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Giving Voice to the Hero Within: The Combination of Two Methodologies for Training the Actor/Performer-- The Use of Ritual Poetic Drama Within the African Continuum and Archetypes for the Actor/Singer As Explored in the Performances of A Thousand Faces: Every Day Heroes A Deconstruction of The Hero With A Thousand Faces by Joseph Campbell

Olisa-Mequella F. Enrico-Johnson
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Giving Voice to the Hero Within:  
The Combination of Two Methodologies for Training the Actor/Performer--
The Use of Ritual Poetic Drama Within the African Continuum and 
Archetypes for the Actor/Singer 
As Explored in the Performances of A Thousand Faces: Every Day Heroes 
A Deconstruction of The Hero With A Thousand Faces by Joseph Campbell

A thesis in partial fulfillment of the requirement for the degree of Masters of Fine Arts in Theatre Pedagogy with and emphasis in Performance and Voice and Speech specializing in “The Use of Ritual Poetic Drama Within the African Continuum” and “Archetypes for the Actor/Singer” from Virginia Commonwealth University.

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Richmond, Virginia  
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Abstract


By Olisa-Mequella F. Enrico-Johnson, Bachelor of Fine Arts, Virginia Commonwealth University, 2007, Masters of Fine Arts, Virginia Commonwealth University, 2010

A thesis in partial fulfillment of the requirement for the degree of Masters of Fine Arts in Theatre Pedagogy with and emphasis in Performance and Voice and Speech specializing in “The Use of Ritual Poetic Drama Within the African Continuum” and “Archetypes for the Actor/Singer” at Virginia Commonwealth University Virginia Commonwealth University, 2010

Thesis directors: Dr. Noreen Barnes, Director of Graduate Studies, Theatre. Professor Janet B. Rodgers, Head of Graduate Voice and Speech, Theatre, Dr. Tawnya Pettiford-Wates, Theatre

Joseph Campbell tells us that if you look closely at all cultures you find the story of “The Hero’s Journey”, the vehicle for my thesis project, a devised theatre piece titled A Thousand Faces: Everyday Heroes. Though the subject of A Thousand Faces is the exploration of “The Hero’s Journey” the foundation of the work is the application of the pedagogical principles of Ritual Poetic Drama Within the African Continuum (RPDWAC) as outlined in the practices of my mentor Dr. Tawnya Pettiford-Wates, Assistant Professor of Performance at Virginia Commonwealth University Theatre (VCU). I apply RPDWAC pedagogical principles to Archetypes for the Actor/Singer (AFAS), a training methodology developed by Frankie Armstrong and another of my mentors, Professor of Voice and Speech and Head of Performance at VCU Theatre, Janet B. Rodgers. This paper outlines the process and performance of a class that combined these methodologies
Prologue: Calling for a Heroes’ Rite for Passage into the Actualized Self

“The modern Hero, the modern individual who dares to heed the call and seek the mansion of that presence with whom it is our whole destiny to be atoned, cannot, indeed must, not, wait for his community to cast off its slough of pride, fear, rationalized avarice, and sanctified misunderstanding. “Live,” Nietzsche says, “as though the day were here.” It is not society that is to guide and save the creative hero, but precisely the reverse. And so every one of us shares the supreme ordeal—carries the cross of the redeemer—not in the bright moments of his tribe’s great victories, but in the silences of his personal despair.” (Campbell, 391)

Have you ever seen tarot cards? Have you heard a speech or a sermon and thought that the words were spoken specifically for you? Have you ever taken anything as a sign from a higher power pointing the way to go? If you have answered “Yes” to any of these questions, you are familiar with the concept of an oracle. An oracle, according to The Complete Idiots Guide to Oracles, is a divine message found in the form of a person, place or thing. In simple terms an oracle is a message from god(s).

Carolynn Myss has designed a deck of oracle cards based on archetypes. In the booklet that comes along with the cards Myss defines archetypes as “psychological patterns derived from historical roles”. According to Myss, there is no limit to the number of archetypes possible. Myss names 74 archetypes on illustrated cards that point out both “light” and “shadow” attributes of the archetype. She also provides six blank cards for your own creations.
Light attributes represent what our western capitalist culture would look at as positive aspects while shadow represents what we would typically look at as negative. It is important that I say “our culture” because what is “light” to us may be interpreted as “shadow” in another culture. I like to think of the shadow as that which a person, group or culture wants hidden away.

The deck is designed to help whoever is asking for guidance, through focused energy, figure out what archetypes are prevalent in their psyche. The card that Myss designates ‘Hero/Heroine’ pictures a person climbing a mountain, “Light attribute: Passion for a journey of personal empowerment. Shadow attribute: Escapism and a false sense of Heroism.” In a tiny booklet that comes with the archetype cards there is a short bulleted description of the Hero/Heroine archetype’s personality— The Hero/Heroine

“Confronts increasingly difficult obstacles to awaken an inner spiritual power and achieve a Heroic vision that ultimately serves the tribe. Conquers survival fears that might compromise the journey of empowerment. Shadow Hero/Heroine succeeds only by disempowering others”

She gives these generalized statements to guide the reader to look for their own examples so that the meaning can be personalized.

On the Hero/Heroine archetype card Myss also includes a note for the reader to “look for a history of facing and overcoming odds in both material and spiritual realms” I think she is saying that when a person needs or possesses the Hero archetype in life, it means we are facing fears and raising consciousness.

Myss talks of conquering fear. We are a culture that lives in fear. We are taught to survive by disempowering others, living in the shadow. This is evident in the widespread inequalities and injustices in our society. Racism and Sexism are
examples of the many dragons that Heroes must slay. And in doing for themselves they are doing it for the whole.

We are taught, as a culture, to serve the self not the tribe. When we climb mountains we do it by stepping on the heads of those around us. We are taught that this is not only an acceptable way to see the world but an expected one. I believe that, as Campbell said, society is not going to save the artist.

I hope that the artist is preparing to guide society. It is in recent western history that we have moved from genocide of the Native Americans, through slavery and “Jim Crow” into a more sophisticated form of oppression. These more acceptable oppressions are hidden in the prison industrial complex and sweatshops that supply our consumer goods. We accept this oppression by purchasing the products and services that are manufactured by these groups.

We are, in our own way trapped by our ignorance of the workings of the system in which we live. This is covert domination. With new forms of acceptable oppression fed by covert domination we need a new brand of Hero. We need the Creative Hero to ask the questions that spark the change. The Hero Artist that is willing to go on the quest of Carl Jung refers to as “individuation”. To summarize from *A Critical Dictionary of Jungian Analysis*, individuation is the process finding the self as a unique being that serves the health of something bigger than oneself. Dr. Pettiford-Wates calls this process “Self-Actualization.” I call it ‘growing up.’

Joseph Campbell tells us in *A Hero With a Thousand Faces* that it used to be that society determined the rites of passage from childhood into adulthood and then eldership. Ritual carried society forward according to their needs. He writes in his
book that generally in western culture and specifically in the United States of America we lack such ritual guidance. When discussing this idea in reference to western culture he states that, “In fact, it may well be that the very high incidence of neuroticism among ourselves follows from the decline among such effective spiritual aid. We remain fixated to the unexorcised images of our infancy, and hence disinclined to the necessary passages of our adulthood” (Campbell, 11). Society reinterprets story, history, myth and legend to support the status quo. To recognize the perspective of the interpretation we must ask what are the needs of our society?"

We are no different from those before us. We use story in the form of mass media to uphold the values of acceptable oppression prevalent in a consumer-based culture.

I have no answers, only quest/ions. I asked the Oracle and it sent me the Hero/Heroine. As a creative artist I answered the call. And with this project I echo the call I received. I offer, through this project, questions about a possible rite of passage process for the ‘Creative Hero’. Now, it is up to other creative artists to answer the call of their own Hero’s quest.
Introduction-To the Reader

Disclaimers

I am writing this reflective analysis from my perspective and in my opinion. I will sometimes state my beliefs without qualifying them to be only my beliefs or theories. The information gathered over a lifetime of experience and study of some of the ideas leave me without a proper way to cite what is not truly “Common Knowledge” in that the subjects that are concerned, i.e. metaphysics, intuition, energy, African philosophy and thought, are not “common subjects”. However, within the communities that study these concepts, the information is common and could be found in countless sources.

As it would be impossible for me to recall when and where I collected some of the information/theories on which my thoughts/beliefs are based I will not attempt to. I will cite only direct quotes and paraphrases. In cases where a concept is expressed several times in one book I will cite the whole book.

In addition to the severely subjective perspective, I want to address the gender “He” or “She” when speaking generally or hypothetically about people. I recognize that the term “Hero” could be construed as gender specific. It is not when I use it.

I know that many of the concepts/practices that I am calling African centered are not exclusive to Africa and are at times especially similar to specifically some
Native American cultural practices. As this is not a cultural analysis on the
similarities and differences on the role of the artist in theatre, I will not attempt to
mention occurrences of African principles.

I also realize that not all cultures in Africa are exactly the same. I am basing
the designation of what is African artistic and culturally centered on the past
research and in-depth study of Dr. Tawnya Pettiford-Wates (Ph. D) in her doctoral
work on the subject and do defer, unless otherwise stated, to her definitions.

**De/Construction and Definition**

“It has always been the prime function of mythology and rite to supply the symbols that
carry the human spirit forward, in counteraction to those other constant human
fantasies that tend to tie it back.” (11)

-Joseph Campbell, *The Hero With a Thousand Faces*

In *The Hero With a Thousand Faces* Joseph Campbell maintains that, upon
close examination, myths, folktales, legends and religious stories of all cultures,
through all time, have had the same elementary expression of the human experience.
He calls this phenomenon the “Monomyth”. He titles the story “The Hero’s Journey”

The Monomyth can come in moments, parcels or wholly at once. Campbell
uncovered that particular stories may pinpoint a single choice or address a specific
question that is found within the whole scope of the journey. Others encapsulate one
of what he designates as the three phases of the Hero’s journey-- departure, initiation
and return. Still there are epics that tell the journey in its entirety.

Much like a “choose your own adventure” book, there are numerous endings
to the Hero’s journey. “The happy ending of the fairy tale, myth and the divine
comedy of the soul, is to be read, not as a contradiction, but as a transcendence of the universal tragedy of man. The objective world remains what it was but, because of a shift of emphasis within the subject, is beheld as though transformed.” (29) Campbell proposes that the symbols in the stories are metaphors that function as maps that provide a society with instructions on how to traverse that rocky road from childhood to adulthood, unconsciousness to consciousness, dependency to responsibility. This is the Hero’s Journey.

Who is The Hero? Part II of The Hero With a Thousand Faces, titled “The Cosmogonic Cycle” traces the different emanations and transformations of the Hero throughout time. “The Cosmogonic Cycle” refers to “the great vision of the creation and destruction of the which is vouchsafed as revelation to the successful Hero. (38)” He posits, “From this point of view the Hero is symbolical of that divine creative and redemptive image which is hidden within us all, only waiting to be known and rendered into life.” (39). Based on Campbell’s interpretation of the Monomyth I maintain that the Hero is any person and the Hero’s journey is the quest for the “individuation of the human soul.

Campbell maintains, through analysis of this “Monomyth”, that the intent of stories, historically, are to provide society with the symbols “...that carry the human spirit forward...” and that today in western culture we lack the social rites that bring us from childhood fantasy into adulthood. We may have access to the same Monomyth; however, we lack the ability to interpret the messages in the stories. He also suggests that the stories have been spun to support consumer capitalist culture.
The Hero’s Journey serves as both a lens and a framework through which I will look at the parallels and intersections of two pedagogies: *The Use Ritual Poetic Drama Within the African Continuum (RPDWAC) and Archetypes for the Actor/Singer (AFAS)*.

The pedagogical principles of RPDWAC are outlined in the practices and writings of Dr. Tawnya Pettiford-Wates, who is currently Associate Professor of Performance at Virginia Commonwealth University (VCU). *RPDWAC* as a pedagogy has basic elements that must be present from the beginning of a process/class. The RPDWAC process is facilitated in a fashion that fosters trust and community. This is done through employing shared responsibility in a “family structure.” It is the role of the facilitator to infuse the concept of harmony into a cooperative learning environment.

The process relies on ritualized group practices, norms and values. From pre-production to post-performance this idea of shared responsibility is an integral part of the process. Though I may be the facilitator, the community shares in and is found in all aspects of the work: preparing, training, teaching, writing, performing and critiquing. Each artist/participant contributes to the work, uniquely.

The classroom/community functions in the paradigm of *both/and*. This “complimentary duality” contrasts the western binary modality of *either/or*. This perspective allows me to see myself as both teacher and student. I could, in this paradigm be both right and wrong. This perspective engages the realm of possibilities and opens the individual and the group to a world of choices.
In contrast to traditional western training methods, in RPDWAC the student/artist is not necessarily compartmentalized into separate focuses of voice, body and thought/emotions. Rather, the student/artist is present in and focuses on the whole acting instrument. RPDWAC is a holistic pedagogy that is based in African centered perspectives on performance. Learning and application are not separate. The titles of teacher and student are not exclusive.

Although Dr. Tawnya Pettiford-Wates (Pettiford-Wates) developed RPDWAC for the dramatic form, it is my belief that the essential pedagogical principles of RPDWAC can be applied to or combined with other subjects, methodologies, and pedagogies. It is through this frame that I gaze upon Archetypes For the Actor/Singer (AFAS). AFAS is a training methodology first developed by performer and voice trainer Frankie Armstrong.

Archetype is a term introduced by psychologist Carl Jung in the early 20th century. According to A Critical Dictionary of Jungian Analysis “The archetype is a psychosomatic concept, linking body and psyche, instinct and image.” The two page definition later states that “Archetypes are recognizable in outer behaviors, especially those that cluster around the basic and universal experiences.” And that, “Theoretically there could be any number of archetypes.” (26)

Frankie Armstrong took this concept of archetypes as mask and put them into an accessible format for voice training. Her archetype work consists of a series of guided imagery journeys that allow the participant to explore the potential body and voice of a given archetypical manifestation. Rodgers has further developed this work and its application to the acting.
In the book *Acting and Singing with Archetypes*, by Armstrong and Rodgers, the concept of an archetype is described as “... figures and creatures that inhabit the pools of the world’s mythology, folk tales, epics and ballads (xiii).” For instance, there are aspects in “a mother” that are found in the stories and mythologies of all cultures. The “Archetypical Mother” is the manifestation of those universal aspects. According to both Jung and Campbell it is through myth, legend and religious story that we find these shared roles and universal aspects. I describe archetypes as the universal manifestations of human experiential existence.

The guided imagery journey, as practiced by both Armstrong and Rodgers allows the student/artist to tap into and apply those archetypical figures to their creative craft. Through the combinations, cocktails and twists of selected archetypes, the actor/singer has permutations of choices that can be arranged to create full characters: body, emotion, thought, action and voice for the stage and screen.

My dual focus in graduate school has been performance, with a specialization in *RPDWAC* alongside voice and speech with a specialization in *AFAS*. From the beginning of my study of *AFAS* I began, instinctively, marrying the two methods or working within my personal practice and performance. The outcomes were both intriguing and amazing.

The conjunction of these two methodologies is the premise of my work. I believe that the principles of *RPDWAC* when applied to *AFAS* enhance the potency of the manifestation of the AFAS in the actor/singer. Through the engagement of the Spirit of the artist in training and in practice-- coupled with the acknowledgement of
the individual artist’s soul’s quest-- the potential power of the artistic process can be revealed.

This contextual essay delineates the process of leading a class that incorporated the essential elements of RPDWAC and AFAS in a collaborative process that in Spring 2009 culminated in a devised theatre piece based on the Hero’s journey as demarcated by Campbell. The piece is titled *A Thousand Faces: Everyday Heroes*. The class was called Fairytales. In Spring 2010 there was a remount of this play as a musical, which was reworked by a class. I will demonstrate how these pedagogies have shaped my practice of training the artist, creating devised work and teaching teachers of the artist.

**Deciphering**


I will use the structure of the Hero’s journey as delineated by Campbell as a scaffold for this essay. I will evaluate my theatre journey through this frame and within the confines of the three stages, ‘Departure’, ‘Initiation’ and ‘Return’. This essay is layered with several “Hero’s Journeys” and can be looked at as

1- My experience as a theatre artist and educator over the last seven years as a Hero’s journey.
2- The process of collaboration that became the theatre piece in 2009 “A Thousand Faces: Everyday Heroes” and in 2010 when it was remounted as a musical

This reflective contextual essay is structured in accordance to the parts of the Hero’s journey.

Part I: The Adventure of the Hero delineates the Hero’s journey into three segments: Departure, Initiation And Return. These parts are then parcelled even deeper to moments in the journey and their symbolic functions in the psyche. Campbell breaks down his Chapter I: Departure into “The Call to Adventure”, “Refusal of the Call”, “Supernatural Aid”, “The Crossing of The First Threshold” and “The Belly of the Whale”.

The breakdown of Campbell’s Chapter I will be the breakdown I use for my Part One which I have titled “Departure” and includes my Chapters One “The Call to Adventure”, and “Supernatural Aid”, and my Chapter Two: “The Crossing of The First Threshold” and “The Belly of the Whale”. I did not use “Refusal of the Call” because I do not perceive a refusal to my call to adventure.

My Part Two titled “Initiation” will reflect Campbell’s Chapter II: Initiation and will consists of “The Road of Trials”, “The meeting with the Goddess” which are titles from Campbell’s chapter. I will not include, “Woman as the Temptress”, “Atonement with Father”, “Apotheosis” and “The Ultimate Boon” as they do not fit my story.

Campbell’s Chapter III: Return gives me direction for analysis and reflection on “A Thousand Faces: Everyday Heroes” in my chapter six and the process of remounting the piece as a musical in my chapter seven. Chapter six includes “The
Crossing of the Return Threshold” while chapter seven includes “Master of the Two Worlds” and “Freedom to Live”. “Refusal of the Return”,

The final chapter of Part I: the Adventure of the Hero Chapter IV: The Keys synthesizes and summarizes the information from previous chapters and though I may quote from or refer to it, I do not mirror it’s titles. It is valid that I would not touch on all possible points of the journey, as they are just that, possibilities.

Some of my story will seem to have mythological proportion, as I will enter the land of intuition, dreams, and chance. The return of my Hero’s journey will revel the “ultimate boon” of a methodology of actor training that the intersection of RPDWAC and AFAS will be revealed.
Part One- The Departure
Chapter 1: The Use of RPDWAC Poetic Drama Within the African Continuum

The Call to Adventure

“The first stage of the mythological journey—which we have designated the “call to adventure”—signifies that destiny has summoned the Hero.” (Campbell, 58)

2002 Seattle, Washington- I was performing music with six to seven gigs a week on an average. I was performing a lot and growing as a person. Artistically however, I was on a plateau, as if my growth as a performing artist had been placed on pause. I needed something. I was looking through the schedule of classes for Seattle Central Community College. A lifelong learner, I seek opportunities to learn skills that will enhance my artistry. Turning through the alphabetized pages of the catalogue I came across the business section. With all the performing I had done, I thought that maybe a business class would be beneficial. Then I came to ‘Communications’ and thought “Maybe” And then, turning the page once more I came upon Drama.

There were two classes being offered that 2002 fall quarter, ‘Introduction to Drama’ and a production class that would be putting on West Side Story, the musical. I love to sing and dance. I thought learning about Drama might help me as a performer get over my stunted growth. I knew in that moment I needed to be in the production class but there was a conflict: the prerequisite of Introduction to Drama. I decided I
would ask permission to enter the class and if I were told “No”, I would go take the business class.

I was nervous for some reason. I sat outside, down the street from the theatre building. My stomach turned. So, I was just breathing, preparing myself to stand my ground and simply manifest entry. A friend of mine walking by, Gabriel Teodros, asked what I was doing. After telling Gabe about my hopes to get into this class he replied, “Oh, I know her. That’s Dr. T’s class. I will introduce you.”

We walked into the Little Theatre off Broadway on Harvard Street; an old garage turned into a black box. Students were finding their seats, greeting each other with hugs and laughs. Gabe took me to meet Dr. Tawnya Pettiford-Wates, “Dr. T”.

The following is an approximation of the dialogue:

Gabe: Dr. T! *(They hug and greet)* I would like to introduce you to a friend of mine. Olisa, this is the wonderful wise woman Pettiford-Wates. *(Shifting focus)* Pettiford-Wates. This is Olisa, a close friend of mine who is also phenomenal poet and performer I though you should meet *(smile, and excuses self)*.

Dr. T: *(to me)* Hello

Olisa: Hello. I... I would like to be a part of this class.

Dr. T: Well. *(Simply)* There is a prerequisite to this class. You haven’t taken ‘Introduction to Drama’

Olisa: *(cutting her off slightly)* Yes, but I need to be in this class.

Dr. T: *(a pause while she looks into my eyes)* There are things that you need to know.

Olisa: *(cutting her off slightly)* Yes, but I need to be in this class.

Dr. T: *(a look of consideration)* The only way you can be in this class is if you take Intro at the same time.

Olisa: *(without a blink)* Ok. That’s fine. I can do both.

Dr. T: *(looking me from toe to eye)* This ain’t no joke.

Olisa: I ain’t no joke.
Dr. T: (with a slight smile on her face looks me from head to toe) O.K. We’ll see. Go have a seat.

In *A Hero with a Thousand Faces* Joseph Campbell designates the first aspect of the Departure phase of the Heroes’ journey as the “Call to Adventure.” This introduction and dialogue on the day I walked into the Little Theatre Off Broadway (LTOB) in Seattle, Washington is was my call to the epic adventure of life as a theatre artist. In my story Gabe served as what Campbell refers to as a ‘Supernatural Helper’ Pettiford-Wates (Pettiford-Wates) played the role of the ‘Gatekeeper/Initiator’. It was in my first production class at the age of twenty-five that theatre found me ready to receive that call.

I was introduced to the use of Ritual Poetic Drama Within the African Continuum (RPDWAC) concepts while working on the musical *West Side Story*. This and the other key moments in that first year with theatre at the Little Theatre Off Broadway (LTOB), constitute my “call to adventure” and illustrate the power of *RPDWAC* to inform the life of one student/artist- myself.

In order to convey my perspective on *RPDWAC* I will navigate between intellectual discourse and personal narrative. Interwoven into the story I will define terminology. I will discuss what I believe to be fundamental principles and essential elements of *RPDWAC*. Through telling of my specific story I hope to illustrate the application of *RPDWAC* as a tool for actor training and illuminate the universal application of the elementary aspects of *RPDWAC*. I will tell this part of my story from the student/artist perspective. In chapter four I will look at it’s use as a form that facilitates the collaborative process of devised works in a classroom setting.
The story may start at a certain point in time but will not remain in the line of time. Cycles of thought and connections over time will move in this chapter as they do in RPDWAC plays. Some ideas will be repeated and some may be brushed over as the story that I tell is in the words of James Baldwin “…impelled by the necessity to reveal itself.”

