotions experienced so that the alliance continually feeds the spiral of progress.

# THE BRAIN CONNECTION: UNDOING DAMAGE





# FROM SELF-COMMERCIAL TO HOW I CREATED THE PPSA

- ▶ The method of the PPSA exercise evolved from the pilot inquiry but the process now allows participants hands-on, facile interaction with art making, roleplaying, and editing using an i-pad and a digital app design.
- ▶ This is a tool to show expertise on self-identity.

# A NOVEL THERAPEUTIC EXERCISE EVOLVED: PPSA

- ▶ The PPSA is a novel therapeutic exercise that brings together the format of a public service announcement (PSA), which involves voicing expertise on a socially relevant topic and Dunne's (2009) narradramatic self-commercial, with the added use of a plaster or face paint self-mask.
- ▶ I wanted to avoid triggers that could further marginalize the participants, whose lives are filled with a history of loss.

# WHY USE THE PPSA IN RESEARCH OR INTERVENTION?


- ▶ The PPSA is not a platform for pitching, selling or advertising oneself as a valuable, attractive product. My goal with the exercise was to offer the participants protected anonymity, ease of relationship with the facilitator, agency and an opportunity to be witnessed as they announced their expertise on their self-identity via drama therapy.

(Savage, Drama Therapy Review, 216, p198)

# SIGNATURE STRENGTHS ALIGNED WITH NARRATIVE INQUIRY AND NARRADRAMA METHODS

Beaver: using signature strengths exercises asks the individual to inventory character strengths and use his or her top strengths in a new and different way.

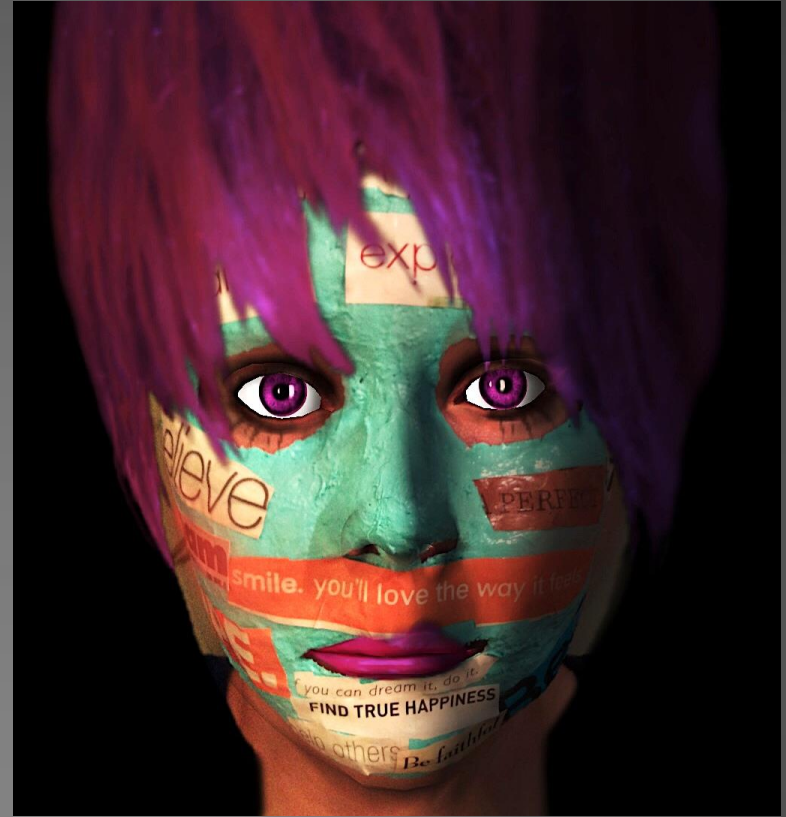
# RESEARCH QUESTIONS

- ▶ How do adopted adolescent females who have special needs defined by Child Welfare Services (CWS), and who have a history of being in foster care, experience making the Personal Public Service Announcement (PPSA)?
  - ▶ How does the experience of creating the PPSA contribute to their self-identity?
- 