I will articulate my understanding from the perspective of the student/actor/artist/participant as I experienced the work over five years of training (from September 2002 to December 2007) as a RPDWAC based theatre artist under the tutelage of Dr. Pettiford-Wates. To expand the limited student perspective I may at times in the story shift into the pedagogical perspective of teacher/Facilitator. The pedagogy of RPDWAC has since become my focus, during my graduate years of study (from December 2007 to the Present). It is during these seven years that I have come to understand through experience and study, the spirit in and of RPDWAC.

**Supernatural Aid**

“Having responded to his own call, and continuing to follow courageously as the consequences unfold, the Hero finds all the forces of the unconscious at his side”(Campbell, 72).

“It (RPDWAC) is designed to provoke audience/participants and artist/participants to change their perceptions, their positions and their actions.” (Pettiford-Wates, 6).

I took my seat in the audience of the garage turned theatre/classroom. I was silently thanking Gabe for his serendipitous timing and fairy like magic making. From the beginning of my journey, there were appearances of what seem to be coincidence, happenstance, or maybe fate or destiny- happening with the aide of the supernatural.
It is only in retrospect that I recognize the Heroic journey on which I was embarking. It is in looking back pedagogically that I recognize the application of \textit{RPDWAC} to the process of the 2002 Seattle Central Community College production of \textit{West Side Story}. I had no reference by which to gauge what doing theatre should or might be like or knowledge that this process might be uniquely different from other theatre experiences. I was, indeed, a performer but a musician, a singer and a rapper. Though the stage was an old friend I had never seen this side of her.

Prior to casting at midterm, each class meeting was split into sections each addressing an area of focus; dance, music, acting. Acting is where subjects synthesize and decompartmentalize. But at the time I knew none of this. I was singing songs, having fun, going along for the ride, hoping I would learn something to help me become a better performer, unable, at this time, to see the fundamental principals that were at work in my soul.

While working in the Production class I had to fulfill the requirements of the ‘Intro to drama’ class that I was taking, which was indeed “no joke”. I had to go to see two plays and write critiques on them. Donyell Spotsville made an announcement in class that there would be two plays at the Bathhouse Theatre, in “rep.” (Whatever that meant) and that “…if money is a problem you can usher.” I smiled because money was an issue.

The first play I went to see was \textit{For Colored Girls who have Considered Suicide When the Rainbow is Enuf} by Ntozake Shange and produced by The Conciliation Project (TCP). All I knew at that time about TCP was that it was started at the Little Theatre Off Broadway by Pettiford-Wates and students and that it was “birthed” by
the play “uncle tom: deconstructed”. At least, that was the information Donyell announced.

My experience as an audience/participant at the Bathhouse Theatre in Seattle is how I understand what it means to be a Witness rather than a spectator. In class to explain this concept, Pettiford-Wates gives the example of a horrible collision on the highway. When you Witness the collision that you are invested emotionally. You react. A Witness could testify at court. A Witness has a responsibility. At For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf, I was a Witness. My soul split open as tears escaped from my eyes; I felt confirmed and affirmed in a way I had never experienced and I could testify to that.

The second show I Witnessed was Genocide Trail: A Holocaust Un-Spoken. Donyell told me previously that this play was a TCP play, meaning it was created using RPDWAC, which Donyell called “Ritual.” I sat in the front row, not expecting anything. The only theatre I had seen prior to this was in elementary school, or during a high school fieldtrip.

What I saw that night affected me deeply. I laughed until I almost pissed my pants. I cried with great sorrow in remembrance of the genocide of Native Americans. I felt proud to be a person of color, an artist, and to top it all off there was a dialogue after the performance. The audience came to life talking about what they saw on stage; what touched them, what tastes the images left in their mouths. This sensory experience was my first whiff of the possibilities of the collaborative process of RPDWAC as an audience/participant. If this was theatre, then I was in. If this was theatre then I had officially fallen in love.
This was the moment at which I decided I was going to stay at the LTOB for the next production class. Using *RPDWAC*, the same process that was used to create “Genocide Trail”, we would collaborate on a piece that explored the topic of racism in America against Asian people. Being of Filipino descent, I was particularly interested in the process. The show would be added to the repertoire of The Conciliation Project. Now the only question for me now was how was I going to pay for the class?

Needless to say, a way was provided. I struck a deal with my dad, who at that time I never thought would or could pay. If I went to Alcoholics Anonymous meetings with him once a week he paid the tuition. It was probably the best deal I ever struck.

**Elementary Elements: What Does a Class Look Like?**

In my experience of theatre, acting lessons and life lessons have run parallel. When I have had “anticipation” problems in a scene on stage it usually reflected my own anxiety with life. The fear that blocks impulse on stage, stunting the growth of my character, also gets in my way offstage and makes me fall short in my life. And just as it was onstage, what was lacking from my life was trust. I did not trust others or myself because I could not recognize, what Pettiford-Wates refers to in a story “The truth and the lie”, as the “naked truth”, I was afraid.

Because of fear I was not growing into an artist capable of reaching my full creative potential. We are a culture based on and in fear. How, in such a culture, does one gain access to the unique and individual genius that is given to us at birth? How do we become ourselves if we are afraid of judgment or of being cast out of society?
What are factors that we can engage to facilitate the process of what Pettiford-Wates refers to in class as “self-actualization”?

As I understand the process of self-actualization, it includes a synthesizing of the compartmentalized selves into one self; the body, mind and spirit. According to Pettiford-Wates, ‘Spirit’ is a taboo element in contemporary American culture. It is ignored because it is too often equated with religion. And everyone knows that there are three things that you just don’t talk about in “polite company”: politics, money and religion. Pettiford-Wates reminds us in class that religion and spirit are not one in the same. That one needs “only to look at a dead body to know” that humans are beings of body, mind and spirit. Religion is something we choose while spirit is something we are. The spirit of the student/artist cannot be ignored in the learning/training process. RPDWAC as a methodology of training the actor purposefully engages the spirit through techniques that facilitate the process of gaining access to authentic self/voice/perspective.

What Pettiford-Wates calls “self-actualization”, I have come to equate to what psychologist Carl Jung coined as *individuation*. According to *A Critical Dictionary of Jungian Analysis*, individuation is the process of, "A person's becoming himself, whole, indivisible and distinct from other people or collective psychology (though also in relation to these)"(76). I must point up that the individual exists in relation to the collective. It is Both/And, as this concept will come into play later.

For the illustration of the classroom application of RPDWAC as a methodology for actor training as practiced by Dr. Pettiford-Wates (Pettiford-Wates), I will focus structurally on the class called “Acting Studio” (Studio); studio, as it is currently
taught at Virginia Commonwealth University (VCU) in the fall semester. This is a class for third year performance majors in the Bachelors of Fine Arts track. Though I will focus on this class structure please note that the primary principles of RPDWAC are present in all of the classes that I have taken with Pettiford-Wates.

Pettiford-Wates introduces African perspectives from the beginning of the semester and throughout each studio session. She begins each class, ritually, with ‘answers’. Answers are revelations that are shared by the class. I, the student/participant/teacher, learn from everyone and everyone learns from me. This is part of what attracted me to RPDWAC in the first place. This process validates my own experiences. It affirms that I am a valuable creative artist that has something to offer.

This practice of ‘answers’ introduces many of the essential elements of RPDWAC. This simple way to begin class puts into practice the concepts that are the principles of RPDWAC.

1- “Both/And”

2- “Being impelled”

3- “No exposition”

4- “Self-actualization”

5- “Shared responsibility”.

I can now see these elements layered in the exercise.

The ‘complimentary duality’ of both/and represents a perspective on life. With ‘Answers’, the student/participant has an opportunity to share knowledge gained by their experiences. In that sharing, they are student and teacher—

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“both/and”. The group is told to share if they are “impelled”. Pettiford-Wates gives the example of projectile vomit as an image for being impelled; you feel it inside and it must come out. Students are told that they are not to justify or qualify whatever statement they are about to make. They are told to “just state it.” This is also referred to as ‘no exposition’. ‘Answers’ also points out the presence of each student’s individually unique content, thus, encouraging “self-actualization”. And lastly, “answers”, puts the responsibility of possessing knowledge on the whole community rather that just on the teacher.

These concepts are hidden in this simple exercise of “Answers” but are illuminated more clearly over the duration of the class through the oral tradition of story that permeates African Continuum. To explain the difference between story and plot Pettiford-Wates quotes James Baldwin’s *The Devil Finds Work*:

“A story is impelled by the necessity to reveal: the aim of the story is revelation, which means that a story can have nothing- at least deliberately- to hide. This also means that a story resolves nothing. The resolution of a story must occur in us, with what we make of the questions with which the story leaves us.” Contrary to “A plot, on the other hand, must come to a resolution, prove a point: a plot answers all the questions which it pretends to pose.” (Baldwin, 583)

There are a multitude of stories, which Pettiford-Wates tells over the course of the semester, though there is no prescriptive order to the revelation of the stories. They are impelled by teachable moments, found in the progression of the process, that are unique to each group of students. The allegories fit themselves into the timeline.
Expectations of excellence, goals and hopes are clearly stated at the beginning of the process. On the first day of class, Pettiford-Wates tells the students that there will be a paradigm shift from the methodology of the standard western modes of education. Pettiford-Wates expresses to the class that it is her hope that by the end of the year that each person will have their own process of working, a process that is informed by the self-actualized theatre artist.

After daily “answers”, there is a warm-up that is led by the group with each student bringing knowledge and expertise to the exercise of warming up. This fosters the principles of shared responsibility and ownership of education. Following the warm-up there is usually an exercise that points to a teaching/learning concept that will be built upon during the following weeks. For instance, the first day of class always uses the game ‘Typewriter’ to teach acting principles of timing, listening, focus, presence and ensemble. These lessons are not, “pointed out,” by the teacher. They are revealed through the game and expressed in the community critique of the game; with individuals in the class discovering their own truth in the lesson.

Each mistake or success that is exposed is analyzed. It is through this critical analysis that the lessons are arrived at by the group. Pettiford-Wates facilitates this process by asking questions that spark the thought processes and lead the group to the intended (and unintended). Each week a new exercise is employed that builds on the last.

Paulo Friere, in Pedagogy of the Oppressed, refers to the western model of education, as “…the banking concept of education” (72). He lists the attitudes that accompany this mode of teaching.
A) the teacher teaches and the students are taught  
B) the teacher knows everything and the students know nothing  
C) the teacher thinks and the students are thought about;  
D) the teacher talks and the students listen—meekly;  
E) the teacher disciplines and the students are disciplined;  
F) the teacher chooses and enforces his choice, and the students comply;  
G) the teacher acts and the students have the illusion of acting through the teacher  
H) the teacher chooses the program content, and the students (who were not consulted) adapt to it;  
I) the teacher confuses the authority of knowledge with his or her own professional authority, which she and he sets in opposition to the freedom of the students;  
J) the teacher is the Subject of the learning process, while the pupils are mere objects.

Having experienced public school in the United States, I recognize my own experience as a student on this list. (Freire 73)

Pettiford-Wates commits to practices that are better represented by what Friere calls “problem-posing education” (83) which is in opposition to the “banking” method. In class, Pettiford-Wates refers to this dichotomy through a simple drawing on the board. She refers to what Friere calls a “banking” system as “task-oriented learning”. Task A + Task B + Task C = a letter grade. If you are good at completing tasks on time then you get an A. In contrast, Pettiford-Wates subscribes to what she calls “knowledge based learning”. Task A is completed and with the knowledge that task A gives you, you can accomplish task B. Only then can you achieve task C and what you have gained is knowledge. “Knowledge based education” is key to the process of facilitating artistic “self-actualization.”

There are several pedagogical perspectives that Pettiford-Wates employs that run contrary to traditional educational practices. First, she asks students not to raise their hands before they speak. Pettiford-Wates posits that as artists and people we
must learn to gauge when to speak, based on the external and internal environments. She also contends that when we are waiting to speak with our hands up, we are not listening to whoever is speaking at the time. Rather, we are thinking about what we are going to say. As actors we must know how to listen when it is time to listen and speak when we are impelled to speak.

Another technique employed is that of the circle. This African centered concept allows equality in the space. With a circle there is no head; there is no beginning and no end. This is reinforced by the practice of impelled participation. The student is asked to listen to their internal impulses and follow them. In nearly all aspects of the class there is no prescriptive order of participation. When speaking, critiquing or sharing, the student does not have to go at a certain time or in a certain order. This fosters personal responsibility. You are asked, as a student, to make a choice, much like an actor on stage and to be in command of your instrument, body, mind and spirit, so that you are ready to serve the piece.

*RPDWAC* as a tool for actor training helps the actor to integrate the aspects of voice/body/emotion into a process of preparing for performance. It relies on experience first, analysis and reflection second. For students who are used to doing research and analysis first and then experiencing an exercise second, this can lead to confusion. Pettiford-Wates addresses this confusion through faith. She asks her students to trust her and themselves. She reminds them that this pedagogy is contrary to traditional methodologies. Pettiford-Wates asks them to risk and see what happens. This can be scary for the student and can be freeing, both. Through risk taking the student develops courage, a necessary aspect of any performer.
In every class she teaches, Pettiford-Wates hands out an anonymous poem titled **Risk** as an invitation to her students,

- To laugh is to risk appearing the fool,
- To weep is to risk appearing sentiments
- To reach out for another is to risk involvement,
- To expose feelings is to risk exposing your true self,
- To place ideas and dreams before the crowd is to risk their loss,
- To love is to risk not being loved in return,
- To live is to risk dying,
- To hope is to risk despair,
- To try is to risk failure.

But risk must be taken. Because the greatest hazard in life is to risk nothing. The person who risks nothing... does nothing, has nothing, and is nothing. He may avoid suffering and sorrow, but he simply cannot learn, feel, change, grow, love, and live. Chained by his certitudes, he is a slave. He has forfeited freedom.

Only a person who risks is free

**The Trinities**

Pettiford-Wates explains that the theatrical arts and other kinds of performance within the African continuum are not compartmentalized. We are beginning to see some of this in Western academia with the birth of "Performance Studies". In the holistic perspective of the African continuum dance, music and words (text) are not separate art forms. Concerning the role of the actor in the African continuum, Pettiford-Wates tells the students, that actors are considered a spiritual and vital part society and are present in both moments of joy and grief. Just as dance/music/word is connected in the African continuum, movement, sound and text are connected in RPDWAC. This is what I will refer to as one of the “trinity” elements of **RPDWAC** as actor training. Pettiford-Wates refers to them as “powers”.

The first time, as a student, that you experience these “powers” is during the “emotional location” exercise. This is the exercise that teaches the student Pettiford-
Wates’ concept of “Emotional Mapping.” I remember my first time doing the exercise. Though it is difficult to explain I will try to paint the picture.

Pettiford-Wates mimes peeling a banana, eating it, then asks the class “What am I doing?”. The students respond, “eating a banana”. She then acts out the process of “being” the banana being peeled and eaten. Someone will inevitably say that she was, “the banana being eaten”. This is how Pettiford-Wates explains the difference between “having an emotion” and “being an emotion. She tells us that in the following exercise we were expected to “be the emotion.”

She then explains the idea of the body as an emotional map. She says that we hold emotion in our muscle memory. She gives the image of a person who knows how to, “press your buttons.” She asks us to recall how it felt. She then suggests that as actors we must learn to press our own emotional buttons and that one way to do that is by knowing the emotional map of your body. She tells us all of this as preparation.

Concerning the exercise itself, first of all, you have to do the entire exercise with your eyes closed. This was a trust issue for me. We lie with our eyes closed while breathing and releasing tension. She drops the first emotion into our belly like a seed that is fed by our breath. The drum plays underneath her voice.

The seed of emotion grows with each breath until we are so full that we must “give it a movement.” Movement power” is the first power called upon in a RPDWAC journey. Only after the physical and physiological manifestation of emotion is expressed with the body, is sound power added. “Give that movement a sound” is the direction we are given. Sound is the vocal expression of emotion and need. It is
through sound that emotion is carried to the audience. After movement and sound, come word power, or the power of text. “Now give that sound a word or a phrase” The actors energy and presence is engaged fully in movement and sound, teeming with emotion and need prior to the speaking of the text. According to Pettiford-Wates “Text comes last”. It comes last because it is built on a foundation of sound and movement. I found that the first time I did the exercise there were certain emotions that I was asked to embody that I had no access to, at that time in my life, for whatever reasons.

The second time the class experiences this build of movement, sound, and word power through the exploration of a narrative “rite-of-passage” narrative monologue that they choose from a novel. Though the literary narratives have to be approved by Pettiford-Wates there is value in having the students find their own narrative options, most importantly, the value of responsibility. The term “Rite-of-Passage” refers to liminal experience in life; moments in our life from which there is no return, after which we are forever changed.

The continuous cycle of being, Life/Death/Transformation, is another of the RPDWAC ‘trinities’. Campbell refers to this trinity as ‘The Cosmogonic Cycle’. This trinity is another of the primary principles of RPDWAC. Monologues, scenes, scripts and other ‘processes of working’, are looked at through the lens of this phenomena of existence. The Cycles/Circles/Processes layer, one upon the other.

In class, one of these cyclic layers is the application of the “emotional mapping” work to monologues. The student/artists are led though a process of scoring the text, breaking it down into workable pieces and incorporating the aspects
of sound and movement to environmental and emotional reality. Pettiford-Wates facilitates this process with her voice and the drum.

The drum is an integral part of studio. Introduced early in the semester, the drum serves as a guide for the heartbeat and breath. The drum is played during many exercises but I will focus on the use of the drum during the “rite of passage” personal journey process. After the literary narratives are thoroughly digested and the students are “off book” they are set aside in studio as the class moves into the ‘rite of passage journey”.

The second half of the semester the students are engaged in a series of guided journeys that call on experiences in their lives-- the “River” journey and a “Rite-of-Passage” journey. While the river journey is taken, like emotional mapping, all members of the class participate at once. It is done with the eyes closed. It uses writing prompts to being the writing portion. The sharing of the writing is done in groups of three or four. This process prepares the student for the next process of discovery, the ‘Rite of Passage’ journey.

The ‘Rite of Passage’ journey’ is in cycles, meaning only a small group of students can journey at once. There must be enough students to act as Witnesses/Facilitators for the number of Journeyers, it is relative. The ‘Journeyer’ has their eyes closed. The ‘Witnesses’ have their eyes open and focused with/on the person whose journey they are facilitating. The role of the Witness/Facilitator is an expression of the RPDWAC concept and primary principle of ‘shared responsibility’. The witnessing process is one of presence and empathy, both of which are virtues of
a good actor. The roles are hard to explain as they are learned through experience. I will attempt to paint the picture.

The first step in the journey process is a ritual opening. The process of pouring libation and calling on the spirits of our ancestors is performed. This RPDWAC is an ancient RPDWAC that can be found in many cultures. This RPDWAC of libation brings the recognition that each of us comes from somewhere and “stands on the shoulders” of those who came before us.

The class stands in a circle, with their eyes closed, the symbol of continuum, shared responsibility and trust. Pettiford-Wates plays the drum while the group sings a song, “Tuwe Tuwe”. The drum and the song allow the participants to get out of their own way. The activities of singing and listening allow for the participant to tune into their impulse, intuition and to the energy of the space.

Pettiford-Wates asks for a certain number of people to step into the circle. Those who are impelled to, step in, these will be the journeyers. They get their journals and find the space in the room that is calling to them and stand there with their eyes closed.

The rest of the class becomes the Witnesses. They are asked to walk around the room singing to the drum while searching for the energy that is calling to them. After milling about the room they use impulse, instinct and intuition to settle around a journeyer.

Both the journeyers and the Witnesses are led through a series of relaxation and breathing exercises that are intended to shift the consciousness of the group.
RPDWAC uses an altered state of consciousness in order to tap into the wealth of experience that the individual artists have stored inside of themselves.

There are similarities to the preparatory work done in the Archetype for the Actor/Singer (AFAS) journeys that Professor Janet Rodgers leads in her senior voice class. The similarities lie in the use of breath and sound to alter the state of the mind/body/voice connection. The series of breath and sound relaxation techniques not only alter the consciousness of the group, they also allows the Witness/Facilitators to tune into the energy of the journeyers.

Once all are ready and in tune with each other and the drum, Pettiford-Wates begins the facilitated journey itself. The journeyers with their eyes closed and the Witness/Facilitators with their eyes open focused intently on the journeyers. Just as the witness to the car crash on the highway empathizes on a physical and physiological level so does the Witness/Facilitator of the journey. She/he experiences with Movement/Sound/Text all that the journeyers go through, echoing all three powers back to the journeyer, going with the journeyer, while keeping the journeyer safe.

After the breath/release sequence, the journeyers are asked to go to a time in their life, a rite-of-passage event between given ages, i.e. seven to twelve. They are told “not to rolodex” and that, whatever comes to them they are to go with. “You are in the place that this event took place, you can see the colors and smell the smells. In this event you are feeling a primary emotion. The emotion drops into you like a seen, fills you up, give that emotion a movement. They are led through the ‘power trinity’ for “three distinct moments of one event”. After building Movement/Sound/Text and
then taking them away one by one, the journeyer is asked to go to the next moment in the event. “This moment may not be the exact next minute. It is what ever comes to you. In this new moment you are experiencing a primary emotion…” and the powers are built and un-built once again. A third moment is visited. Then all three are cycled around again in any order, backward and forwards, Life/Death/Transformation.

After cycling through the three moments a second time with movement/sound/and text the journeyers open their eyes and write. The Witnesses also write. The students are instructed to use a stream of consciousness method of writing that takes away analytical thought and focuses the primal expression of the experience. They are instructed to write and not stop even if their thoughts are incoherent, just write. “Do not correct or read what you have written” is what Pettiford-Wates instructs. The drum is playing the entire time. The drum has its way of supporting and transforming the energy of the space. It helps to keep the student/artist out of their head (judgment) and in their bodies and emotions (impulse). With three loud bangs of the drum all participants know it is time to stop writing, though they are not finished.

At that time they are given the space to share what they have written if they are impelled. To paraphrase Pettiford-Wates, being ‘impelled’ is like projectile vomit of the soul. There are certain expectations of how they will read what they have written. Though both Pettiford-Wates and Rodgers use writing to explore the outcomes of journeying, it is done in different ways and thereby have different outcomes. Pettiford-Wates asks that the student read from the emotional location that they were in at the time of writing. They are expected to incorporate
Movement/Sound/Text power on impulse, without thought. They are still in the space, in the process. She does not allow them to intellectualize the reading or judge it. She side coaches them as they read, leading them to physical, emotional and vocal truth.

After reading of the writings by all who are impelled, accompanied by the drum, the group circles up for reflection on the process. It is at this time that questions, comments and revelations are shared. All are expected to speak. Disclosure is an important concept that is also a principle of the RPDWAC process as it builds trust and responsibility. All students know that what is discussed/revealed in class is to stay in class as the subjects are personal. A safe space is an important part of both the classroom and the rehearsal/performance space. This is true for both Rodgers and Pettiford-Wates.

Pettiford-Wates ends class with the ritualized practice of agreement. All hold up their hands and say “ashe ashe”. This means “I agree with my whole self”. Everyone begins and ends on the same page. After the agreement, Pettiford-Wates always says, “Go and be satisfied.” This statement is an expression of acceptance of the work that was done, encompassing both success and failure; recognizing that with both/and there can be satisfaction.
Chapter 2- Archetypes for the Actor/Singer

The Crossing of the First Threshold

“With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the “threshold guardian” at the entrance to the zone of magnified power.” (Campbell, 77)

“...for the crossing of threshold is the first step into the sacred zone of the universal source.” (Campbell, 81)

If my journey with theatre is indeed a Hero’s Journey then a lucid dream would reveal itself, over time, to be a map of my theatrical adventure up to present day. Dream, like myth to a culture, is the road map of my hero’s journey. According to A Critical Dictionary of Jungian Analysis, dreams can be thought of as “an unconscious anticipation of future conscious achievement.” (49) I came to find the truth of this definition.

Sometimes I have what my mom calls “big dreams”, the kind that when you wake up your feet hurt because you have been running in your dream. My mother’s words hit me all at once. This was one of those dreams, the one I had during the creation of Yellow Fever in 2003. But this was 2009 and I was on a study abroad trip to Serbia and England with my Voice and Speech mentor Janet Rodgers. I didn’t know Janet in 2003. I was in Seattle and she was at Virginia Commonwealth University, which I didn’t know existed. But this was the dream.
It was about the middle of the process of “Yellow Fever: the internment”, no script yet, just about to transition from writing to rehearsing. I dreamt I was surrounded by bamboo, with a group of people from the class including Pettiford-Wates. We were on a journey, walking across a bamboo bridge. We came across a new terrain, a sort of deciduous forest; so different from the pine trees I was used to in Seattle. When I began to walk on the path through the woods, the group of people I was with shifted. Some of the people I recognized from the class and some I didn’t. Again the terrain changed, I was by an ocean, the group was smaller and I only recognized Pettiford-Wates. At that point I knew we were headed to a castle. The terrain changed and Pettiford-Wates wasn’t around and the group was bigger again. I didn’t recognize anyone as someone I knew from Seattle but I felt like I knew them in the dream. We were walking over these hills of green grass. I remember the expanse of green and being in awe at the color. Before we could go to the castle we had to see a movie at this weird building. We were sitting on benches that were like risers, or bleachers. I remember the anticipation I felt about the castle. I woke up just before we arrived at the next terrain where the castle was supposed to be. I woke up wondering where in the world I had been. My feet hurt and I couldn’t get this castle out of my mind. I went to class and told Pettiford-Wates about the dream.

Olisa: And that’s when I woke up. I think I was in Scotland or something.

Pettiford-Wates: Hmmm well that first part sounds like the set for ‘Yellow Fever’, the bamboo... the rest sounds like Africa.
Olisa: Africa? But... it was a castle with the...

Pettiford-Wates: There are castles in Africa. I take groups to Ghana, South Africa and Zimbabwe. The slave castles are in Ghana by the ocean. You are probably going to go.

Olisa: Africa. Ok.

It sounded good to me. Though it didn’t feel like I was in Africa during the section of the green hills, I could feel that there may be some truth in Africa. I left it up to time to tell how this “big dream” would play out.

As it turned out I did go to Africa with Pettiford-Wates but not with the group that went in 2003. I went in 2008 with a small group from VCU. We went to South Africa on that trip, Ghana and Zimbabwe were ruled out for different reasons. I did see the ocean while we were in Capetown but no castle and no rolling green hills.

A friend of mine, Joe Carlson, went on a study abroad trip with Rodgers to Serbia and Romania in Summer 2007. We talked about his experience abroad. I had been learning from Rodgers since 2005 as an undergraduate and since Spring 2008 as a graduate student. I signed up to go on a study abroad trip with Rodgers for Summer 2009, Serbia and England.

Rewind a year and a half before this moment, I was introduced to the Archetype work during Fall 2007 in the advanced voice class, which was offered to seniors. I graduated that Fall with the intentions to stay at VCU and continue into the
Graduate Pedagogy program in order to specialize in *Ritual* under Pettiford-Wates. I was in the student lounge looking at the callboard when Rodgers walked up to me.

Rodgers: Hello Olisa. *(Smiling)*

Olisa: Hello Janet. *(Smiling back)*

Rodgers: I heard that you are planning to stay for graduate school. Is that true?

Olisa: *(excited)* Yup I’m staying. There’s more for me to learn here.

Rodgers: Well, *(slight breath)* would you like to be a part of the Voice and Speech team?

Olisa: *(a moment, a long breath)* Yes. I would.

Up to that point it hadn’t crossed my conscious mind. And, in that moment I knew that the *Archetype for the Actor/Singer* (AFAS) methodology would be the focus of my work in Voice and Speech.

Fast forward to a year and a half later. We went to Serbia in May 2009 to study with the Dah Theatre and then to England to study AFAS with Frankie Armstrong at Kinnersley CASTLE! I was in the castle; the completion of my dream. I knew it in my bone marrow when we were in Belgrade on our way to see a documentary style movie on incest that this event had been part of my dream. And again when I saw the green grass hills of England on the way to the castle. The Bamboo in ‘Yellow Fever’, the deciduous trees in Virginia, the ocean in Capetown, the movie in Serbia and a castle in England; All of the phases of the dream were accounted for. If RPDWAC was my “call to adventure” and the “big dream” was
“crossing the threshold”, then moments with AFAS will reveal themselves to be “the Belly of the Whale"

**The Belly of the Whale, The Collective Unconscious and Archetypes**

“The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appeared to have died” (Campbell, 90)

What is the Collective Unconscious and can/should we purposefully connect/tap into its mysteries? Jungian analysis discusses the collective unconscious as the idea that collectively humanity has a consciousness and an unconsciousness. According to Jungian analysis it is in the collective unconscious that the archetype dwells.

According to the work of Psychologist Carl Jung, there are certain roles in life that are shared, and though funneled through cultural perspective, are fundamentally the same. These roles, or ‘archetypes’ as Jung named them, are expressed symbolically through myth, legend and dream. These symbols are present unconsciously from birth and remain consistent across cultures. Concerning proving the archetype theorem, W.R. Coppedge writes in his book *Jung and the Theory of Archetypes*, Jung claimed that it was not necessary to prove the existence of the collective unconscious because all we had to do was look around... The evidence for its (collective unconscious theory) objective reality lies in the fact that we all, in our dreams, draw upon the same symbols and mythic languages, whether we are Hottentots or Hawaiians. While each of us exists uniquely, we all emerge from the psychic ground of being which is the collective unconscious” (Coppedge, 3).
A Critical Dictionary of Jungian Analysis tells us that, “To give archetypal expression to something, however, may be to interact consciously with the collective.” I understand this with my eyes. When I am on an AFAS journey or applying an archetype to my work it is as if I am seeing through the eyes of the collective unconscious. I don’t have to think or choose because the manifestation of the archetypal image chooses for me. AFAS journeys utilize mythological associations that the actor/singer can instinctively allow to manifest in body, voice and perspective.

AFAS consists of a series of guided imagery journeys. In the forward to Archetypes for the Actor Singer, Kristin Linklater wrote that Armstrong and Rodgers “…offer a persuasive pattern of exercises and activities that have the power to unleash individual artistic creativity.” She mentions “…the wildness and potential chaos that may ensue when the magic powers of ancient archetypes are entertained in a permissive environment of seductive storytelling and percussive sound-making. The forms of their exercises are strong and clear enough to welcome the uncivilized content of the imaginative response to archetypal suggestion and marshal it firmly toward artistic results”(3). I can testify to these truths. With, each journey that I have been on, witnessed or facilitated there have been those moments in the belly, where the old you dies and the archetype is born, through you.

Frankie Armstrong, pioneer of this work, says that it is mask work without the physical presence of a mask and was born out of necessity. It was that the early stages of the AFAS work were done with borrowed masks. One day, the masks were not available and, as we know in theatre, “the show must go on”. So she attempted
the mask work without the mask and it worked. From then on there were no masks present.

According to their book *Acting and Singing with Archetypes*, Armstrong and Rodgers define archetypes as

...figures and creatures that inhabit the pools of the world’s mythology, folk tales, epics and ballads. There is a great similarity between these figures and creatures across the cultures of the world, even between figures from cultures that have never had contact with one another. Thus archetypes are universal essences that we all recognize: the Mother, the Lover, the Trickster, the Spiritual and Temporal Leader, the Devil.

As I understand the term “archetype”, as applied to the AFAS explorations, they are the universal manifestations of human experience.

When discussing some elements of acting it feels like we are dealing with subjects of Psychology, Psychic Phenomena and Philosophy—because we are. If, as actors, we are attempting to reflect life, then we must be aware of what it means to be alive. The first question I was taught to ask while building a character is “Who am I?”. This is also what Coppedge calls, “The central question man through the ages returns to...”

These are not what I consider to be metaphysical or religious subjects although they are questions that could be addressed in religious practice. I look at these ponderings as questions of a psycho, physical, and spiritual nature that affect the ability of a performer to access creative possibilities.

**A Kaleidoscope Experience with AFAS**

The following is a timeline of my journey with AFAS provided to illustrate the overlay of perspectives.
Fall 2007, I first experienced AFAS as a senior at VCU with Rodgers. I also did an independent study with Rodgers that applied archetypes to period texts; seven monologues that included Greeks, Shakespeare, Moliere, and Coward.

Fall 2008, I was assistant to Rodgers for undergraduate senior level AFAS class

Spring 2009, I had several perspectives--

- I taught the “Fairytales” class that combined AFAS with RPDWAC and culminated in the theatre piece “A Thousand Faces: Everyday Heroes” (Thesis Project begins)
- I was the teaching assistant for graduate AFAS, including leading the Creator/Destroyer journey
- I led a two-day, six hour per day, AFAS intensive workshop to a group of eleven students. We covered sixteen archetypes. This was the first time I led the “Five-in-One”; five archetypes in one journey: “Child”, “Maiden”, “Lover”, “Mother” and “Crone”.
- I led a workshop in Corolla, NC for The Conciliation Project (TCP) exploring several AFAS journeys. TCP is a non-profit social change theatre company founded by Dr. Pettiford-Wates in 2001. TCP uses RPDWAC.

Summer 2009 – went with Rodgers to study abroad in Serbia to work with the Dah Theatre and in England to work with Frankie Armstrong at Kinnersly Castle. We traveled eighteen deep. (Several of my students from
the “fairytales” class were on the trip so we were able to discuss what remained the same and what changed with the journeys which I will discuss in Chapter four Our Learning Community.

- Fall 2009, I went to the senior AFAS class only to facilitate the Creator/Destroyer journey
- Spring 2010, I led the “Thousand Faces” class. This class was a remount of the theatre piece “A Thousand Faces: Everyday Heroes” reworked as a musical. And is the final stage of my thesis work.

I have worked with AFAS from several perspectives, student, actor, facilitator, teacher, playwright, director and scholar. Each perspective had its revelations, its deaths and its births.

**AFAS in an Undergraduate Classroom Setting**

Third year of the Bachelor of Fine Arts “performance track” at Virginia Commonwealth University (VCU), second semester, we studied Shakespeare. The students who received an “A” in Voice and Speech were offered the opportunity to register for the senior seminar advanced voice class that would be exploring Archetypes for the Actor/Singer (AFAS) as laid out in the work of Armstrong and Rodgers. This was the beginning of my journey with Archetypes. I will talk about how the class is formatted as well as the pedagogical principles employed by Janet Rodgers (Rodgers).

A typical day in the undergraduate senior seminar advanced voice and speech class with Rodgers consists of, in order, “announcements”, “Chiming in”,

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“OxyRhythms”, “journey prep”, “the journey”, “reflection” and, once a week, “Pulling the Archetype cards”. Each section serves its purpose in the process though it is specifically laid out, within the structure there is needed space for intuitive shifts in the prescription.

Rodgers begins class with a chime; a simple and sound opportunity to tune into the work as a group. Be it Vocal Extremes (THEA501), second year voice (THEA202) or AFAS the chime is present. Pedagogically Rodgers says this is to “tune in to the work that we have before us today” I have found in my research that this is scientifically sound. I will discuss some of these ideas of what oncologist Mitchell L Gaynor writes in his book “Sounds of Healing” in Chapter 7- The Remount, Spring 2010: A Thousand Faces the Musical when I discuss why I chose to make the 2010 remount a musical.

After the chime the students hear “And now, places for the pre-rock-n-roll” which Rodgers says each day, ritualistically. The group is again tuning into each other, this time through breath, movement and sound. Rodgers developed the OxyRhythms as a tool to maintain and increase flexibility, breath capacity, breath support and a capacity for rhythm and coordination in the actor/student.

OxyRhythms consist of a series of exercises that serve as preparation for the journey; centering the body, preparing the voice and opening the channel for sound. Rodgers infuses the exercises with imagination and an energy that fosters a safe creative space.

Image work is built into all that Rodgers does. During the exercises that are made to expand breath capacity, increase/maintain flexibility and strength, Rodgers tells the group to gaze at UFOs, become volcanoes, candles, rolling stones that “gather
no moss”, and to “dance with the bones of the ancestors on your back.” By the end of the OxyRhythms you have traveled the world and become a perfect man or a perfect woman.

OxyRhythms comes to an end and there are more preparatory exercises, now chosen specifically to warm up the imagination, breath, and body and extend the voice for whatever this day’s journey may demand.

This section of preparation often includes drum work. The presence of the drum is a unifying presence that not only acts as a tool to lead the group but also to entrain the group. The frequencies of the drum resonate with our physiological and psychological states of being, like the chime, literally putting the group on the same wavelength.

“Spinning” is often done. An exercise inspired by Tibetan monks and whirling dervishes. The group, “facing the rising sun” spins twenty-one times, right shoulder back. This is done to open the “chakras” or energy centers of the body.

“Flying” uses a step—together—step sequence. Standing in a circle facing inward, to begin with, the group leaps through the air with their arms swinging together on the exhale and opening on the inhale. Every eight leaps they turn to face out. This repeats several times until they are told to walk. This group movement serves a several purposes: it engages the breath, engages an ensemble rhythm and engages the imagination.

Exercises that extend the voice are chosen specifically for the particular journey that will be explored that day. When “Lucifer” is explored the warm-up focuses on spine lengthening and “s” sounds, extended vowels and images of beauty.
The imagination is also warmed up through games and exercises. ‘Association’ is defined by *A Critical Dictionary of Jungian Analysis* as “the spontaneous linkage of ideas, perceptions, images, fantasies according to certain personal and psychological themes, motifs, similarities, oppositions or causalities” (28) The archetypical child, or “Innocent Child” is one archetype that, as I have observed, is typically tapped into quickly, at least the playfulness aspect of it. My personal associations with the symbols of childhood caused me to have an frightening reaction to the journey the first time I did it.

As I remember my experience, after OxyRhythms that day Rodgers instructed us to choose a partner and to designate who would be partner “A” and who would be Partner “B” and to “remember that because it will come into play later.” I don’t remember who my partner was but I was partner “B”.

We played a version of Patty‐Cake, clapping our hands in rhythm with each other while we sang “Head and shoulders, baby, one two three.” It was fun. I played those games and those were good times. In my mind I was about five. In their book *Acting and Singing with Archetypes* the child journey has repeated reminders written in to it, that “Remember that this is the archetypal Child. This is not the child you were, not a child you know, and not a niece or nephew.” (Armstrong, 77) This written warning is needed. It was one that did not plant itself into my psyche.

After patty-cake we played the “Shutter Game”. The “B” partners went into the hallway to wait with a “babysitter”. The “A” partners stayed in to set up “absurd combinations” of objects all over the room to be exhibited, like a museum. After creating the exhibits they come to get us children from the hallway. We are
instructed to close our eyes as we are lead around the room from exhibit to exhibit. Our “parent” would stop and turn us to face a certain direction and then would gently squeeze the child’s hand as a signal to open your eyes.

We were supposed to open and shut them quickly like the shutter of a camera. How I understood the instructions I was to wait for a squeeze to open and a squeeze to close. This is how my partner and I played the game. I saw a clown mask with a rose up its nose. Then I saw a rat that seemed to be coming our of a cave right at me. I broke into tears and was shaking. Because I was playing the game as myself, my childhood associations were part of my journey. And my memories of rats were not pleasant. I became the ‘orphan’ child.

Rodgers and I discussed what happened to me on that journey. She said that hadn’t happened to a student before and was curious what I experienced. I told her that I thought that I was five and so I went into the experience with all the knowledge of a five year old. I was not an innocent child at the age of five. I read newspapers and was traumatized by political world events. At the age of five I was in love with the man who was molesting and raping me. At the age of five I had experienced more than some people have by the age of eighteen. When I the Child journey with Frankie Armstrong, at Kinnersly Castle, England, in 2009, I had another experience with the AFAS work.

On another note, Rodgers has since removed the rat and other, seemingly, scary objects from the collection of materials she uses for that exercise.
Working with Frankie Armstrong

“I am who I am, I have the right to be here, and I have nothing to prove”
- This is the mantra of the spiritual and temporal leader

Sitting in the circle in the “great room” at Kinnersly Castle I was in awe. Here I was, with my mentor Rodgers and the person from whom she received the work, Frankie Armstrong. Also in the circle were some of the students from my “fairytales” class, who had received the work from me. I was thankful to be apart of the continuum of AFAS. The time I spent in England opened my eyes to certain crucial aspects of the AFAS work as Armstrong practiced it.

Through understanding her work, I was able to see the validity in my reservations concerning some of the cultural and gender perspectives on the journeys. As I experienced the journeys I felt that they were culturally specific and Eurocentric though they attempted to include references from diverse cultures. I was also, on some levels, angry about the borrowing of songs, chants and melodies from cultures unknown and in languages that could not be interpreted.

Frankie mentioned in one of the sessions that because she is almost blind she cannot read and that she relies on stories that she has heard. I giggled to myself, of course then it would be Eurocentric, she is European. And, concerning the borrowing of songs and melodies, it was an anger that I had to let go of. I wanted to teach my students the Serbian lullaby that I learned from the Dah and I couldn’t translate it. I began to focus less on the words themselves and more on the sounds, remembering what Pettiford-Wates always says, “text comes last”. Again I giggled.
Another general concern I had was that, maybe, it was somehow sacrilegious that I was changing her work by adding RPDWAC. I was afraid that she wouldn’t like the work I was doing, not understand it or disapprove. Over the course of the trip those fears were assuaged as I was given Armstrong’s blessing to transform the work. In that moment the mantra of the Spiritual and Temporal leader came into my heart “I am who I am. I have the right to be here and I have nothing to prove.”

A specific issue that was also clarified was my understanding of innocence. The following is what I wrote during the reflection time after the Child journey with Armstrong:

So this is the Archetypal Child... I hadn't understood... I hadn't understood. There is not ignorance in innocence! There is strength and openness... The wolf and Little Red... Lucifer and the Child... Not fear or sadness... Undamaged-loved... Not angry or serious... Just is... Like the neutral man... Focused... I played with the same piece of tissue for I don't know how long... it was so great but did not smile or change. I could roll it up, stick it in my nose, it had absolutely no taste, I made a doll out of it and a ball and a puppet and peeled it into little pieces and stacked them up and they looked like a snowflake and a map and broken teeth; fascinating. The other children were loud and busy but that’s okay. I had my space and no one bother me and I was not eager or hopeless or needy- I was not happy or mad- just perfectly content... that’s all.

This experience changed the way I lead the journey of the Child. I now include instructions that include the words discovery and curiosity. I tell the journeyer that they have found “the most interesting thing in the world” and that they were going to “discover everything that it could possibly be and do.
The Shadow of the Archetype

A Critical Dictionary of Jungian analysis states that “In 1945 Jung gave a most direct and clear-cut definition of the shadow: ‘the thing a person has no wish to be.’”

The definition goes on to quote Jung

Everyone carries a shadow, and the less it is embodied in the individual’s conscious life, the blacker and denser it is. If an inferiority is conscious, one always has a chance to correct it. Furthermore, it is constantly in contact with other interests, so that it is continuously subjected to modifications. But if it is repressed and isolated from consciousness, it never gets corrected, and is liable to burst forth suddenly in a moment of unawareness. At all counts, it forms an unconscious snag, thwarting our most well-meant intentions (138)

I like to think of my shadow as the part of my self I won’t admit to being until finally it cracks my mask of righteousness and lets it’s presence be known. For me innocence was a shadow of my strength. This was my revelation in England.

Mark Taylor, a psychologist/counselor in Richmond VA, uses archetype work and Jungian psychology in his practice. Taylor came to our senior class to talk about the shadow side of the archetype. He explained it like this. If there is a King, one side might be the benevolent leader while the other is the tyrant. Both versions of the King are possible. Whichever is shown to the world is the “light side”, that part of the King that is being illuminated be it benevolent leader or tyrant. That part of the king that is not shown to the world is the “shadow side” be it benevolent leader or tyrant.

After explaining the concept of the shadow of the archetype, he led us in an exercise that enabled us to explore one of the voices each of our own shadow self. Though it is impossible to convey the power of the experience I will attempt to describe the exercise.

He provided the following poem as our text:
I am not I
I am this one
Walking beside me whom I do not see,
Whom at times I manage to visit,
and whom at other times I forget;
the one who remains silent while I talk,
the one who forgives, sweet, when I hate,
the one who takes a walk when I am indoors,
the one who will remain standing when I die.

- Juan Ramon Jimenez

We were instructed to have it but not to look at it yet. We stood in a circle and were instructed to walked counterclockwise. We were told, “if there are seven dimensions then you are going to number eight.” He prompted us with other imagery in order to lead us into our subconscious selves. We were asked to pick a sound that is everything that we are not and to repeat that sound. We explored this sound that we found in the eight dimensions while walking counter-clockwise. This sound became the voice of the shadow self.

The circle stopped and we took turns speaking our text from the voice of the shadow. A voice came out of me that I had no idea existed. It was extremely high pitched and delicate. Tears poured from my eyes as I met a piece of me that I had shoved into the shadows of my existence. These were aspects of myself as an actor with which I had trouble connecting. They were just in the shadows. I became fascinated with bringing shadow into the light.