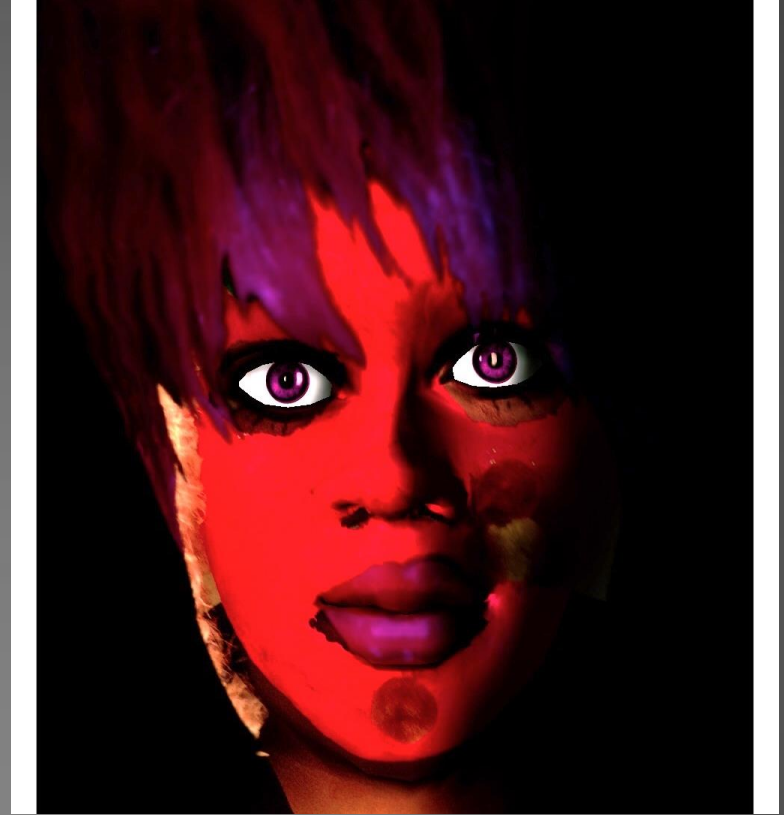
# METHOD: PARTICIPANTS

- ▶ The criteria for participation was purposeful--based on experiences of marginalization, status in the foster care system, birth history, gender, age, and adoption.
- ▶ Participants were African American, European American, and Latin American. Ages 16-18

# PARTICIPANTS: ORANGE AND TURQUOISE



# PARTICIPANTS: PURPLE AND FUCHSIA





# MAKING THE PPSA

**A plaster self-mask combined with a digital animation application  
(MORFO)**

Directive: Create a mask of monologue that represent your preferred self—  
who you are

**Session 1** (Embodiment&Projection)  
Narradrama Exercises & Intro to PSAs and Computer Applications

**Narradrama Step:** 1 New descriptions of identity and environment

**Session 2** (Projection)  
Create a self portrait mask

**Narradrama Steps:** 3 & 5  
Possibility Extension & Personal Agency

**Narradrama Steps:** 5, 6, 7  
Personal agency/ Alternative story/Restory

**Session 4** (Role Play) Animate the mask with the body and voice. Create text for PPSA and do restorative hand tracing exercise

**Narradrama Steps:** 1, 4, 5  
New descriptions/  
Externalizing choices/  
Personal agency

**Session 3** (Projection) Paint and embellish mask. Use computer application. Animate mask with app. Explore monologue writing

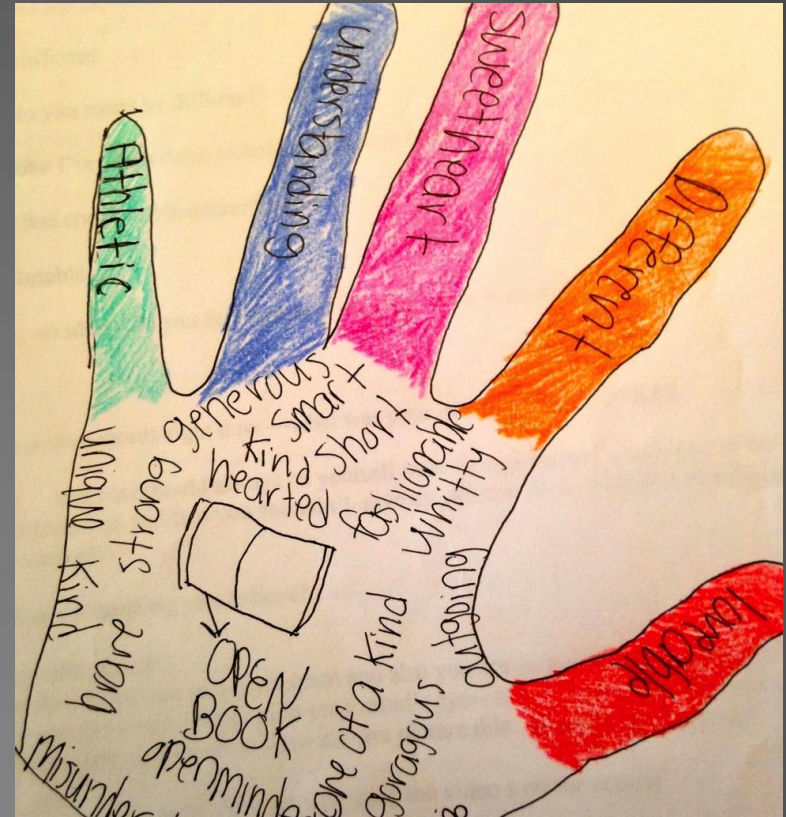
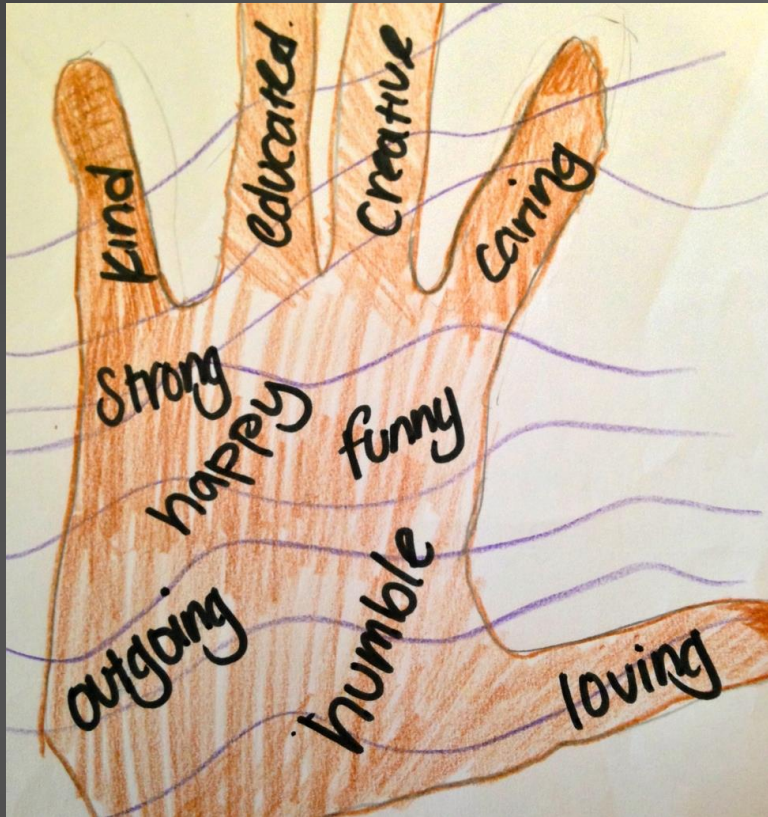
**Session 5** (Role Play)  
Role play and Role reverse with MORFO photographed mask image. Complete autobiographical Life Story for PPSA text