Preparing an AFAS Journey- Creator/Destructor

We were having tea in Rodgers back yard, the first Voice and Speech team meeting of the year. We had very important business of planning and scheduling while eating feta and honey on wasabi rice crackers. Rodgers turned to me and asked
if I "...wanted to work on a journey for the Creator/Destroyer archetype?" I sat mouth slightly open, shocked and honored at the tantalizing task set before me. Fall 2008 I was Rodgers graduate assistant for the AFAS senior seminar class. She told me that we would try it out on the class at the end of the semester and that if Frankie Armstrong approved it would go into the book that she was working on.

I spent the semester looking at creations stories from all over the planet. The more I read the more I found the stories to be extremely similar. Campbell validated my feelings throughout his book A Hero with a Thousand Faces. I didn’t want the journey to sound too Judeo-Christian or Western based. But it became more and more difficult to avoid. I was drawn to the Egyptian story of creation that says that when the creator sleeps all returns to the “Nun” the primordial ocean. I was also drawn to the transformation of creator/destroyer “Kali” who is referred to as “one of the most intoxicating personifications of primal energy in the cosmic drama” in Kali, the Feminine Force by Ajit Mookerjee. I bought a mountain of books on myth and symbols. I wrote what I felt represented the universal manifestations of the Creator/Destroyer archetype.

I included specific imagery in the OxyRhythm warm-up. I wanted the journeyer to begin to see their sound as a force of creation, that it had mass and weight. I wanted them to be able to imagine that they could fit into a grain of sand one moment and then encompass the entire universe in the next. I led the OxyRhythms, the Preparatory exercises, the journey utilizing the drum in the way of RPDWAC. I led the time for reflection how Rodgers led them, at that time. And, it was
beautiful to witness the creation and destruction of multiple universes over the span of two hours. Rodgers was pleased.

Armstrong, however, had issues with the mantras that I had chosen as she felt they were too close to images of Jesus and that, because she is blind, that she could not relate to the images of light and darkness that I use as the destroyer mantra. She also said that the Creator/Destroyer lacked a physical form and therefore could not be included in the book. I was sad for a moment but I got over it. The journey worked as I felt it should at the time.

**Leading the Intensive- Sixteen Archetypes in Two Days**

Spring 2009—AFAS was woven into almost all of my days. Two of the most intense days were April fourth and fifth, the dates of a workshop I lead at VCU.

The main issue I had with preparing for this workshop was the dilemma of how to fit sixteen archetype journeys into two days, six hours per day with a half-hour break built in. What I ended up doing was combining some journeys and shortening others. I would allow for people to step into the archetype but did not allow for a lot of exploration. We also did not work on the application of the archetypes.

The most successful thing that was reassured by process was the “five-in-one”. It was actually created due to the time constraints of the “fairytale” class, trying to do all of the journeys, then building the show. The “five-in-one” is one journey that covers five archetypes, the Child, Maiden, Lover, Mother and the Crone.
It works in such a way that each archetype experiences something that takes it into the next one. The first time I facilitated this journey I did not think ahead about young boy children turning into maidens. I dealt with this the second time by adding that the Child is effectively genderless and that it is through the process of puberty that it will become a maiden. I do this before the journey so that the “suspension of disbelief” can maintain itself throughout the journey.

Rodgers heard about the “five in one” from Jennifer Vick who attended the intensive, and wanted to come when I led it for the Spring 2010 “Thousand Faces” class. We welcomed her into our learning community as I led the students on the “five-in-one”. Rodgers transcribed the journey. Rodgers tested the “five-in-one” journey at the University of Alabama where she went to teach a workshop in March of 2010. When she returned she let me know that it worked. I felt like Dr. Frankenstein and wanted to shout, “It’s alive!!”

I can say that the intensive was a success. I cannot say that I would do it again anytime soon as it was not only intense for the participant, but also for me.

**Potential Power of RPDWAC Combined with AFAS**

I could tell a story about each of the Archetypes as I experienced doing them and include what it was like specifically to witness each one. They are uniquely different and require, like *Ritual Poetic Drama Within the African Continuum* (RPDWAC), the total presence of not only the mind, body, emotions and voice. Each journey is demanding in it's own way, some more physically demanding, some more psychologically, vocally and/or emotionally demanding.
In my opinion there are some students that I have witnessed who naturally brought their spirit into the work, giving in to the work, allowing the archetype to dully manifest itself and make the choices for the actor. However, there have been others who compartmentalized the spirit and took the journeys purely as a physical and mental exercise. I think that both ways have are valid and produce usable technique for acting and singing. However, I maintain that if the students are facilitated to add the spirit, that if the breath is used to purposefully alter consciousness, that if the RPDWAC style of drumming is applied and the RPDWAC tool of “automatic writing and impelled sharing” are layered into the AFAS journeys, the techniques become more readily available to the actor because of the holistic practice of facilitating constant engagement and immediate application.
Part Two-Initiation
Chapter 3- Initiators, Initiations and Intuition

The Road of Trials

“Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth-adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region.” (Campbell, 97)

From my first archetype journey, the “Benevolent Leader”, I felt the potential power of Archetypes for the Actor Singer (AFAS) combining with the Ritual Poetic Drama Within the African Continuum (RPDWAC) principles that by this time were ingrained into my artistic self. I recognized the power of the AFAS on its own without RPDWAC. I saw the effect of the journey manifest not only in myself but also in all of my classmates. And, I felt that the AFAS journeys could be enhanced by the integration of specific RPDWAC Principles.

I believe that RPDWAC as a methodology facilitates the artistic ability to engage in the process of personal and communal praxis by helping the artist connect to and access their spiritual self. I believe that there is something lacking when the intentional inclusion of spirit is overlooked. This word, spirit, is one that I must define for the purpose of this chapter. I refer to Carl Jung.

According to A Critical Dictionary of Jungian analysis “Jung applied the word ‘spirit’ to the nonmaterial aspect of a living person.” And that it “…can neither be
described nor defined. It is infinite, spaceless, formless, imageless.” Jungian analysis goes on “…to link spirit with purpose, a kind of intuitive force which connects and influences disparate evens and endeavors (140).” When the spirit does not come to class neither does the “intuitive force” that work like RPDWAC and AFAS are reliant upon. I my mission, should I choose to accept it, was being written in the universal sand of synchronicity. I was to facilitate a process that incorporated RPDWAC and AFAS. And, the process would deconstruct a book. I knew instantaneously, that this class/play/collaboration would be, yet I did not know how, or what.

Since I had arrived at Virginia Commonwealth University (VCU) in Fall 2005, I had had an idea. Regardless of where I was to move to after my time at VCU, I wanted to be able to produce plays that were part of the repertoire of The Conciliation Project, 501c3(TCP). I was, and still am, a board member of TCP. The mission of The Conciliation Project is “…to promote through active and challenging dramatic work, open and honest dialogue, about racism in America in order to repair it’s damaging legacy.” We start dialogues on race with the intent to foster cultural pluralism, multicultural awareness, and effective diversity practices in both the personal and professional worlds.

In order to gain the proficiency in the skills needed in the application of RPDWAC I planned to apply it to different projects under the supervision of Pettiford-Wates. I needed to do this so that when I left VCU I would be able to use RPDWAC effectively without her presence yet with her blessing.

I have applied principles of RPDWAC to six projects. The first, Spring 2006, was “uncle tom: de-constructed,” the first of six plays created using RPDWAC in TCP’s
repertoire. It was actually because of this play that TCP was born. It is a deconstruction of Harriet Beecher Stowe’s *Uncle Tom’s Cabin*. It uses the black face minstrel show format, including blackface and whiteface make-up. At the end of the show the minstrels are unmasked and the actors are revealed. If an audience member was wrong in their assumptions of what the ethnicity of the actor under the mask was, they might be shocked because they believed the mask of the minstrel.

Directing this show was a rite-of-passage on this journey.

I neglected to respect a primary principle of RPDWAC and a member of the ensemble almost quit. I will not go into detail or name names since that would dishonor the trust of the community. However I will say that in this process I learned that RPDWAC practices are in place for specific reasons. In this case the RPDWAC that was disturbed was “opening.”

Each RPDWAS rehearsal begins and ends with an exercise or game, ‘ritual’ that is intended to bring us all physically, spiritually and mentally into or out of the work and the space. This is called ‘Opening’ and ‘Closing’. On this particular day, this particular ensemble member missed opening. We had already moved on into some deep imagery that concerned the historic legacy of violence and resistance on plantations during slavery. I call this the “plantation exercise”.

We were deep into the exercise when, we will call ‘him’ EM walked in. EM jumped into the exercise and I heard a little voice that said, “hold her back”, have her sit out and only witness. But I didn’t listen to that voice. When the exercise came full circle and it was time to write and read EM broke down, shaking, crying, screaming, hurting, from the exercise that I had allowed EM to enter.
The voices returned and this time instead of speaking, they told my consciousness to step aside as they took over and suddenly I was moving to EM, with EM and leading EM out of the abyss of sadness. The community stood witness and sang and cried with EM. We came back together. Intuitively I knew what to do when I got out of my own way.

My second rite, was directing “Genocide Trail: a holocaust un-spoken”, the second of the six plays in the repertoire of TCP. This time I learned about the facilitator’s inability to control the production. I lost several ensemble members, due to schedule conflicts and personal choices. The biggest lesson is that people can only do what they are ready to do. And, sometimes what they can do is exactly what needs to be done.

I lost an ensemble member who was also a close personal friend. This friend, I will call ‘him’ EM was afraid to tell me so far into the process that he needed to quit. When EM finally announced it to the community I was split emotionally. I was proud as a friend that EM had finally spoken his truth. I was upset because I had to re-block the show for the third time.

During this process, I got better at blocking and learned to trust that there will be enough. We had enough actors and EM ended up playing music for the performances. This happened to be the one element we were lacking. Through this process I learned to have faith.

The third rite was to apply RPDWAC to a straight play. I chose Wine in the Wilderness by Alice Childress, or rather, it chose me. I was sitting in a circle while one of my friends suggested to another the “Tommy” monologue at the end of the
play. I hadn’t heard of it before but after hearing that one monologue I knew that this would be the play I would direct.

From the process of directing Wine in the Wilderness (Wine) I learned how to apply RPDWAC to all types of plays. Though I knew that from an acting perspective this is the first time I was directing a straight play using RPDWAC. From the audition to the last performance we incorporated principles of RPDWAC in the process that fostered a trusting community that shared responsibility. Even though there were technically “lead characters” in the play, all members of the ensemble contributed to the process and to the performance.

The Fourth rite was the creation and sharing of a Solo Performance using RPDWAC. For this project, I was facilitated in a classroom setting by Pettiford-Wates. Donzell Lewis and I begged Pettiford-Wates to teach a class on solo performance. She agreed.

This rite brought the experience of leading one’s self on a journey. In class we were assigned to bring pieces to I wanted to write them using the RPDWAC style. But how could I play a drum for myself? Pettiford-Wates said, “You have a drum that is always playing. It is called your heart, just listen to it.” I accepted that.

Through this process of creating my solo piece titled, About Love, I learned to focus a self-guided journey with specific images, triggers and research. For example, I read a specific passage from Bell Hooks’ book All About Love, over and over, out loud, associating intuitively, images from my life with the passage. I closed my eyes and tuned into my breathing and my heartbeat and allowed whatever was going to take seed the space to do so. And it did.
The final rite was to be a deconstruction of a book. I knew that it would be in Spring 2009. I held auditions, not knowing what the story would be, just that it would be a myth or a fairytale. Perhaps it would be Cinderella.

It revealed itself to me over winter break. My mother gave me a book, *A Hero With a Thousand Faces*, by Joseph Campbell. I flopped it open to the dedication page. My mom had written “Olisa! Read this with all of your eyes open—you will touch the wonders of your truth.” She drew a little heart and signed it “Mom”. I smiled and turned the page to the table of contents, saw title of the Prologue: The Monomyth, and knew it wasn’t “A” myth that I was supposed to deconstruct it was “Thee” myth, The Hero’s Journey.

**Meeting with the Goddess**

“The ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World.” (Campbell, 109)

“For she is the world creatrix, ever mother, ever virgin. She encompasses the encompassing, nourishing, and is the life of everything that live. She is also the death of everything that dies.” (Campbell, 114)

As I began graduate study at Virginia Commonwealth University (VCU) I sought out the mentorship of three women, “goddesses of their worlds”. Dr Tawnya Pettiford-Wates from whom I was to study RPDWAC Poetic Drama Within the African Continuum. Professor Rodgers Beecher Rodgers (Rodgers), from whom I would learn the methodology of AFAS for the Actor/Singer (AFAS). Dr. Noreen Barnes (Barnes), from whom I would learn the art of scholarship in an academic
environment. I had a golden goddess triad of mentorship. Each was the goddess that I was to metaphorically marry by taking their methods and pedagogies into my soul for all time.

I will not, in this paper, be able to discuss in depth the lessons that were taught to me by Barnes. It is my intention that it will reveal itself in the quality of this reflective essay.

What I will discuss is my experience with, observation of and journey with Rodgers and Pettiford-Wates. The journeys with these women have been journeys in time and space, artistic journeys through my undergraduate and graduate existence. I was guided and trained in the ways of the two pedagogies, much like the mythical Jedi knight studying under Yoda and Obi Wan Kenobi, each master showing me their way into the power of “the force”.

In my time with them I have felt how the work of one compliments the work of the other. They fit together like knowing bodies of experienced lovers. There is a connection between them. Their methodologies are pedagogically parallel though different in distinct ways. I am the theatrical/pedagogical marriage of RPDWAC and AFAS birthing the power of the union.

It is my belief that with the application of RPDWAC principles—apprehend, impulse, impel, improvisations, dance power, sound power, word power, life, death and transformation— a process that asks the artist to participate with all their being, cells, shells, and smells. When these aspects of RPDWAC connect to the Archetype Journeys, and perhaps all guided imagery work, the potential power and potency is unlocked. What was hidden in the shadows can, if impelled, come into the light. If
access to the AFAS, that a person does not contact daily, is locked in the shadows of our personalities then RPDWAC is the key. By pointing out both the striking similarities and demonstrated differences I hope to illuminate those elements that are enhanced when the pedagogies meet. (How a methodology can be enhanced by RPDWAC work/African continuum)

Pettiford-Wates and Rodgers have two primary principles, the creation of a safe space and the presence of high expectation, which create a classroom environment of excellence. There are countless elementary parallels. I will focus on what I consider to be key factors for analysis: the pedagogical use of music, dance, breath, voice, and journey content. I define music as any sound made by an instrument and/or that is intentionally sung and/or rhythmic. I will highlight practices that I see as similar in principle while different in execution in guided imagery journeywork.

There are differences found in the content of the journeys. Pettiford-Wates asks the student to use rites/stories that comes from their life experience. Rodgers uses mythologies/stories that give the form and content of the experience. When working with Dr T in the RPDWAC way, we are asked to connect with our naked emotional truths and reveal them fearlessly in our art. The intellect is to be avoided and impulse is contacted. We, through the journey process, recall pieces and places of ourselves that were life changing—rite of passage moments. We are asked to tap into impulse, instinct and our emotional centers. We express the essence of these feelings in cycles of movement, sound and text; moving from moment to moment in the event, exploring the transformative experience as cycles of life/death/transformation. All of
this is supported by the drum, which represents the heartbeat, the ever-present rhythm of life.

After the journey we write without thought, pen to the pad, in a stream of consciousness. Still the drum plays; sound waves blocking intellectual analysis. With a solid bang, bang, bang—three solid strikes signify it is time to bring the writing to a close, whether finished or not.

We are then given space to, if impelled, fearlessly share that part of ourselves with the class community through improvisational expression of the writing. The use of writing as a tool for reflection is incorporated into both Pettiford-Wates' and Rodgers' processes. The major difference is how they are done and why. Pettiford-Wates instructs her students to “stay in” while writing, Rodgers asked her students to “step out”.

It was the end of the “Benevolent Leader” journey and Rodgers asked us to “step out.” Stepping out is a simple breathing and movement exercise that allows the student/artist to cross the threshold of the imagination back into the reality of the shared space. With body and breath we remove the internal/external mask of the archetype and return to being ourselves.

Rodgers then asked us to reflect on the journey through writing poetry or drawing. I could hear the drum in my head, my heartbeat. After ten minutes of individual reflection, an amount of time that I think is too long because it gives me too much time to think, the group gathered in a circle to share their creations.

The first time we did this I was jarred. This order of operations was counterintuitive to RPDWAC. I secretly did not step out before writing. I wrote from
an emotional center rather than cerebral. When we read I did not explain my writing. I spoke the writing from the imaginative and emotional place I was in when I wrote it. I relived the journey applying immediately what I had just learned. I did with my voice. I was afraid of being so defiant and different so I kept my body still and denied physical impulses. I let my fear of being judged get in the way of what I knew I could do.

I listened to the sharing of my classmates. I felt like an Greek amongst Africans. In her dissertation Pettiford-Wates addresses this concept by presenting Afrocentric perspectives concerning the African origins of Greek philosophy and theatre. The “Greek” is the “outsider/without” (Pettiford-Wates, 39). In class she gave us the image of the “Greeks behind the Bushes”. To paraphrase, there were a group of Greek scholars and philosophers that watched rituals and ceremonies of Egyptian and Nubian people without having knowledge of the origin or purpose of the rituals. They assumed to understand then. They then go home, perform the rites and then teach them to other people. This concept is how I understand the “outsider/without”. (39-44)

I say that I was the “outsider/without” in this case because I was the one who did not understand the rituals. It was strange to hear detached analyses. It was my desire to witness immediate application of the body and voice as discovered in the journey through improvisational, impulsive, impelled expression. Joseph Carlson was in that class. He shared in the RPDWAC way that deals with the integration of our beings- mind, body, voice and spirit. I did not. Witnessing his fearlessness gave me strength to be me. The irony of that denial is the mantra of the benevolent leader “I
am who I am, I have the right to be here, I have nothing to prove.” I denied my own right.

This has changed since the time of my first class. Rodgers now gives the option of stepping out before or after writing/sharing. This has been influenced greatly by the great number of students who also are bringing RPDWAC principles into the archetype class. It is evident that “staying in” while writing and sharing fosters holistic application of learning from an instinctual and emotional space, as is the goal of RPDWAC.

“Stepping out” gives more time for the intellectual aspects of reflection and allows for the detachment of the student from the experience and does not foster immediate application of the work as is prevalent in the western model of education.

Another key factor in these parallel pedagogies are the use of both music/sound to bring the student to the work, be it a chime, rattle, song or drum. The use of sound is a powerful tool that allows the student to tune into the work at hand.

Pettiford-Wates uses African centered drumming principles that allow the drum to be communicator and facilitator. The main factors in the presence of the drum include:

- The drum represents the heartbeat. This sound has been present since we were in the womb and can often have a relaxing and comforting effect.
- The dynamics of the drums beat, rhythm, tempo, volume and intensity of the energy can push and pull the energy of the group
- Ululation to communicate transition in journeys

Rodgers use of sound includes
- The chimes to begin and end class,
- She incorporates drum work that she learned in Serbia as a preparatory exercise,
- The songs from all over the world sung in class to warm up the voice.
- The rattle to communicate transitions in journeys.

The main difference is in the consistent presence of the drum as facilitator of the flow of energy during a RPDWAC.

Dr T's drum and Rodgers's chime allow the student to proceed connected to the focus at hand. The vibrations of the sound carry needless distracting thoughts and concerns away. Both the drum and the chime bring the ensemble into the work.

In addition to tuning in with the aid of instruments there is the dynamic of the facilitator's voice. I have been led on journeys by facilitators whose voice got in the way of my ability to fully commit to the journey. These were voices that were far too nasal or sharp, to open and breathy. I have talked to others who agree that the voice of the journey leader has an impact on the comfort of the group.

Vocal qualities and delivery have a direct effect on the progression of a journey. The leader of the journey needs a voice that listens and responds, is strong but not harsh, is the voice of someone you trust, which is on the journey with you. I associate this voice with that a counselor or psychologist.

Another shared aspect of the journey process is focused breathing. With Dr T student-artist/participants are led through a series of relaxation and breathing exercises that are intended to shift the consciousness/focus of the group through
rhythmic breathing. RPDWAC uses an altered state of consciousness in order to tap into the wealth of experience that the individual artists have inside of themselves.

This is very similar to the preparatory exercises archetype journeys that Rodgers leads. The similarities lie in the use of breath and sound to alter the state of the mind/body/voice connection. The series of breath and sound relaxation techniques not only alter the consciousness of the group, it also allows the witness/facilitators to tune into the energy of the journeyers. This process reminds me of the use of OxyRhythms by Rodgers as preparation for the archetype journeys. As I mentioned earlier, OxyRhythms are a series of exercises that improve breath capacity, spinal awareness and flexibility.

The difference in the two uses of rhythm and breathing is the acknowledged purpose of altered state of consciousness. I believe that by simply doing the OxyRhythms we enter a state of readiness and awareness but there is something powerful about clarity of intention on the part of the facilitator and of the journeyer. I think of this like someone working out a specific muscle group. The workout is more effective if you have the target muscles in mind while exercising. We are altering consciousness to encourage a connection to intuition, impulse and “impellation.”

More important than the pedagogical differences are the similarities. Both Pettiford-Wates and Rodgers consider themselves lifelong learners and ask that students participate in their education. Both expect students to take responsibility and find their authentic voice as artists. Both encourage risk. Both see failure as a good thing. Both invest time and energy into their students. Both give responsibilities to their assistants. Both do the work with respect, care, honesty and passion. Over
the years that I have studied with these women the classes that I dissected have
grown and changed, as I am sure they will continue to do. These pedagogies, like
these goddesses are alive.

The Collective Unconscious and RPDWAC

“Rites of initiation and installation, then, teach the lesson of the essential oneness of the
individual and the group; seasonal festivals open a larger horizon. As the individual is
an organ of society, so is the tribe or city—so is humanity entire—only a phase of the
mighty organism of the cosmos.” (Campbell, 384)

“It’s bigger than me. It’s bigger than me. My life is bigger than me.”
– From the script of A Thousand Faces: Every Day Heroes

What is intuition? Does it come from within or without? What does it mean to be
connected? What are we connecting to? I am going to attempt to describe how I
understand, comprehend, visualize, imagine, image metaphysical phenomena, human
existence and how that ties with training the actor using RPDWAC and AFAS.

Over my course of studying RPDWAC and AFAS I have called myself an
intuitive teacher. I relinquish myself to something larger that I am, so that I may
begin to know the feeling of releasing the ego. I have to consciously make this choice.

I now like to think of the force that I am connecting to as Jung’s “collective
unconscious”. I image my spirit energy directly and physically connect to a web of
energy that can provide instructions through impulse.

We are beings of energy. Down to the cellular level our processes give and
receive energy. All of existence is doing the same. We are a part of a cyclic energy
exchange.
Each cell in my body uses energy just as each human on the planet uses energy. I define intuition as the process of connecting to and exchanging energy between levels of consciousness. My unconscious connects with the collective unconscious and sends messages to my consciousness.

In my opinion there is no question whether or not you have intuition—the question is whether or not you recognize it when you feel/hear it. This energy can be thought of scientifically like a cellular or atomic function or poetically/metaphorically as an image that helps to guide the mind. Either way the idea remains the same. As do the rules:

1- Energy can not be created nor destroyed
2- Energy can be transmitted: sent and received
3- Energy can be transformed

We describe this connection to energy as the euphemisms “Plugged in”, “tuned in” and “in the zone.” I believe that with the focused intention of RPDWAC to alter consciousness, we can shift metaphorical dimensions and click into the web of energy that is connecting us all.

I believe that facilitating RPDWAC and/or AFAS requires access to one’s intuition. I believe that being led in either/both of these methodologies can help the artist learn to recognize the messages from the collective unconscious, an endless supply of inspiration. Instinct, impulse and improvisation are perspectives on intuition.
Chapter 4- “Fairytales”- Our Learning Community

Apotheosis

“(T)he divine state to which the human hero attains who has gone beyond the last terrors of ignorance. (Campbell, 151)”

“The hero has become, by virtue of the ceremonial, more than man.” (Campbell, 154)

“Nirvana means, ‘the Extinguishing of the Threefold Fire of Desire, Hostility and Delusion.’” (Campbell, 163)

“I can do what must be done. I will do what needs to be done.” This is the Hero’s mantra as designated by AFAS. This was our learning community’s mantra. One of the main lessons we all learned was to consider time and time management. We were a community of 21, including myself. Most of us had, admittedly, taken on too much. And, still things “must be done”.

Spring 2009, “Survivin’ ain’t thrivin’”. That’s what “Dr T” (Pettiford-Wates) said to me at the end of this semester. I agreed, without a doubt. This was an extremely demanding period of time. Yet, at the end of this rite-of-passage journey, I made it out the other side forever transformed. I had “…gone beyond the last terrors of ignorance.”

There were countless invaluable lessons I learned that semester. I will, in this chapter, address what I consider to be the key points of revelation I experienced while on the journey that was called “Fairytales”, during the spring semester 2009.
This class was a deconstruction of the book *A Hero With a Thousand Faces* by Joseph Campbell. We explored the ideas that Campbell put forth through the lens of performer training methodology *Archetypes for the Actor/Singer* (AFAS), as created by Frankie Armstrong and further developed by Professor Janet Rodgers. This lens was focused with the principles of *Ritual Poetic Drama within the African Continuum* (RPDWAC), as it was developed and practiced by Dr Tawnya Pettiford-Wates.

I will begin *Chapter 4- “Fairytales”- Our Learning Community* with a brief timeline of the class, so that the reader can visualize what was covered in a course of fifteen weeks. I will then talk about methods used to transcend the overcast of time and how the responsibility of the work was shared by the community/class. And, while the work was shared, certain lessons were specific to my perspective as the “teacher” in this RPDWAC and AFAS production class. As the facilitator, conceptualist, script-constructer, and director I employed the process/principles of RPDWAC with special considerations. This chapter, *Apotheosis*, contains stories that address how these roles were revealed to me, and how, as a learning community, we returned with our boon- *A Thousand Faces: Every Day Heroes*.

**Scheduling**

*Each class meeting was on Friday from 1pm-5pm, with additional meeting times, for rehearsals, added after spring break.*

<table>
<thead>
<tr>
<th>Week # 1- Friday, January 16</th>
<th>Week # 2- Friday, January 23</th>
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<tbody>
<tr>
<td>Overview of semester schedule</td>
<td><strong>Overview of an average day in class</strong></td>
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<tr>
<td><strong>Overview of an average day in class</strong></td>
<td><strong>Archetypes- Huntress, Trickster, Lucifer</strong></td>
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<tr>
<td><strong>Archetypes- Benevolent Leader</strong></td>
<td><strong>Archetypes- The five in one: Child,</strong></td>
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<td><strong>Week # 3- Friday, January 30</strong></td>
<td><strong>Week # 4- Friday, February 6</strong></td>
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<tr>
<td><strong>Archetypes- The five in one: Child,</strong></td>
<td><strong>Break into Families</strong></td>
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<td>Week # 5</td>
<td>Friday, February 13</td>
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<tr>
<td>Maiden, Lover, Mother and Crone</td>
<td>Blind Seer, Warrior</td>
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<tr>
<td>Week # 7</td>
<td>Friday, February 27</td>
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<tr>
<td>Archetypes- Sybil, Gatekeeper</td>
<td>Archetypes Creator/Destructor</td>
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<tr>
<td>Week # 9</td>
<td>Libations</td>
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<tr>
<td>SPRING BREAK- NO CLASS</td>
<td>First read through</td>
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<td></td>
<td>Production meeting</td>
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<td></td>
<td>Discuss the “questions”</td>
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<td>What is a Hero?</td>
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<td>Week # 10</td>
<td>Friday, March 20</td>
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<tr>
<td>Warriors present</td>
<td>A guided Journey</td>
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<tr>
<td>Week # 11</td>
<td>Monday, March 23- Friday, March 27</td>
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<tr>
<td>Monday, March 23</td>
<td>Butoh Workshop- Maureen Freehill</td>
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<tr>
<td>Tuesday, March 24 Reh. 6-11</td>
<td>M-F from 6-8 Sat/Sun 10am-4pm</td>
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<tr>
<td>Wednesday, March 25 Reh. 6-11</td>
<td>Dance Training/Choreography</td>
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<tr>
<td>Thursday, March 26 Reh. 6-11</td>
<td>Songwriting</td>
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<tr>
<td>Friday, March 27 Class 1-5, Reh. 6-10</td>
<td>Blocking</td>
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<tr>
<td>Week # 12</td>
<td>Monday, March 30- Friday April 3</td>
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<tr>
<td>Tuesday, March 31 Reh. 7-11</td>
<td>Dance Training/Choreography</td>
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<tr>
<td>Wednesday, April 1 Reh. 6-10</td>
<td>Songwriting</td>
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<tr>
<td>Thursday, April 2 Reh. 7-11</td>
<td>Blocking</td>
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<td>Friday, April 3 class 1-5, Reh. 6-10</td>
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<tr>
<td>Week # 13</td>
<td>Tuesday, April 7- Friday, April 10</td>
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<tr>
<td>Tuesday, April 7 Reh. 7-11</td>
<td>Dance Training/Choreography</td>
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<tr>
<td>Wednesday, April 8 Reh.6-10</td>
<td>Songwriting</td>
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<tr>
<td>Thursday, April 9 Reh. 7-11</td>
<td>Blocking</td>
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<tr>
<td>Friday, April 10 class 1-5, Reh. 6-10</td>
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<tr>
<td>Week # 14</td>
<td>Wednesday, April 22- Sunday, April 19</td>
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<tr>
<td>Wednesday, April 22 Reh. 6pm-12am</td>
<td>Big Conflict week. Stumble through to remember stuff</td>
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<td>Friday, April 17, Class 1-5</td>
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<tr>
<td>Saturday, April 18, Reh. 10am-6pm</td>
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<tr>
<td>Sunday, April 19, Reh. 2pm-10pm</td>
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<tr>
<td>Week # 15</td>
<td>Monday, April 21- Sunday, April 26</td>
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<tr>
<td>Monday-off</td>
<td>Tech begins Tuesday-this is also the day</td>
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<tr>
<td>Tuesday, April 21 Reh. 7-12</td>
<td>Pettiford-Wates and Rodgers come to see the show and give us notes</td>
</tr>
<tr>
<td>Wednesday, April 22 Reh. 6-12</td>
<td>Thursday was a cancelled IDR</td>
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<tr>
<td>Thursday, April 23 Reh. /IDR 7-12</td>
<td>Friday- Last day of class</td>
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<tr>
<td>Friday, April 24, Class 1-5, Call 6pm</td>
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Conflicts were an issue. However, due to the nature of RPDWAC, and its tenant that “whoever is at the table are the people who eat the meal”, conflicts became the genius born out of necessity. One example of this is Kait Zeigler, whose work and academic commitments were in battle for her time. What we ended up doing, since she could be at all the performances but not all of the rehearsals, was making her the “music master”. Zeigler is a classically trained pianist, and plays several other instruments. Several of the songs in the play were written or crafted by her. She was our one-man-band. In cycle five when we needed both drums and piano to play, Tony Sanchez, class/ensemble member, played the drums while Zeigler played piano. The idea worked beautifully as she underscored the entire show from a perspective that only a person who had gone through all of the journeys and been with that particular community, could have.

**Safe Space**

I never expected to have so many in the class. I originally pictured a group of 8-10. After the spiritual and rigorous experience of auditions for the class, I couldn’t turn anyone away. They would have to self-select, and they did. I was excited and nervous to begin.

I knew that the overarching priority of a community, according to RPDWAC, is “harmony”. This does not mean agreement or sameness. Rather, if you look at it like
music, as Pettiford-Wates explains, the image can become clearer. Harmony, by virtue, means that we are not the same. Rather we are two or more notes working together to create a chord. In this analogy the people are the notes and the community is the chord. This takes cooperation and collaboration. It also takes a willingness on the part of the members of the community to contribute. I have found that if a person feels safe it is easier for them to co-operate, contribute and collaborate. From day one of class this was my priority, to create a safe space.

I wrote a list in my journal, a sort of checklist, to make sure I wasn’t skipping steps or concepts. I learned when I directed my first play using RPDWAC that steps are in place with purpose. One of those purposes is keeping the class safe, physically, mentally and spiritually. The list:

BE CAREFUL! Cover the bases.

Cover the ground you stand on

Preparation the group

- Simple
  - Answers and chime

When we “Open” what are we “Opening”?

- Mind
- Body
- Soul
- Voice
- Spirit
- Energy
- Perception

What are my tools?

- The Drum
  - The heartbeat
    - The push and pull
    - As an instrument
  - The voice
    - Ago/Amen
    - Ululation
    - Only speak what you know to be true

Don’t forget

- Facilitator as witness to the whole
- Witness versus spectator
- Trust yourself
- It is your responsibility/ability to respond
- To cure disease we must first acknowledge it
- If you forget something “Sankofa” go back and get it—and that includes you!

This list served as a reminder that I must adjust to this new role as facilitator of RPDWAC. It helped me to remember that I shouldn’t doubt and to listen to the intuitive force, to connect with the “collective unconscious”. I found that must be “tuned in” to successfully facilitate a safe space.
“Have I ever lied to you?” I have asked this question to my students when they have doubted something I have told them. They reply “No”. I tell them they should check for themselves; go and get the information and bring it back. There are countless ways to build trust. RPDWAC builds trust through truth telling and sharing responsibility.

“The Story of the Truth and The Lie”, as told by Pettiford-Wates, reveals that often what we believe to be the truth is not. Falsehood can simply be “dressed in the truth’s clothing”. RPDWAC asks us to first “consider the source” that the information comes from. Then to look upon the naked truth as it is, even if it hurts. I wrote in a poem once “I would rather look at an ugly truth, than a beautiful lie.” Being lied to is one of the reasons people learn to distrust. When I teach I point out the difference between a ‘lie’ and a ‘truth that changes’. I believe that when a person ‘lies’, they are aware that what they are saying is false. In contrast, a ‘truth that changes’ is when a person changes a belief, a perspective or a choice.

As the facilitator, I will ask a student to contribute their knowledge and expertise. That act shares the responsibility of teaching and the student becomes the expert. She/he learns to trust herself while the other members of the community learn to trust the contributing member. Each time a class member gave to the community, be it speaking an “answer”, reading writings or leading exercises, responsibility is shared and trust is gained.

Building trust and creating a safe space can take time. Especially in a culture, such as ours in the USA, that is based in fear. I remember how afraid I was the first time I was asked to keep my eyes closed for an “emotional mapping” exercise back in
Seattle. I haven’t met anyone, in my lifetime, that hasn’t been betrayed or abused in some fashion or another. We, people, have legitimate reasons not to trust. And, still, as actors, we must trust. I ask my students not only to trust me and to trust one another but to also trust in the process and themselves, individually and collectively. It is difficult to trust and let fear be pushed to the side.

In our process during ‘Fairytales’, after each AFAS journey there was time for the sharing of the automatic writing in the RPDWAC way, which is described in chapter one. There are elements of community building that are strengthened through disclosure. By sharing one’s unique experience, while the community witnesses and shares in your personal perspective, trust is built. It is only through participation that this element is fostered. If there are members of the community that deny their “impellations” and refuse to disclose, the community becomes diseased by distrust.

“Dis-ease” is a state to be avoided as it disrupts the flow of the process. The connotation of disease that I imply is not aligned with discomfort. In this process, one expected to encounter intense levels of discomfort. One way to avoid dis-ease is rooted in the family structure of a RPDWAC production. In the RPDWAC methodology, collaboration is the modus operandi for all aspects of the work. This M.O has been referred to previously as shared responsibility.

As a facilitator, I learned, that if I want my students to disclose, I too must disclose. I cannot ask them to do what I would be unwilling to do. There was a day in class that we did trust falls. We stacked up the blocks. This was an exercise that I dreaded. I did it though, with them, my heroes. I cannot talk about who did or said
what as that would be a betrayal of the trust of the community. "What happens in class, stays in class" was the rule. What we shared was personal. We had to go to uncomfortable places in order to tell the epic tale of the Hero, who does “what must be done.”

**Structure of Sharing**

The freedom of RPDWAC is found within its structure. As I experienced when I was the student in a RPDWAC production class, our learning community generally included, in order “housekeeping”, “answers”, “opening”, “the work of the day”, “disclosure” and “closing”. The following list includes a short description/purpose of these practices:

- **Housekeeping**: a time provided for announcements questions or concerns.
- **Answers**: A time to share revelations or “aha” moments. This space allows for all to be the teacher in that moment.
- **Opening**: an exercise of ritual that connects the class to each other and to the work of the day
- **The work**: in the case of “Fairytales”, the first half of the semester was AFAS journeys. The second half was production.
- **Disclosure**: I usually say something along the lines of “is there anything any one needs to address at this time?”
- **Closing**: an exercise/ritual that serves the purpose of ending the work for that day so that we can “go and be satisfied”. (I take this
saying of Pettiford-Wates’ to mean that, when we are finished with our work time, we must find satisfaction in the work itself—despite success or failure.)

In a RPDWAC production class, while the routine/ritualized behavior of the community is being established it is the responsibility of the class facilitator/teacher and the “elders of the community” (anyone who has participated in a RPDWAC process), to lead these practices. This is so one can learn, through experience, what it means to “open” or to “close”. However, this responsibility shifts gradually, and once the class is into the point of the process when it is time to choose “families”, these tasks/practices are lead by “family groups”.

The process of choosing “family groups” begins with a story/exercise, the Question of a Missing Chicken. (See Appendix for full story) People are assigned roles in the story and the class participants act out the story. The scenario is as follows:

We are a community. Each person has work that they do that allows this community run smoothly. On this particular day “One” is cooking dinner for the community and “Two” is fetching water. While “One” is preparing dinner he hears a commotion in the yard. When he goes outside to check on the noise he sees that a chicken is missing from the yard. He looks up to see “Two” running away toward the river. “One” shouts, “Stop thief. “Two” has stolen my chicken”. “Two” denies the accusation and a council must be called

The elders call all the members of the community together to hear the story of the missing chicken. It is the job of the artists to act out the story so that the community can witness. First “One” will tell his version. Then “Two” will tell hers.
At this point the people who have been assigned to roles of “One” and “Two”, following the scenario, tell their story while people in the community play the roles of the artists becoming the chickens, the cook, the water gatherer etc.

After both versions of the story have been dramatized, the community, through popular vote, decides which story will be the truth. They then decide if there should be any action taken. All community members are then asked to “go and be satisfied.” They are asked if they can do that. “Is there anyone in the community that is not satisfied?” And there usually is. This has to do with a paradigm of western mode of justice.

In the African Continuum the goal is harmony so if the chicken is missing and is then replaced all should be satisfied, whether or not someone is found guilty or to blame. In the western mode of justice there must be someone at fault. “One” may be satisfied and “Two” may be satisfied but there will inevitably be a member of the community who thinks that the outcome was unfair. This dis-satisfaction with communal decision creates disease through dissention. The ideas explored through this story/exercise are the fundamental principles of the African continuum: community, harmony, and shared responsibility. It is after this story has been experienced that families are found.

We brainstorm what roles must be filled in a successful community. This brainstorm list is grouped into more general categories. These more general categories become the names of the families. Our groupings in “Fairytales” were the “Warriors”, “Hunter-Gatherers”, “Artists”, “Shaman”, “Nurturers” and the “Elders”.
These family names are written down and spread throughout the space. The families are decided through a ritual that facilitates learning to listen to intuition. Up until this point the student/participants have been practicing their ability to listen to the inner pushing and pulling of the soul through, journeying, writing and sharing. Now they allow their “impellation” to lead them to the family that they will be a part of for the remainder of our time together as a community.

Standing in a circle the community begins to sing a simple song/chant that clears the head of thought. The drum plays with them as they begin to explore the space while staying open to the energy in the room. They are warned against following their friends or joining a family based on logic. Once all have settled into a family, the facilitator checks and may have to change someone if the groups are unbalanced. With three even bangs on the drum, the process is agreed upon with an “Ashe Ashe”. Now that all have chosen a place in the community, they are asked to greet the members of their family however they are impelled to do so.

From this point in the process all the work is divided among the families. The facilitation of opening and closing are scheduled and the responsibility of creating and facilitating an appropriate exercise is given. The work of learning is also shared. In RPDWAC productions there are often large quantities of research to be done. This research is split amongst the families.

It is the job of the family to pick apart the information, distill it into its essence and then impart the essential knowledge to the rest of the community through creative presentation. This presentation could be done in the form of, journeys, exercises and/or scenes; however, they are not limited to these forms. Presentations
can also take any creative form that best serves the information that must be shared. It is up to the family group to decide what that is.

It is in this way of learning and sharing information that the “Fairytales” class of 2009 shared the reading of the book *A Hero With a Thousand Faces* by Joseph Campbell. These presentations, like the journeys, included writing and disclosure. All of the semester’s writings was gathered together by family grouping and given to me so that I could go off during spring break and return with a draft of a script of “*A Thousand Faces: Everyday Heroes.*”

**Scripting the Piece**

Spring break-- I took all the writings that had been submitted, the book, *A Hero With a Thousand Faces* by Joseph Campbell, Carolynn Myss’ *Archetype Cards* along with my computer and headed to Corolla, North Carolina. The first half of the week was dedicated to the annual meeting of The Conciliation Project. Louisa Sargent, who was hosting the meeting, invited me to stay and work. The second half of the week was dedicated to constructing the script that we would be working from.

As a RPDWAC facilitator, I don’t feel that I wrote the play. I allowed the story to be told through imagery, song, dance and word. The hardest part was getting out of the story’s way. I posed to myself the question: “What is the story of the hero?” and, “How does that story play out in life?”

One of my main revelations was “Work smarter, not harder!” This is done by using what you have available instead of wishing for what you don’t. As Pettiford-Wates says, “Genius is born out of necessity.” I like to think that this process was the
preparation of a feast. The feast was eaten by performers one bite at a time, ingested, digested and transformed into fuel for the vehicle. The ingredients I had at my disposal:

1- The RPDWAC process and principles
   a. Dance/Music/Word power
   b. Cycles- Life Death Transformation

2- Employing the archetypes in character work (discussed in chapter five)
   a. The relationship between the archetypes and the Hero's Journey

3- Utilizing the opportunity to participate in a Butoh workshop with Maureen Freehill.

4- The various expertise of the community members.

As the conceptualist/chef I prepared the banquet. I made a feast for the actors and the director (myself in this case) to feed the imagination and nourish creativity.

The question provided me with more questions that manifested as images. I began to organize the images into cycles. I used the structure that was provided by Campbell as the parts of the Hero's Journey. His titles were inclusive of the manifestations of those images that we may find today. And, Campbell’s structure provided space for the archetypes to speak and express their voices in our lives. These voices were discovered through the AFAS journeys and remain in the writings, which the journeys inspired. These are the titles of the cycles that would provide the framework for the text.

PROLOGUE- A HERO IS... I ALWAYS KNEW

CYCLE ONE- THE MONOMYTH; DREAMS... DREAM-ESCAPE; THEY TOLD ME TO HOPE...
CYCLE TWO- MONSTERS AND FAIRIES/ DEMONS AND ANGELS....
CYCLE THREE- WAKE UP/THE CALL / ASSIGNMENT / HEEEDING THE CALL
SOMETHING MUST CHANGE...CROSSING THE THRESH HOLD
CYCLE FOUR- REFUSAL OF THE CALL/ A LIVING HELL/ BELLY OF THE WHALE
ABLE... AM I READY...? READY... AM I WILLING...
CYCLE FIVE- INITIATION/ TRIALS/ TEMPTATIONS/
THE JOURNEY THAT NEVER ENDS???
CYCLE SIX- FIGHT FOR YOUR LIFE.... NEW... IDENTITY...
BUT I TOLD THEM... ASSIGNMENTS...
CYCLE SEVEN- RETURN.... TRIUMPH???
MASTERY... ATTAINMENT
EPILOGUE- THE JOURNEY

The Questions

While building the script I looked at each cycle as a series of questions/explorations that would lead us through the Hero’s Journey. To begin the scripting process, I considered the interpretation of symbols that were present in Campbell’s “Monomyth”, the Hero’s Journey. I looked at the writings that I received from the class and searched for images that could provide stage pictures that included contemporary associations. I ate historic, mythic and present day examples of the images that were given to us through our work.

“PROLOGUE- A HERO IS... I ALWAYS KNEW”

The prologue asks two questions. The initial question is, “What is a hero?”
This initial question is asked throughout the process both within the community and
outside of the community. This process of “the primary question” was done in all the RPDWAC productions that I collaborated on as student/participant. Community members asked random people the question “What is a Hero?” The answers were not just written down and brought back; they were embodied as fully as possible, usually shared as part of the “answers” section. These answers are collected and dispersed throughout the play. The secondary question was “What archetypal roles did you see yourself playing out in your life from even the youngest ages?” This question expresses its self, as, “I always knew...“

CYCLE ONE- THE MONOMYTH; DREAMS; DREAM-ESCAPE; THEY TOLD ME TO HOPE...

Cycle one explores perspectives on the idea that Campbell puts forth as the "monomyth". What are the lines between myth, fantasy, dreams and hope? What does our culture give us as examples of the Hero’s Journey? How do these examples affect our choices?

“CYCLE TWO- MONSTERS AND FAIRIES/ DEMONS AND ANGELS....”

Cycle Two asks, “How do archetypal images manifest in our lives? What are the lines between dreams and nightmares? What are the parts of humanity that are represented by the imagery found in the stories we are told? Who might the characters in fairytales represent if they were people today in our culture?”

“CYCLE THREE- WAKE UP/THE CALL/ASSIGNMENT/HEEDING THE CALL... SOMETHING MUST CHANGE...CROSSING THE THRESHOLD”
These sections are the first part of Campbell’s designated heroes journey, “Departure”. Through the lens on Campbell’s designation we looked at life in our culture. We asked “When do we move from childhood fantasy into the reality of life? How does the idea of a Hero fit into everyday life? What are the “call to adventure(s)” that inform our personal journeys?”

“CYCLE FOUR- REFUSAL OF THE CALL A LIVING HELL/BELLY OF THE WHALE. ABLE... AM I READY.... READY... AM I WILLING...”

Cycle four asks, “What causes some to move through the journey of life successfully and others to fail? Where do the shadowy images of mental illness, incarceration and abuse fit into the idea of the hero’s journey? Is there choice in responsibility? Do you have to do what must be done? Can you do what needs to be done?”

“CYCLE FIVE- INITIATION/TRIALS/TEMPTATIONS/THE JOURNEY THAT NEVER ENDS?”

Cycle five begins the “Initiation” phase of Campbell’s Hero’s journey. This cycle interrogates the micro and macro perspective of power and oppression. It asks “What roles have been given to us by birth? What roles are defined by our culture? What have we gone through to get where we are today as a culture? Does cultural expectation predetermine our journey in life?”

“CYCLE SIX- FIGHT FOR YOUR LIFE.... NEW... IDENTITY... BUT I TOLD THEM... ASSIGNMENTS...”
Six continues the Initiation phase of Campbell’s designation and explores the process of finding the self. It explores the questions, “When do we fight? What do we choose? What are our gifts and talents? Can dreams become reality?”

“CYCLE SEVEN- RETURN.... TRIUMPH?? MASTERY... ATTAINMENT”

Cycle seven explores the “return” portion of the Hero’s Journey and inquires, “What is it that we are bringing back to society? Are we now enlightened? What does it mean to be enlightened? Am I a hero?”

“EPILOGUE- THE JOURNEY”

The epilogue is an honoring of the participants in the process, the journeyers, the actors, the crew, the audience and all that have brought us to this point in our journey at this moment. It is a recognition that, as human beings, we are all on this planet together, living life every day. Wherever we may be on our individual path we are all on the journey.

The images/questions provided a framework onto which the script was built. Though I followed the journey as laid out by Campbell it was not linear. The cycles of life, death and transformation, as told in the Isis/Osiris stories are in each moment. As the script constructor, I did what I could and expected that some of what I imagined would work while some would not.

At this point, I was frustrated and felt that it wasn’t coming together right. Certain ideas and images were too much or too little. In my frustration my friend Louisa reminded me that this was just the “A” point in the production. I now
understand that it was my duty as the conceptualist/script constructor, to provide a foundation for further collaborative development. It is difficult for me to call myself the playwright, as very few of the words are my own. I simply acted as the script constructor. Knowing, that what I committed to paper, must and would grow and change as it moved from the page to the stage.

**Shifting into Production Mode**

There comes a time in a RPDWAC production process that we move from the research to rehearsal, though, research does not stop; rather it shifts purpose and perspective. In RPDWAC the idea of directionality is not exclusive, meaning, we can move backward and forward as needed to reveal the story or get the work done as long as each point of the story/work is touched on, the cycle of life/death/transformation is complete. This works in the world of the play and in the community. In RPDWAC we revisit each idea, device and concept, I will refer to these as “moments”. Each time we revisit a moment it becomes clearer, and its purpose reveals itself to us more and more each time.

Over the course of the semester I came to learn about the strengths, weaknesses, desires and fears of the members of our learning community. Just as with all other aspects of the process, the work of teaching the skills needed for the production was shared responsibility. The members of the cast who were trained in or had talents in specific aspects became the leaders/facilitators/teachers of those skills. Jasmine Coles and Lauren Haffner both had experience and talents in various
styles of dance. They lead workshops on different styles of dance. They also choreographed certain moments.

Much of the choreography was shaped through blocking and made specific by each member of the cast through exploration of the story. A lot of the rehearsal process was about the actor/participant filling in the specifics of a general moment. For instance, in cycle five “initiation/trials/temptations” there were pairings of relationships that come with power dynamics. I offered examples of parent/child, teacher/student or boss/worker. I paired them up according to who would later become the “Ballet Dancers” and who would become the “African Dancers” in the coming moments of exploring colonial oppression through a dance battle.

I gave them a few minutes to come up with three moments of oppression/violence with specific direction to, 1- utilize various body positions, 2- use sound and movement and 3- end with the ‘oppressed’ on the ground. I then arranged the moments in an even rhythm that signified systematic oppression. I provide the bones; the ensemble members layered on the sinew, meat, blood, guts and skin creating the specificity and humanity.

The class also wrote a song together. The class collaboratively wrote the “Dream Escape” Song. We did a writing exercise for opening, a “fan poem” where one person writes a line on a piece of paper. After writing the paper is folded so the writing cannot be seen. It is then passed to the next person who writes, folds and passes. This continues until everyone has written. We then read the poem out loud. The synchronicity was amazing. That poem became the lyrics for the song “Dreamscape”. For the melody, the cast broke up according to preferred music genre
or interest and wrote several versions of the song using the lyrics from the fan poem. We decided which version to use and that was placed in cycle one.

Another huge element that was lead by a member of the class was the commedia/mask element. Tony Sanchez turned part of cycle three, the story of the child who is looking for his hero, into a commedia piece. I do not have training in commedia at this point and would not attempt to teach it with the little bit of knowledge that I have. Tony, on the other hand, has studied commedia extensively and took on the responsibility of blocking that section.

There were other aspects of the work that were lead by members of the community according to prior knowledge and research. The level of collaborative effort was so extensive I cannot mention each talent that was shared, each skill that was taught, or each leader that emerged. The play became what it was, including the styles incorporated and the skills learned because of who was present. That is the nature of RPDWAC

**Opportunity Knocks- Answer the Door**

The week that we were scheduled to begin rehearsal was also the week that The Conciliation Project, the non-profit whose board I am on, was hosting Maureen Freehill to lead an intensive workshop on Butoh; a Japanese Dance/Performance art. Freehill has had extensive training with the creator and master of Butoh, Kazuo Ohno. An opportunity to train with someone of her caliber is rare. This opportunity was offered to the community and though I was afraid of losing the rehearsal time, we took it.
This was one of those moments that I was shown possibilities that would ultimately serve the piece. Butoh became part of the rehearsal process and was incorporated into the style of the play. We used Butoh movement in the transitions to shift the tempo, texture and mood.

**Fill/Phil in the Blank- Becoming a Gatekeeper**

Phil Volmer (Phil) had a unique role in Our Learning Community. Phil was a senior undergraduate who was planning to stay at VCU and continue into the graduate program, focusing on performance pedagogy—RPDWAC. He asked me if he could assist me in the “fairytales process”. I was helping Phil to learn the essential elements of a RPDWAC process. I was teaching a future teacher.

Most of what I was doing in class was intuitive and I didn’t know how to teach that. I was leaning how to communicate with Phil, how and why things are done as facilitator. One lesson that we both learned through experience was the lesson of “gate-keeping”.

The week that rehearsals started was probably the most difficult weeks in the process. There was the Butoh workshop from 6-8:30. Then they had a break. We rehearsed from 9-11. The Butoh workshop was physically, spiritually and mentally demanding. It was a nine-day intensive that pushed participants to their limits. With school, work and rehearsal, people were using all the energy they had.

On Friday of that first week, class/rehearsal was scheduled from 1-5 with a break from 5-6 and then rehearsal from 6-11, including Butoh. It sounds like a lot, and it was. My logic at the time was concerned with the fact that after this two-week
stretch of rehearsal we would not be able to meet for a week, outside of class time, because of major conflicts. When we got back together for outside rehearsals it would be basically time to start technical/dress rehearsals.

On this particular Friday I had a work conflict with the evening rehearsal. Phil Volmer who was teaching assistant and assistant director was filling in for me as facilitator/director. The actors were to go to butoh and then meet to do the list of tasks I had left them to complete in the time they were together. The next day when we met for rehearsal I heard stories of breakdown and dissention. There was mutiny and a rally for rebellion. Some captains had rallied the troops to finish the fight and they had scraped and scratched their way down the list of tasks.

Aside from all the dramatic imagery, what I understood from the stories I received is that people were tired and needed a break. Now, had I been there, I would have seen that and made the choice to end early or shifted the work according to the energy of the group. I would have made these shifts for the health of the group. It came out through discussion that no one felt comfortable saying it was okay to change the plan without my permission.

This was a valuable lesson for me as a group leader/facilitator. Now I know that when I leave someone “in charge“ in my place it is important that I impart to them that they are expected to trust their judgment and intuition concerning the well being of the group and feel free to make decisions concerning plans and the group. In our community we came to refer to this as “gatekeeping”.

In the Gatekeeper/Initiator journey in AFAS we embody a knowledge that is related to intuition and a connection to a higher power. The mantra, “I hold the
stories and songs that tell you how to travel” is, what I consider to be, a recognition of the role of discernment. The Gatekeeper can discern the “Seekers” ability/capacity. A Gatekeeper knows when to allow one’s self/group to continue or when to say they are not ready to pass. I now use this story in other classes that I teach as an example. I feel this is a concept that is useful in classrooms of all kinds, but particularly in a class that engages RPDWAC.

Another phenomena of RPDWAC and of theatre in general are the unexpected. Phil began the process as an assistant. However, Stephanie Benner injured her knee two days before we were supposed to open. She could not perform. All of a sudden we needed Phil to fill in for Stephanie. Due to the bones/meat process of RPDWAC a Phil, even though he is male, could speak all of Stephanie’s text. I have experienced that in the case of our production, the person who speaks the text changes the specific meaning while the universal applicability remains. Phil Volmer did what needed to be done. That was the mantra of the group, the Hero’s mantra “I can do what must be done. I will do what needs to be done.” And this was the modus operandi of our learning community.

Receiving Notes- Last Second Changes

It was Tuesday. We were scheduled to open on Thursday. This was our first full dress rehearsal. This was also the day that both of my advisors/mentors Pettiford-Wates and Rodgers came to see the show and give me notes. It happened that they were both scheduled to be out of town that weekend and would be unable to attend the
performances. They watched the dress rehearsal. I went to them for comments while the cast took a break and cleaned up props and costumes.

The notes I received were constructive and clear. I wondered why I did not see it myself. They both said that there was too much “angst” for too long a period of time. They felt inundated with sorrow and though, they said, it moved through to something else, by the end it was too much for too long. They left and the community gathered so I could give notes to them.

I approached with a long face for I had changes in mind that would fix the “angst” problem but I did not want to ask them for more work. They had given so much. They wanted to know what was said and I told them. To my joy they were willing to make any changes that needed to be made to clarify the story. We collaborated on ideas to add more comedy through acting choices, changing mood by changing the background music, adding and cutting moments. We continued to clarify and change things up until we closed.

**Last Day of Class: Closing and Opening**

Friday afternoon we met for our last official class period. That same night we were scheduled to open up our piece and share our work in progress. We worked hard on Wednesday and Thursday applying the notes we had received, clarifying the thoughts and connecting the dots. Much to the dismay of a few “over workers” there was to be no rehearsal during class.

The last day of class we shared food and conversations. We sang songs and shared stories. A lot of the cast were seniors and would be graduating; we had all
participated in a vigorous journey of the body, mind and soul. It was a touching time of community and love. We had a closing ritual for the official class and swiftly moved into an opening ritual for the performance- cleaning the space.

Our class met in the space in which we would be performing, Newdick Theatre in the Shafer Street Playhouse. We cleaned with the intent to welcome guests into our house. We set up the lobby display, installed lights, swept, mopped and vacuumed. Someone even scraped gums off the seats even though they were not asked to specifically do this. There was an energy of excitement and readiness throughout the community- after preparing the space- we circled up and broke for dinner.

The Performance: Still in Process

Friday night was wonderful. We had a good house, over half full. There were mirrors at the entrance framed in gold. People, as they entered, wrote their answers to our question- "What is a Hero?"-- On large pieces of poster board we had hung on the wall. There was a good audience response. The helpful responses were critical responses.

One example of a critical response that we received was concerned with confusion over what was happening during the transition from Cycle five into Cycle six; Cycle five was referred to as “the epic battle”. In this cycle, African dance faces off with ballet, until finally there is physical violence. Through the clashing of the two forms of dance is birthed Hip-Hop dance.
As soon as the people are united, in form, a bomb is dropped and we explode into a new kind of battle. We address the “Warrior Mentality” and the manifestations of the archetype in contemporary times as we see them. The warrior archetype was placed here because I theorized that we call on the warrior during times of initiation and battle, be those battles in war or in our daily lives. The cycle began with short monologues and was followed by song “Building Up”. The soldiers put on a happy mask and sang “fightin’ the fight seems fine until it breaks you down” while doing playful choreography. This was the end of Cycle Five. The transition was a symbolic death of suffering of the tired warrior that was reborn in Cycle six with a new identity. There was another explosion, a nuclear bomb that kills the tired warrior.

This image of “bomb” wasn’t clear according to one audience member. They were confused about what was happening; the symbols were foggy. We added a simple solution of sound- Tony Sanchez did a great bomb whistle that was accompanied by the sound of an explosion, all made by the mouths of cast members. This sound helped the audience members to identify the abstract Butoh inspired movement piece as a recognizable psychological phenomena. What I intended to be seen as an explosion helped to differentiate between cycles and to clarified the meaning of the ghost walk of the exploded soldiers.

We incorporated something new in every performance. The whole class and crew were willing to have an early “call time” in order to work on clarifying moments based on what comments/questions we received from audience members and revelations of the community members.
When we closed on Sunday we were still thinking of ways to clarify. I let the cast know that I was planning to remount the show and that whoever wanted to participate could. Many of them expressed desire. I kept the scarves with the intention of reusing them. “Fairytales” had come to a close. And in that moment in the closing circle- I could, as Pettiford-Wates says at the end of each class she teaches, “Go and be satisfied.”
Chapter 5- Archetypal Man-Infestations

Transformations of the Hero: The Archetype Journeys in a Ritual State

“The hero’s first task is to experience consciously the antecedent stages of the cosmogonic cycle; to break back through the epochs of emanation. His second, then, is to return from that abyss to the plane of contemporary life, there to serve as a human transformer of demiurgic potentials.” Campbell, 320

“The Archetypes to be discovered and assimilated are precisely those that have inspired, through out the annals of human culture, the basic images of ritual, mythology and vision.” Campbell, 18

“Although archetypes are both ancient and universal, they become personalized when they’re part of your own psyche.” – Archetype Cards, Caroline Myss, 4

In chapter two I talked about my desire to combine the elements of Ritual Poetic Drama Within the African Continuum (RPDWAC) a holistic actor training methodology that was created by Dr. Tawnya Pettiford-Wates, based in African principles of the dramatic form, and Archetypes for the Actor/Singer (AFAS), a methodology of performer training created by Frankie Armstrong and further developed by Janet Rodgers. In my time of initiation I learned that I did not discover a possible union. I was introduced to a loving couple that has been together since the beginning of human history.

I have found in my research that the concepts of archetype and ritual seem to be inextricably linked to one another. I have read, heard and witnessed accounts of what seemed to be real life archetypal man-infestations; stories of shaman in mask,
possessed, gods speaking through them; stories of church meetings where the Holy
Ghost has taken over the body and voice of a believer. Those stories reflect an altered
state of consciousness on the part of the “possessed” or “channel for the spirit”. What
happens for the actor when the ritual and the mask meet? Would RPDWC help
facilitate the ability for students to apply the archetype work to performance? How
would changes or additions to the AFAS journeys affect the outcome?

In my opinion the shift that occurs when the processes of RPDWAC and AFAS
combine is evident foremost at the end of the journey during the writing/reflection
period. In RPDWAC there is a continuous heartbeat of the drum while the journeyer
is instructed to write automatically without thought and there is no predetermined
time to write during which. The facilitator feels the immediacy of the moment and
does not allow the sense of urgency to leave the room while they write. With the beat
of the drum, the facilitator pushes and pulls at the energy in the space, manipulating
perceptions of time and encouraging movement in the writing. With three even
booms on the drum the writing portion transitions into disclosure, “I know that you
may not be finished, however, at this time bring whatever you are writing to a close,
knowing that you may return to the writing later, if you so choose. And if you are so
impelled to share, with sound and movement, from the emotional space you were in
when you wrote it you may do so now.” As the voice of facilitation fades the drum
comes back in with a ticking of the stick on the edge of the drum. In “drum-time” this
provides space for the artist/participant to hear their inner “impellations” to speak.

When the artist/participant speaks what they have written they are
encouraged to do so from the emotional, mental, physical and spiritual state that they
were in when they wrote. They are asked to come from a place of being impelled. To understand the idea of being impelled they are given the image of “projectile vomit”. If one has had food or alcohol poisoning, if one has had the stomach flu, then they know this image. But this inner need that we call “impellation” is of the soul- an impulse that takes you into action. The sharing of the writing is not a mental process but one of instinct, impulse and intuition that comes from a need.

The need is that of the stories’. “The story is impelled by the necessity to reveal itself” is the James Baldwin quote that explains the difference between story and plot. “The aim of a story is revelation; in what we make of the questions with which the story leaves us. A plot on the other hand, answers all questions it pretends to pose.” The story that needs to reveal itself through RPDWAC when applied to AFAS ends up being the archetype’s story as they manifest in our individual lives.

RPDWAC offers guidance that facilitates the formation of a channel of the revelation of the artist/participant. By beginning with movement, adding sound and then text (dance/music/word power cycles, the artist/participant lives the written word and applies the archetype immediately. After everyone who is impelled to shares, they are asked to step out of the archetype and, when they are ready, to come to the circle.

I have talked to several students who have experienced both styles of facilitation, Rodgers and my own. The general statement is that they are both effective but AFAS taught in the style of RPDWAC has one key difference that some students appreciate and make a point to mention— The presence of the Drum.
There is something about the constant presence of the rhythm of the drum that some students, especially those who are inclined toward music, find soothing and focusing. I was leading the Creator/Destoyer journey for Rodgers’ Archetype class, Spring 2010 that Rodgers was teaching. At the end of class when we circled up to debrief the journey and for me to receive feedback, this was the reaction that echoed throughout the circle.

The drum is a representation of the heartbeat, the rhythm of life as moment to moment. The key is that the heart directly connects to breath. The students in the archetype class 2010 agreed that the drum helps to keep you from thinking about other things. The dynamics of rhythm, tempo and volume are present to facilitate the heartbeat, the breath and the energy flow of the moment.

In my experience, when the drum is played with the proper dynamics, I can allow the sound to carry me through the journey. It doesn’t matter if I am tired or personally unfocused. The drum brings me in and then keeps me on the ride. The drum helps me focus. The drum allows me to let go of control. If I allow the facilitator’s suggestions, along with the drum to lead me I can release myself and enter into a trance like state. The push and pull of the tempo moves time. The drum acts as a communicator directly to the body, heart and spirit. In our culture we emphasize the mental processes and the ability to be in control. Acting asks that we relinquish control, while at the same time keeping awareness.

Something about the presence of the sound of the drum interrupts usual mental judgment processes. It is as if the drum sends a thought-jamming signal to the
brain, overriding its commands and allowing the spirit to go on the journey without interruption of judgment.

Perspectives on a Palate

When I was in Archetypes For the Actor Singer (AFAS) during the senior year of my undergraduate education, Janet Rodgers compared the archetypes to facets of a prism. The prism represents a person or fully formed character. Individual facets are visible from different positions/perspectives. The positions could represent points in a life. I like to think of this a little differently. I like to think of the archetypes as a color palate. Each archetype is one color. By bringing together the archetypes we, as performing artists, can paint the picture of a specific character.

During spring break 2009, I was sitting on the floor in the “rainbow room” at Louisa Sargent’s beach house in Corolla, North Carolina. There was a rainbow comforter on the bed, brightly colored pillowcases with mythical animals on them. I was looking at a deck of cards, “archetype cards”, created by Caroline Myss.

Myss developed a set of seventy-four cards, each with an image of an archetype and a short description of that archetype’s attributes, light and shadow. During “Fairytales”, each week, we “pulled cards”. I would lay them out, face down, in the center of our seated circle. I’d mix them up and spread them around. Each member of the class chose one or several cards as their “Archetype(s) for the Week.” We’d imagine what message the oracle was revealing to each of us personally. These cards became a large part of how we came to associate with the concept of what an
archetype was. This process of ‘pulling cards’ was a simple act of intuition, imagination and introspection.

So, I was sitting in the rainbow room, staring at these cards, reading them, sorting them by different criteria, searching for a pattern, an image, a clue to as to how the archetypes were to manifest in *A Thousand Faces: Every Day Heroes*. Trey Haritt and Louisa Sargent came in while I was contemplating, thinking, ‘trying’ too hard, and I was stuck. Louisa suggested that we sort them by color and the fireworks started blazing. When we began sorting the cards, we noticed some trends but nothing extremely consistent. We couldn’t, however, imagine that the colors held no significance to the artist(s) that designed the cards. I knew that I did not have to decipher the creator of the cards intended meaning, as long I made a choice.

We laid the cards out as best as I could in the space that I had in a circle. The colors sort of faded in and out of each other. They formed a rainbow, which was hard to put in an order because no two cards were exactly the same shade, though some were very close. What I saw when I looked around, were shades of a primary color. It is this image that inspired the idea that for the production we would designate a specific shade of a primary color grouping for each archetype.

I categorized the sixteen AFAS archetypes, first by primary color groups, Reds, Blues, Yellows, and grays (shades of black and white). The color that I matched with the AFAS archetypes did not necessarily match the *Archetype Cards*. The colors groups were further broken down into shades of that color. The original draft of the script had a color breakdown as follows.
<table>
<thead>
<tr>
<th>BLUES</th>
<th>REDS</th>
<th>YELLOWS</th>
<th>WHITES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Benevolent Leader (Sky)</td>
<td>Crone (purple)</td>
<td>Huntress (brown/yellow-green)</td>
<td>The Oracle (grey)</td>
</tr>
<tr>
<td>Lucifer (Royal)</td>
<td>Lover (blood)</td>
<td>Trickster (Orange)</td>
<td>Gatekeeper (cream)</td>
</tr>
<tr>
<td>Warrior (Camouflage)</td>
<td>Maiden (Pink)</td>
<td>Child (pastel yellow)</td>
<td>Blind seer (light grey)</td>
</tr>
<tr>
<td>Destroyer (Dark)</td>
<td>Mother (burgundy)</td>
<td>Hero (Gold)**</td>
<td>Creator (Silver)</td>
</tr>
</tbody>
</table>

**Each ensemble member will have something gold**

Later, as we got onto the stage and began working, the color breakdown shifted and became more specific. The Warrior ended up being a denim color for this production because I wanted solid colored scarves. The crone was a deep purple. The Huntress ended up being a burnt umber.

The pieces of colored fabric (scarves) were one way that we expressed the inhabitation/presence of the archetype. The idea was that if an actor was in possession of a certain color scarf, then the character that they had created had that archetype present.

The scarf became a tool of character development. The actor/participants began the play with a color that they picked randomly. After the prologue they were free to find moments to exchange scarves. Occasionally I would ask that a certain monologue or line of text be spoken (or not spoken) by a specific archetype so the actor had to find a way to get that color (or get rid of it) by that moment in the play.

The individual characters seemed to be built both from the outside-in and the inside-out. Some actors would search for a specific color based on the text that they were assigned and build the character from the foundation of that archetype. Sometimes it would be the opposite. There would be a character that they were
developing and from that choice they would find the archetype that was most present and find that scarf.

The scarves became an object of desire. Sometimes an actor would want to exchange scarves with someone who did not want to change. During one rehearsal I remember asking Kelly Murray why she had the same scarf from the beginning of the play to the end? She replied no one would trade with her and began to cry, expressing that she had asked several people. I instructed that someone find a moment to trade with her so that all people could be a different archetype by the end of the play.

The actors used the scarves as both costumes pieces and props. The simplicity and versatility of the scarf allowed for maximum opportunity to engage the imagination. One thing that I wish we could have had more of was time with the scarves.

I introduced the scarves just before technical rehearsals began. The execution of the scarf idea was in general poor and unspecific. Some of the more experienced actors picked up the concept of the scarf as costume/prop/character development and swiftly made strong choices while others were timid and muddy so with limited time the intention of the concept got lost behind the text.

**Lost Ideas**

One idea that never saw full fruition, but did inform character development, was inspired by Myss’ Archetype Cards. While in Corolla, NC working on the script, I compared the sixteen AFAS archetype journeys with Myss's cards. I looked at how
the seventy-four of Myss’ designated archetypes may fit into the sixteen AFAS designated archetypes.

I looked once again at Campbell’s *A Hero with a Thousand Faces*, Part II, Chapter III: Transformations of the Hero, and saw the subheadings

1. The Primordial Hero and the Human
2. Childhood of the Human Hero
3. The Hero as Warrior
4. The Hero as Lover
5. The Hero as Emperor and as Tyrant
6. The Hero as World Redeemer
7. The Hero as Saint
8. Departure of the Hero

I began to think of each archetype in the skin of someone specific, possibly another archetype. I looked to the archetype cards to offer those images. I ended up categorizing all of the cards as possible characters that this archetype could be prevalent in.

<table>
<thead>
<tr>
<th>BLUES</th>
<th>REDS</th>
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<tbody>
<tr>
<td>The Benevolent Leader</td>
<td>Crone</td>
</tr>
<tr>
<td>- Mediator</td>
<td>- Healer</td>
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<tr>
<td>- Priest</td>
<td>- Scribe</td>
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<td>- Beggar</td>
<td>- Teacher</td>
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<td>- Judge</td>
<td>- Gossip</td>
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<td>- Visionary</td>
<td>- Hermit</td>
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<td>- Messiah</td>
<td>- Midas/Miser</td>
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<td>- God</td>
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<td>- King</td>
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<tr>
<td>- Queen</td>
<td></td>
</tr>
<tr>
<td>Lucifer</td>
<td>Lover</td>
</tr>
<tr>
<td>- Child: Orphan</td>
<td>- Lover</td>
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<tr>
<td>- Femme Fatale</td>
<td>- Prince</td>
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<td>- Don Juan</td>
<td>- Prostitute</td>
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<td>- Addict</td>
<td>- Dilettante</td>
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<td>- Vampire</td>
<td>- Companion</td>
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<td>- Bully</td>
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<tr>
<td>Thief</td>
<td>Maiden (Pink)</td>
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<tr>
<td>Hedonist</td>
<td>Warrior (Camouflage)</td>
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<td></td>
<td>- Warrior</td>
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<td></td>
<td>- Knight</td>
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<td>- Athlete</td>
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<td>- Virgin</td>
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<td>- Damsel</td>
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<td>- Child divine</td>
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<tr>
<td>Destroyer (Dark)</td>
<td>Mother (burgundy)</td>
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<td></td>
<td>- Exorcist</td>
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<td>- Servant</td>
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<tr>
<th>YELLOWS</th>
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<tr>
<td>Huntress</td>
<td>The Oracle</td>
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<td></td>
<td>- Angel</td>
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<td>- Victim</td>
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<td>- Mystic</td>
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<td>- Mentor</td>
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<td>- Storyteller</td>
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<tr>
<td>Child (pastel yellow)</td>
<td>Blind seer (light grey)</td>
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<tr>
<td></td>
<td>- Guide</td>
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<tr>
<td></td>
<td>- Networker</td>
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<tr>
<td></td>
<td>- Storyteller</td>
</tr>
<tr>
<td>Hero (Gold)**</td>
<td>Creator (Silver)</td>
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<tr>
<td></td>
<td>- Alchemist</td>
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<td></td>
<td>- Engineer</td>
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<td>- Artist</td>
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<td></td>
<td>- Poet</td>
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<tr>
<td></td>
<td>- Goddess</td>
</tr>
<tr>
<td></td>
<td>- Shape shifter</td>
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I shared this idea with the ensemble. I wanted to inform questions about how one could approach making character choices.

The monologues in the play, very often, only had a general character description, for instance “a bride”. It was up to the actor to consider the text of the monologue, along with the color of their scarf. They were asked to use this to inform the story they were expected to craft around their text.

Another suggestion I made to the ensemble concerning character development was inspired by the book, *The Complete Idiot’s Guide to Oracles*, by Gary R. McClain, Ph.D., and Carolyn Flynn. I bought the book in hopes to better understand the concept of “oracle”. They tell us, “Oracles are traditionally defined as divine messages requiring interpretation, sacred places of prophecy, or priests/priestesses who embody the divine message” (4).

Part five, Chapter nineteen; “Using Oracle Decks” included a list of “oracle decks” with ways to use them. I was tickled to see on page 258 “A Life Path” reading that followed the “Hero’s Journey” as defined by Joseph Campbell. I did one for myself using the archetype cards. I imagined creating the thru-line of a character using the idea that we, “have to live life with the cards you are dealt”; the cards being “archetypes”, the life path reading matching the journey of the ensemble member. I shared the idea with the ensemble and they liked it. We did not have the time to implement that idea. However, the idea taught the cast a valuable concept of thru-line for the archetypes and how that is related to a life story.
Hints of Gold

“They are made of gold...(the metal that does not corrode) symbolizing immortality.” (Campbell, 130n)

The color that we designated for the Hero in our production was gold. Since, according to our story, each human is on a Hero’s Journey and is thereby a Hero, participants wore, along with their black clothing a strip of gold fabric. They could wear this in whatever fashion they desired. Some chose to wear it in their hair while others made headbands, bracelets, sashes or anklets. All members of the cast and crew wore these strips of gold.

We also included gold in the lobby display. Upon entering and exiting the performance space, we wanted our audience/participants to see themselves in a mirror that was framed in gold. We also had large poster paper up on the walls with pens so that people could answer our primary question, “What is a Hero?”

Gold was the primary color on our poster and the color of the opening night gifts that I gave to the cast and crew. I bought little plastic soldiers that were representative of the warrior efforts that all had put forth in the process and spray-painted them gold.

The Shadows

In the foreword to Acting and Singing with Archetypes, by Frankie Armstrong and Janet Rodgers, Kristin Linklater describes AFAS, “Each individual voice has its dark and its light, its depths.”(Rodgers, 3) In Chapter three I discussed briefly my fascination with the shadow side of the archetype. Part of what became the focus of
the 2009 production class, “Fairytales”, was an exploration of the shadows. The students did this by agreeing not to censor their thoughts, images and desires. As I led them on the journeys of the Archetypes for the Actor/Singer (AFAS), they followed the rhythm of the ritual drum. They allowed the shadows to seep into the light. It was a spiritual, physical and emotional process. Participants brought themselves wholly into the experience and gave their hearts and souls.

I realized during our explorations that understanding the shadow functions of archetypes could be useful to performers. By not only by knowing what the character wants and needs, but also by knowing what she does not need, that we become more three dimensional. The shadow was described to me by Marc Taylor as, to paraphrase, “the part of us that we would never show. The thing that we think we are not.” In my experience, the “shadow” of the unconscious is a very difficult and delicate area to traverse.

In the final song of the play A Thousand Faces: Every Day Heroes, titled “One More Day” or “The Hero’s Song”, there is a verse that we cut from the final script.

In all my life I’ve never cried quite this way
In all my time I’ve never died twice the same
And I’m just trying to hold on for one more day,
For one more day.

Instead of being sung, this moment was represented in the play by the “archetype” seeing itself in the mirror. The “Hero” underneath the archetype, sees herself behind the mask of the archetype. Symbolically the archetype dies just as roles that we play; the act of seeing beyond the archetype as “the cards we are dealt in life” and beginning to reveal the Hero that is underneath it and the true energy that is the
source of it all. This “unmasking” of the Hero was the essence of the verse that was
cut; as it was the essence of every moment of the play; as it is in every moment of
existence; Life, Death and Transformation. “Shadow” dies as it is exposed to the light.
It is transformed into a new life— then the cycle goes around once more.

Applying Archetypes to Acting

I understand that the concept of “archetypes” and the collective unconscious
as they apply to acting and voice are both tangible and abstract. I will discuss
application of the work to cold reading and applications to character building.

Around the middle of the semester we were reviewing the archetypes. We
went through mini versions of the journeys to remind the voice, the body and the
eyes.

When I say, “remind the eyes”, I mean perspective. In my experience with
AFAS I have found that when a student fully embodies an archetype, gives up to the
perspective of the archetypes, sees with the archetype’s eyes, that the acting becomes
clearer, the choices become more specific, the fears become fewer.

I lead a cold reading exercise as part of our review day. The results were
spectacular. We randomly chose an archetype and then matched it blindly with a
piece of text. We discovered that students who were normally reserved and who
seemed, prior to this exercise, to lack the ability to make bold choices, were all of a
sudden taking risks. The archetype seemed to have its own set of built in desires and
tactics.
We discussed theories around using the archetypes to build characters. How many is too many? How big is too big? Which are good for comedy? What are the effects of certain blends on the audience? Are archetypal bodies connected to psychological gesture? What archetypes do we see, in our families, in the class, in the mirror?

During this process I built a list of questions about the archetype work. Why it works? How? And how much does choice play into our characters in life and on stage? How many of our choices come from the archetypal role that we are playing in life at that particular moment? I was left with more question than answers. The answers/revelations that we were left with were by no means definitive. And, I was satisfied.
Part III- The Return
Chapter Six- The Cosmogonic Cycle and Reflections

The Crossing of the Return Threshold

“When the hero-quest has been accomplished, through penetration to the source or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy...Numerous indeed are the heroes fabled to have taken up residence forever in the blessed isle of the unaging Goddess of Immortal Being.” – (Campbell. 193)

“The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone.” (Campbell, 217)

When the process of “fairytales” came to an end there came a time of transition that was difficult, not only for myself, but for members of the class. The community had a strong bond that some were afraid to let go of. I called this the transformation blues. All things die. Grieving is apart of that process, the cycle. Dr. Tawnya Pettiford-Wates refers to this cycle as Life-Death-Transformation. She tells her students “story of the origin of drama”, “The first ritual poetic drama in the African continuum is the Osiran/Isisan/Horusian Cycle Dramas.”(Pettiford-Wates, 53) that this circle is life; is drama; is theatre. Joseph Campbell refers to this phenomena as the Cosmogonic Cycle.

Part Two of The Hero With a Thousand Faces by Joseph Campbell is titled “The Cosmogonic Cycle”. In this section Campbell ponders the variations of imagery connected to creation. He draws parallels between mythology, psychology, religion
and metaphysics. He then comments on the consistent presence of what he coins “the universal round”. This refers to the cycles on a cosmic level—the life/death/ transformation of consciousness as represented by that of the gods. “The cosmogonic cycle is normally represented as repeating itself, world without end.” (Campbell, 261) He proceeds to give examples of this concept expressed by Hindus, Aztecs, Stoics and the Jains (an ancient religion from India).

The symbol that I am most familiar with that represents this cycle is AUM of the Hindus. Popularized in our international information age through trends of mediation and yoga practice, AUM is the sound vibration of the cosmogonic cycle. The written symbol of AUM represents the “universal round” the cycle of moving from deep sleep through dream to waking then back through dream to deep sleep. These phases are manifest on an individual level and a cosmic level, all representative, according to Campbell, of the consciousness of humanity and the human being on both a macro and micro level. He places mythology in this cosmogonic cycle as instructions of sorts. “Myth is directing of the mind and heart, by means of profoundly informed figurations, to that ultimate mystery which fills and surrounds all existences. Even in the most comical and frivolous of its moments, mythology is directing the mind to this “unmanifest” which is just beyond the eye.” (Campbell, 267.) In my opinion what he refers to as the “unmanifest” is the idea of endless possibility—the chaos from which creativity/creation is birthed.

I believe that one way we, as performing artists, tap into this chaos is through the practices of Mask and Trance. RPDWAC and AFAS are both, in their ways, explorations of these realms. In his book Impro: Improvisation and the Theatre, Keith
Johnstone dedicates a section to the subject of Mask and Trance. He says, “The reason why one automatically talks and writes of Masks with a capital ‘M’ is that one really feels that the genuine Mask actor is inhabited by a spirit.” (143) This process of being ‘inhabited’ or ‘possessed’ by the mask through a trance state of consciousness explains why the work of RPDWAC and AFAS is so exciting.

In this chapter I will look at why and what I perceive to be connections between ‘Mask’ and ‘Trance’ and to RPDWAC and AFAS. I will ponder the power of the explorations these techniques as an actor according to what I’ve witnessed. I will address the implied and apparent dangers and related fears that arise when exploring ‘mask’ and ‘trance’.

I will talk about my perspective as both Student/Participant and Teacher/Participant and the commitment to “gate-keeping”, intuition and the recognition that this work is not for everyone. That it is, indeed, a choice that brings with it a responsibility. As the learner, one must express gratitude for grace given in lessons of trust, commitment, open and honest communication, care, respect, unconditionally. This is what award winning American author and educator Bell Hooks refers to as Love in her book All About Love. I maintain that one of the ways to learn these aspects of love is by focusing on the overriding principle of RPDWAC—community, and that we build community by sharing collective/individual rites of passage.

**How Deep Does the Rabbit Hole Go?**

“It is the realm that we enter in sleep. We carry it within ourselves forever. All the ogres and secret helpers of our childhood are there, all the magic of childhood. And more
important, all life potentialities that we never managed to bring to adult realization, those other portions of ourself, are there; for such golden seeds do not die. If only a portion of that lost totality could be dredged up into the light of day, we should experience a marvelous expansion of our powers, a vivid renewal of life. We should tower in stature. Moreover, if we could dredge up something forgotten not only by ourselves but by our whole generation or our entire civilization, we should become indeed the boon-bringer, the culture hero of the day.” (Campbell, 17)

One of the concepts we talked about during the 2009 “Fairytales” class, was the idea of “going down the rabbit hole”. Most people in our culture are familiar with the story of Alice in Wonderland in its many emanations. Struck by curiosity, “Alice” follows the white rabbit down a hole and proceeds to explore a new reality. In the movie and book “What the Bleep do we Know!” by William Arntz, Betsy Chasse and Mark Vicente, this analogy is employed in alliance with questions of human consciousness, existence, perception and paradigm through the lens of Quantum Theory. I required the members of the class to watch this movie, which was part documentary, part drama and part animation.

I wanted them to, if they hadn’t already; begin to ask themselves ‘the deeper questions’ about the possibilities concerning existence and the powers of human perception and consciousness. In the words of Dr. John Hafelin

“There literally are different worlds in which we live. There’s surface truth, and there’s deep truth. There’s the macroscopic world that we see, there’s the world of ourselves, there’s the world of our atoms, the world of our nuclei. These are each totally different worlds.

They have their own language; they have their own mathematics. They’re not just smaller’ each is totally different, but they’re complementary because I am my atoms, but I am also my cells. I’m also my macroscopic physiology. It’s all true. They are just different levels of truth.” (45)
In my practice as a performer and a teacher of performers I have seen the truth in the power of perception, specifically through the use of Mask and Trance, a form of altered consciousness.

Throughout human history, there are and have been numerous cultures that use Mask rituals, which include trance states. People who go to church’s where “shouting” or ‘speaking in tongues’ is practiced perhaps have witnessed this happening. I have both experienced and stood witness to the power of the ‘possession’ of a mask while applying RPDWAC and AFAS.

The first time I went on the AFAS ‘Sybil’ journey I felt overwhelmed by the experience. I felt completely out of control. I felt the surging of energy pulsating my body. I felt as if my eyes were no longer my own and that I was seeing from someone else’s reality. I experienced this same feeling when I perform in the ‘blackface’ mask in “uncle tom: de-constructed”, a play by The Conciliation Project. Some refer to this feeling as being ‘in the zone’. I consider that ‘zone’ to be a powerful place of infinite possibility.

According to Johnstone, as a culture, westerners are not comfortable with the idea of ‘trance’.

“We don’t know much about Masks in this culture partly because the church sees the Mask as pagan, and tries to suppress it wherever it has the power...but also because this culture is usually hostile to trance states. We distrust spontaneity, and try to replace it by reason: the Mask was driven out of theatre in the same way that improvisation was driven out of music.” (149)

I feel that if and when a student can shift their fears of the ‘magic’ realm, of the ‘rabbit hole’ and allow their perceptions to expand, they grow as a performing artist as they can explore new dimensions.
Yet, people are afraid and, as a teacher of performers, I believe it is my job to help students, if I can, become less afraid of what they don’t know. This plays into the paradigms of RPDWAC and AFAS. Both of these methodologies include perspectives that run contrary to popular modes of belief in the education system in the USA. Both include elements that could be seen, in a predominantly Christian society, to be pagan, forbidden.

Because of her religious beliefs, I had a student leave my class when they saw that one of the archetypes we would be exploring was ‘Lucifer’. Johnstone maintains, and I agree, that, “People seem to be afraid of three things: (1) that the students will be violent; (2) that the students will go ‘mad’; (3) that the students will refuse to remove the Mask when instructed (a combination of the first two) (Johnstone, 193). Johnstone is referring to the teacher perspective but I believe that these fears also apply to the students’ perspective. The young woman who left my class explained to me that she was afraid of precisely the three reasons that Johnstone lists. “Masks are very strange and should be approached with caution, not because they’re really dangerous, but because a bad experience may put a teacher or student off for good (Johnstone, 172)

I feel that, as a teacher who chooses to use the tools of RPDWAC and AFAS, I must recognize and respect that the perspectives that RPDWAC and AFAS ask of a student are not for everyone. Both methodologies ask a student to experience a new reality and to shift paradigms. Just as these pedagogies address the idea of presence in mind and body/voice they also address presence of the spirit element of being human.
Free Will

“Heroism is also not just about finding a new truth, but about the courage to act on that vision.”

- Carol S Pearson, Awakening the Heroes Within (3)

From the first day of class I conveyed to the students in ‘Fairytales’ that they were there by choice. That if we were going to go ‘down the rabbit hole’ we would have to do so willingly. I said to them “You must trust yourself and each other, knowing that we were going together, and would emerge together, on the other side.” I explained that they had a responsibility to the community to take care of themselves and stay healthy.

The lessons that I have learned from this experience are countless, simple and sound like bumper stickers. I have found that it is difficult to ‘practice what you preach’. I learned through this process how to ask for help when I need it. And though I am aware of time restraints, I no longer allow the fear of not having enough time, rule my actions. I learned that I have time if I make time. I have also learned to trust in failure. I trust that failure will be a part of all processes, productions and performances. I have learned to both plan and be flexible because circumstances can dictate necessity.

It’s not that I hadn’t learned these lessons before. It is that this time around the cycle I have received the gift of a new perspective and with this fresh point of view I have gained a new passion, respect and admiration for the work of both RPDWAC and AFAS.
A Commitment to the Overriding Principle of Community

On the proscenium stage of the typical western classroom, the teacher remains on the stage and the students in the audience. All look to the teacher for the answers. I get the image of a student nursing information from my breast then spitting it up on my shoulder. A helpless infant who’s educational needs I must tend to at every waking moment. Paulo Freire calls this the banking system of education in his book Pedagogy of the Oppressed. The contrary is true in the practices of both Pettiford-Wates and Rodgers.

As I know them, both Pettiford-Wates and Rodgers are committed to being life-long learners. ‘I know some and you know some... together we know more.’ Community, as I understand it, is like a circle. There is no beginning and no end. Simply conducting class sitting in a circle, one has the ability to see the faces of all others in an equal manner. The circle allows the participants to learn about each other and themselves. All have a place in the circle that is equal in status, representative of their place in the community.

I have learned from RPDWAC that there are elements of community building that can be strengthened through disclosure. By sharing one’s unique experience, while the community witnesses and shares in your personal perspective, trust can be built. And, through participation this trust element can be fostered. If there are members of the community that deny their “impellations” and refuse to disclose, the community can become diseased.

“Dis-ease” is a state to be avoided in the classroom, rehearsal process and in life, as it disrupts the flow of the process. The connotation of disease that I imply is
not aligned with discomfort. In this process, one expects to encounter intense levels of discomfort. One way to avoid dis-ease is rooted in the family structure of a RPDWAC production. In the RPDWAC methodology collaboration is the modus operandi for all aspects of the work. This M.O. has been referred to previously as shared responsibility or work. As in the words of Khalil Gibran, “Work is love made visible.”

The work we shared in the process of creating A Thousand Faces: Every Day Heroes constituted our journey. I remember great moments of artistic triumph and others of failure. The sharing in rites of passage in the spring semester 2009, hopefully, brought each of us one-step closer to becoming what we, the ‘fairytales’ class, thought a hero might be, “…and the color of his face was gold...” (Campbell 151)
Chapter 7- A Thousand Faces: Every Day Heroes, The Musical

“There is no final system for the interpretation of myths, and there never will be any such thing.” (Campbell, 381)

“Mythology has been interpreted by the modern intellect as a primitive, fumbling effort to explain the world of nature (Frazer); as a production of poetical fantasy from prehistoric times, misunderstood by succeeding ages (Müller); as a repository of allegorical instruction to shape the individual to his group (Durkheim); as a group dream, symptomatic of archetypal urge within the depths of the human psyche (Jung); as the traditional vehicle of man’s profoundest metaphysical insights (Coomaraswamy); and as God’s Revelation to His children (the Church). Mythology is all of these. The various judgments are determined by the view-points of the judges. For when scrutinized in terms of what it is but how it functions, or how it has served mankind in the past, of how it may serve today, mythology shows itself to be as amenable as life itself to the obsessions and requirements of the individual, the race, the age.” (Campbell, 382)

Why a Musical?

The 2009 production of A Thousand Faces: Every Day Heroes was nominated for a Salty Dog award for ‘best musical’ in the Shafer Alliance Laboratory Theatre season. I laughed because although there was a lot of music in the show, I by no means thought of it as a ‘musical’. I always thought of a ‘musical’ as a play that has dialogue that is sung, and not much, if any, spoken text. The nomination put a joking voice in my head, “We should turn it into a musical”. That is when the seed was planted, although I only learned that in retrospect.

When we had closed the spring 2009 production of A Thousand Faces: Every Day Heroes, I had taken the scarves with me with the intent to use them again. Many
of the students in the class had said that they would like to be a part of remounting the show as part of my thesis project. I thought about the show and how it could become clearer and more specific. I thought about doing it with a smaller cast. I thought about the devices and how they could be better utilized and simplified.

During the period of time that I was thinking about plans for the remount, my mother was teaching me about ‘acutonics, a healing art that utilizes sound. According to Acutonics. Com, “This form of energy medicine is based on sound vibration. The powerful sounds of the Universe are brought into the therapeutic world through the use of precision calibrated planetary tuning forks and symphonic planetary gongs to help you achieve optimal health.” My mother had been a colleague with the women who founded the art of Acutonics and was present in the early phases of the idea’s inception. My mother is a Musician/Singer/Songwriter. She was also, during my childhood, an ordained minister. I say all this to say that Voice/Music/Sound and Healing/Metaphysics/Spirituality/Religion have all been a large portion of my life, and as the saying goes, “I am my mother’s daughter”.

The ingredients of my passion for Music/Sound/Voice, coupled with my explorations of the Hero’s Journey in the theatrical form combined to form a commitment to exploring the format of ‘musical’ for the 2010 remount of A Thousand Faces: Every Day Heroes. It made perfect sense; we live in a world in which Sound/Music and Culture and are inextricably connected.

In this chapter I will discuss how the 2010 process was different from the 2009 process. I will begin with outlining the schedule of the class/process. I will then look at my pedagogical applications of the lessons I learned in 2009 to the 2010
process. I will also talk about lessons/revelations that were unique to the 2010 production.

**Scheduling**

Class was held on Fridays from 1pm-5pm in Newdick Theater. Additional meeting times, for rehearsals, were added after spring break. Each meeting stayed true to the RPDWAC structure of 'Answers/Housekeeping', 'Opening', the 'Work of the Day', and 'Closing'. I incorporated the chime into opening. The 'Work of the Day' is what changed weekly, but usually included, music- ‘Soundscapes’ and songs, and movement- dance and archetypes work. I incorporated ‘Pulling Cards’ into closing.

<table>
<thead>
<tr>
<th>Week # 1- Friday, January 22</th>
<th>Week # 2- Friday, January 29</th>
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<tbody>
<tr>
<td>Intro to RPDWAC devices</td>
<td>Music- ‘Soundscapes’ and songs</td>
</tr>
<tr>
<td>Music- ‘Soundscapes’ and songs</td>
<td>Movement- African Dance</td>
</tr>
<tr>
<td>Movement- African Dance</td>
<td>Archetypes- Lucifer</td>
</tr>
<tr>
<td>Archetypes- Benevolent Leader</td>
<td>Movement- African Dance</td>
</tr>
<tr>
<td></td>
<td>Archetypes- Lucifer</td>
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<thead>
<tr>
<th>Week # 3- Friday, February 5</th>
<th>Week # 4- Friday, February 12</th>
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</thead>
<tbody>
<tr>
<td>Music- ‘Soundscapes’</td>
<td>Music- ‘Soundscapes’</td>
</tr>
<tr>
<td>Movement- African Dance and Jazz</td>
<td>Movement- Ballet</td>
</tr>
<tr>
<td>Archetypes- the five in one</td>
<td>Archetypes- Huntress</td>
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</tbody>
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<tr>
<th>Week # 5- Friday, February 19</th>
<th>Week # 6- Friday, February 26</th>
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<tbody>
<tr>
<td>Music- ‘Soundscapes’</td>
<td>Music- Song review</td>
</tr>
<tr>
<td>Movement- Ballet</td>
<td>Movement- Choreography</td>
</tr>
<tr>
<td>Archetypes- Trickster</td>
<td>Archetypes- Initiator/Sybil</td>
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<tr>
<th>Week # 7- Friday, March 5</th>
<th>Week # 8- Friday, March 12</th>
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<tbody>
<tr>
<td>Tae Kwon Do workshop- Donzell Lewis</td>
<td>Movement- Tae Kwon Do</td>
</tr>
<tr>
<td>Movement/Choreography- Jasmine Coles</td>
<td>Archetypes- Warrior</td>
</tr>
<tr>
<td></td>
<td>Choreography- Jasmine Coles</td>
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**SETC- no Olisa**
<table>
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<tr>
<th>Week # 9-</th>
<th>Week # 10- Friday, March 26</th>
<th>Week # 11- Friday, April 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPRING BREAK-NO CLASS</td>
<td>Music- Songs Archetypes- Sybil/Initiator</td>
<td>Music- Songs Archetypes- Creator/Destructor</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week # 12- Monday, April 5- Saturday, April 10 (April 8 “Tommy” opens)</th>
<th>Week # 13- Monday, April 12- Sunday April 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, April 5 Reh. 6-11 Read through Blocking</td>
<td>Monday, April 12 Reh. 6-11 <strong>CONFLICTS</strong> No Cassie 7-9:40 No Jessie 7:40-9:30</td>
</tr>
<tr>
<td>Wednesday, April 7 Reh. 6-11 Blocking No Jazmine from 9:45</td>
<td>Tuesday, April 13 Reh. 6-11 <strong>First rehearsal without conflicts</strong></td>
</tr>
<tr>
<td>Friday, April 9 Class 1-5 Scarf Day!!! <em>Ryan Asher Kait Zeigler</em></td>
<td>Wednesday, April 14 Reh. 6-10 <strong>CONFLICTS</strong> No Cassie 6-7:15 No Olivia 7-8:30 No Brian 9-10:15 No Jazmin F. 9:45 –end</td>
</tr>
<tr>
<td>Saturday, April 10 Reh. 9 – 5:30</td>
<td>Friday, April 16 Class 1-5 Movement- Coles <strong>CONFLICTS</strong> No Olisa</td>
</tr>
</tbody>
</table>

**Saturday, April 17**  
Reh. 10 am – 5:30 pm **RENT** auditions at the Firehouse  
12-4- Olisa, Ahjah, Olivia, Brian, Jazmin and Debbie all go to audition  
Cassie works on choreography with Tori Hirsch-Strauss  
Mauricio stays works on choices  
Rehearsal resumes at 4pm  
**CONFLICTS**  
No Jessie 10-4:30  
Kim Exum- came to work on  
Gospel song... finalized

**Sunday, April 18 (Later added)**  
Reh. 6-11  
Jasmine Coles- Choreography  
**CONFLICTS**  
Olivia, Ahjah and Debbie-called back to **Rent**  
No Olisa
<table>
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<tr>
<th>Week # 14- Monday, April 19- Saturday, April 24</th>
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</thead>
<tbody>
<tr>
<td><strong>Monday, April 19</strong></td>
</tr>
<tr>
<td>Reh. 6-11</td>
</tr>
<tr>
<td>Stephanie Benner- Transitions</td>
</tr>
<tr>
<td>Song writing</td>
</tr>
<tr>
<td>“Choice”</td>
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<tr>
<td>No Olisa</td>
</tr>
<tr>
<td><strong>Tuesday, April 20</strong></td>
</tr>
<tr>
<td>Reh. 6-11</td>
</tr>
<tr>
<td>Transitions</td>
</tr>
<tr>
<td>Choreography</td>
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<tr>
<td>Inclusion of new song into blocking</td>
</tr>
<tr>
<td><strong>Wednesday, April 21</strong></td>
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<tr>
<td>Reh. 6-10</td>
</tr>
<tr>
<td>Transitions</td>
</tr>
<tr>
<td>Choreography</td>
</tr>
<tr>
<td>continued</td>
</tr>
<tr>
<td><strong>Friday, April 23</strong></td>
</tr>
<tr>
<td>Class 1-5,</td>
</tr>
<tr>
<td>Alexander workshop</td>
</tr>
<tr>
<td><em>Theresa Davis</em></td>
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<tr>
<td><strong>Saturday, April 24</strong></td>
</tr>
<tr>
<td>Reh. 9 am – 5:30</td>
</tr>
<tr>
<td>9am-1pm spacing</td>
</tr>
<tr>
<td>2pm-5:30 music</td>
</tr>
<tr>
<td><em>Andrienne Wilson and Tony Sanchez</em></td>
</tr>
<tr>
<td><strong>Sunday</strong></td>
</tr>
<tr>
<td>“Tommy” closes</td>
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<tr>
<th>Week # 15- Monday, April 26- Sunday May 2</th>
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<tbody>
<tr>
<td><strong>Monday, April 26</strong></td>
</tr>
<tr>
<td>Reh. 6-11:30</td>
</tr>
<tr>
<td>6-7 in Newdick</td>
</tr>
<tr>
<td>Transitions</td>
</tr>
<tr>
<td>7-9:30 upstairs</td>
</tr>
<tr>
<td>Work- Prologue, Cycles 1 and 2</td>
</tr>
<tr>
<td>9:30-11:30 in Newdick</td>
</tr>
<tr>
<td><strong>Tuesday, April 27</strong></td>
</tr>
<tr>
<td>Reh. 6-11:30</td>
</tr>
<tr>
<td>6-7 in Newdick</td>
</tr>
<tr>
<td>Transitions</td>
</tr>
<tr>
<td>7-9:30 upstairs</td>
</tr>
<tr>
<td>Choreography</td>
</tr>
<tr>
<td>Jasmine Coles</td>
</tr>
<tr>
<td>9:30-11:30 in Newdick</td>
</tr>
<tr>
<td>Work- Cycles 3, 4</td>
</tr>
<tr>
<td><strong>Wednesday, April 28</strong></td>
</tr>
<tr>
<td>Reh. 6-11:30</td>
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<tr>
<td>6-7 in Newdick</td>
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<tr>
<td>Transitions</td>
</tr>
<tr>
<td>7-9:30 upstairs</td>
</tr>
<tr>
<td>Work- Cycles 5, 6 and 7</td>
</tr>
<tr>
<td>9:30-11:30 in Newdick</td>
</tr>
<tr>
<td>Work Epilogue</td>
</tr>
<tr>
<td>Run Show</td>
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<tr>
<td><strong>Thursday, April 29</strong></td>
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<tr>
<td>Reh. 6-11:30</td>
</tr>
<tr>
<td>Move in to the space</td>
</tr>
<tr>
<td>Opening/Warm-up</td>
</tr>
<tr>
<td>Run the show without music</td>
</tr>
<tr>
<td>Invited dress rehearsal @ 9</td>
</tr>
<tr>
<td>With music</td>
</tr>
<tr>
<td><strong>Friday, April 30</strong></td>
</tr>
<tr>
<td>Class 1-5,</td>
</tr>
<tr>
<td>Last day of class</td>
</tr>
<tr>
<td>Performance #1</td>
</tr>
<tr>
<td>6pm call time</td>
</tr>
<tr>
<td><em>VCU Main Stage auditions (6-11)</em></td>
</tr>
<tr>
<td><strong>Saturday, May 1</strong></td>
</tr>
<tr>
<td>Performance #2</td>
</tr>
<tr>
<td>1 pm call time</td>
</tr>
<tr>
<td>Performance #3</td>
</tr>
<tr>
<td>6pm call time</td>
</tr>
<tr>
<td><em>VCU Main Stage callbacks</em></td>
</tr>
<tr>
<td><strong>Sunday, May 2</strong></td>
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<tr>
<td>Performance #3</td>
</tr>
<tr>
<td>6pm call time</td>
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<td>Strike</td>
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Shifting Perspectives on Time and Space

Pettiford-Wates has a motto she calls 'Dr T’s Seven P’s', “Proper prior planning prevents piss poor performance.” This translates into another saying she employs, “Do the work and stand on it." Or “Cover the ground on which you stand." The 2010 process has reaffirmed for me the truth of these statements and has given me my own version of the ‘seven P’s’, though I have ten- Proper prior preparation provides presence through process, preventing piss poor performance; because when plans change preparation remains. The main shift is- ‘planning’ to ‘preparation’. I did this because I feel it reflects a true intention of ‘Dr T’s Seven P’s’.

The difference in class/cast size had an enormous impact on the scheduling process. In 2009 I had a class of 20, and a cast of 15 (five of the people in the class could not be in the performance due to conflicts). The scheduling issues of 2009 that were caused by other shows, classes or projects didn’t feel so heavy because there were so many class members. Having fewer people on stage was not a problem. However in the 2010 process there were only nine members of the class and eight of them were to perform in the production. Due to conflicts, one of our class members could not perform. There were, what seemed to be, countless conflicts in the 2010 process.

There were three main scheduling challenges that we came up against; the Virginia Commonwealth University (VCU) theatre ‘main stage’ production calendar, the Night Light Collective’s production of Alice in Wonderland, and the ‘Undergraduate Directing Class’ final projects. As we sat in a circle on the first day of
class and discussed scheduling for the semester, two of these conflicts revealed themselves.

Out of eight cast members, two were scheduled to participate in the theatre VCU Main Stage *The Who's: Tommy*. Ahjah Prom was in the cast of “Tommy”. Cassie Hamilton was on the ‘costume crew.’ The performances of “Tommy” were scheduled for the weeks that we had available for rehearsals. This eliminated Thursday, Friday and Saturday nights, as well as, Sunday afternoons as options for rehearsal.

The Night Light Collective’s production of *Alice in Wonderland* posed two conflicts. Jasmine Coles who participated in the 2009 production as a class member and joined the 2010 class as the choreographer was cast in ‘Alice’, as was Tori Hirsch-Strauss (Tori). Tori, who was a member of the ‘a thousand faces’ class and ensemble, didn’t realize, at the time, that this meant that she would not be able to perform. As for Jasmine Coles, I would have to schedule time for choreography around her availability, which mostly ended up being during Friday class time. On the first day of class it looked as if Alice’s exploration down the rabbit hole was going to interfere with our Hero’s Journey. Although everything worked out, it proved to be a juggling act.

The 2010 community was a busy one. Every member of the community had ‘a full plate’. Whether or not our other projects/commitments were in direct scheduling conflict with anticipated rehearsal times, there was the prospect of overworking looming in the distance. I learned from the 2009 process that health and well-being must be one of my priorities due to the tendency of students, and myself, to overcommit. Time was an issue in both productions, yet, in the 2010 production I
professed that, “Time is not going to rule us. We will have time for what we make time for.” I repeated this ‘time mantra’ to the 2010 class each time an issue arose about time conflicts. We didn’t find out about the ‘Undergraduate Directing Class’ (UDC) project conflict until Friday, April 23rd.

This particular day was an interesting phenomenon. First of all, we used our designated class time/space to participate in a workshop with Theresa Davis, on the ‘Alexander Technique’. This was an opportunity that we received early in the process, and remembering the ‘when opportunity knocks lesson’ from 2009, we could not pass it up. So, we sacrificed our precious rehearsal time for the opportunity to learn something new.

On that day, Theresa Davis was running behind, so we had a little time for answers and housekeeping. I was reminding them that, The Undergraduate Directing Class (UDC) projects were taking place that weekend in Newdick Theatre. Someone replied, “No they aren’t. They are on Tuesday and Wednesday.” With a confused look on my face I replied, “Where?” That’s when it hit us all at once that UDC was scheduled to be in Newdick Theatre during the same time we were scheduled to begin our time in the space. Since none of us were positive of what the UDC schedule was, we put the issue aside until we got more information.

It was after the workshop that clarity came. Justin Amellio, the teacher of the undergraduate directing class, was setting up for a technical rehearsal as I was packing my stuff up to leave the space. I asked him about his schedule for the UDC projects. He let me know that they were scheduled to be in the space Saturday, Sunday, Monday, Tuesday and Wednesday. I was devastated. I couldn’t see how we
could get the work done. After the initial shock subsided, we looked at scheduling possibilities and came up with a split shift that, of course, ended up working out but in that moment it felt like the weight of time was breaking my back.

Fortunately the foundation of the work that we did during the first half of the semester provided a solid ground on which we could stand. In order to fend off the stress of time, one tactic applied to the 2010 process was a restructuring of the class time. I looked to the issues of 2009; the lack of time with the scarves and the pressure of learning with the skill sets (commedia, dance and Butoh), and the weight of attempting to do all of the archetype journeys before rehearsals were scheduled to start. I remembered the way Pettiford-Wates broke up the production classes that I had been apart of, especially the musicals, and came up with a system that would alleviate some of the stress of time. From the beginning introduced the dance and music techniques/devices that we would eventually incorporate into the production. This made blocking very easy because we had a common language that was created during skill building. It also helped tremendously that this was a remount and although I knew there would be changes in the script, most of the ingredients remained the same.

The small shifts in pedagogical perspectives on process, preparation and practice, allowed for me, under the weight of a semester that was beyond overloaded, to keep my sanity. I remember thinking at the end of the 2009 process that I could and would never do as much as I did that semester. I found out in 2010 that not only could I do more, but I did; I taught six classes, assisted in one class, participated in The Conciliation Project, wrote my thesis and put up the remount of A
Thousand Faces: Every Day Heroes as a musical. The overarching lesson of it all, “Though plans change, preparation remains. Keep working and believe.”

**Emotions**

Pettiford-Wates always says that, “Healthy artists make healthy art”. This concept is one of the tenants of Ritual Poetic Drama Within the African Continuum (RPDWAC). The Hero’s Journey, according to Campbell, includes overcoming trials. This is what he calls initiation. The trials inevitably include the parts of humanity that we do not want to see or look at - the shadows.

According to Campbell, the human being is the Hero. During both the 2009 and 2010 processes, I sought to include explorations into the elements of the shadow side of human existence. For both the 2009 and 2010 productions, we included explorations around the daily stresses, struggles and abuses in life. The details of the events that we each go through differ from human to human, however, we all go through things that test our capacity to survive; things that we must grieve over, things that push our boundaries, whatever they may be. Doing work that does not shy away from the shadow, it was expected that there would be instances of overwhelming emotional experiences on the part of the participants.

At the beginning of the spring 2010 semester, I told the students that we would be dealing with sensitive subjects and if they had concerns, if they were not capable of working with these subjects, or if they had had trauma in their life around these subjects that they had not dealt with, then they might consider waiting until another time to do RPDWAC work that asks them to dig into their shadow selves. I
then recommended that, in the case that some memory or issue came up during the work, they should talk with a professional counselor. I recommended Marc Taylor. Two of the participants ended up taking my advice and in general are healthier and happier artists.

Pettiford-Wates says that, RPDWAC can be therapeutic but it is not therapy. She says this at the beginning of each semester and I echo this mantra. Even though I give that warning, as the facilitator, I have to be ready to tend to emotional wounds and care for the unexpected flashback or emotional breakdown. This is an intuitive process that requires a connection to both the student and the divine.

RPDWAC engages raw and pure emotion and helping someone out of an emotional space to me is about transferring the focus of the emotional energy. If the emotional energy is being focused inward, it seems to do a sort of loop that feeds itself and the person becomes stuck. I encourage a student who is experiencing an intensely emotional moment to let the emotion out. As I support their weight to encourage their physical and emotional release, I tell them to focus the energy and to send it out of their heart (chakra) and to send it back into the universe to be transformed. This provides an image for directionality. It gives them a way of focusing the energy. A release of this emotional energy is done with sound.

The voice can be a powerful outlet for emotional release. One needs only to have experienced a good scream, or let loose crying to appreciate the release that it provides. Encouraging the student/participant to move vocally and physically through an emotional experience, be it in a journey or not, seems to help facilitate the return to an emotionally neutral/even space.
I am not a therapist, psychologist, psychiatrist of counselor. I am a facilitator of a process that asks students to engage their whole self, mind body and spirit. Due to the nature of the work, and the nature of our existence, there are painful moments of sadness and grief, just as there are pleasure moments of joy and celebration. I learned from the 2010 process that specific imagery assists in the facilitation of extreme emotional moments.

**Generations of Heroes**

At the end of class 2009, there were so many students who professed that they were going to be apart of the process in 2010 that I thought I would have to turn some away. It turned out that there was not one member of the 2009 class that was part of the 2010 class, in the traditional since. Some of them, however, were part of our 2010 learning community in other roles.

I talked to Jasmine Coles months before the audition for the 2010 class and asked her be the choreographer for the show. She readily accepted and we began discussing our ideas. Coles was apart of the class in such a way that I considered her to be a co-teacher. She led the student actors in the movement portion of the process. She formulated a system of ‘muscle memory combinations’ (MMC) for each style of movement that we were going to use in the show.

Lauren Haffner also contributed to the dance/movement/choreography aspects in the class meeting times. Haffner lead the classical dance portion of the work in class. She showed up at auditions just wanting to be a part of the process somehow. She knew that she could not commit to being in the show. Her workload as
a third year performance major, and her role in the VCU Main Stage production of ‘Tommy’, did not afford her the time to. She, like Coles, collaborated on the building of this piece and the facilitation of the process.

Ryan Asher offered her assistance early on in the process, but, at that time, we didn’t know how she would play into the equation. As I heard the story, Ryan and several of the 2009 class members were ‘hanging’ out and the subject of the 2010 remount had come up. They began to discuss the ‘I wish we could’ve...” scenarios as a group. Ryan came to me with specific ideas about how to better use the ‘scarves’. During the 2009 production, the scarves weren’t as effective as we’d hoped they’d be. The solutions Ryan posed would become a Friday class, “Scarf day”.

Scarf day was designed and led by Jasmine Coles, Lauren Haffner, Ryan Asher and Kait Zeigler, all of whom had been involved in the 2009 production. They led exercises that introduced archetype ‘gradations’, the amount of the archetype embodied, ‘transitions