**Narradrama Steps:** 1,2,7  
New descriptions/Externalize the problem/ Restory

**Session 6** (Role Play)  
Participant views final PPSA and participates in final interview. Certificate of completion and gift card are offered. **Narradrama Steps:** 5, 8 Personal agency and Closure

**Public Witnessing Session:**  
Invited guest viewing and guided reflection of artifacts. Letter of accomplishment, masks, and DVD of PPSA are offered. **Narradrama Step:** 8  
Ritual/Reflection

# NARRADRAMA: RESTORATIVE HAND DRAWING ALLIANCE AND GENERATING DATA



# TURQUOISE



ORANGE



# FUCHSIA



PURPLE



# “BRICOLEUR”--MY PERSONAL NARRATIVE





# SELF-EXPRESSION!!! A GATEWAY



# RESULTS

## FIVE VOICES

1. The voice of creative self-expression.
2. The voice of self-identity or who I am and how I like to identify myself.
3. The voice of adolescent independence or how I want to live my life.
4. The voice of self-love or how I accept myself.
5. The voice of survival that contends with being stuck or what I do with loss.

# LESSONS LEARNED

From these voices, I determined two central lessons from the study:

(a) Narradrama and the PPSA prompted safe creative self-expression for these adopted young women from foster care.

(b) the participants from this study were able to process developmental self-identity challenges incurred from their adoptive histories with this non-traditional method.

# DISCUSSION

- ▶ PPSA exercise afforded anonymity and gave participants permission to create roles as preferred selves with animated masks that went deep into self-revelation, speaking private thoughts.
- ▶ PPSA offered access into intrinsic areas of self-identification and self-preservation.
- ▶ Creative self-expression or the participant's desire for it in this study meant they were motivated or prepared to make and share self-discovery about identity within the parameters of the Narradrama intervention.

# DISCUSSION

- ▶ Stepping away from the conflict of parents, siblings, school, mourning, the intended focus was positive and on the participant's construction of the PPSA based entirely on her expressive input and self-representation.
- ▶ After making the PPSA, and during the Narradrama interventions, the four participants in this study were able to address issues about
  - ▶ self-identity such as childhood abuse,
  - ▶ shame,
  - ▶ self-acceptance,
  - ▶ independence,
  - ▶ peer pressure,
  - ▶ and personal loss
- ▶ because of a method of creative expression, which empowered them.

# IMPLICATIONS

- ▶ Further research on the needs of adopted females from foster care on a national level
- ▶ Research benefitting the large percentage of older youth who await adoption, who may have difficult transitions into adoptive families when they are permanently placed.
- ▶ The PPSA exercise as a tool & useful, fun, expressive, externalizing method of opening conversation between youth and their therapists to process specific adoption issues that occur during adolescent identity formation.

FIN:

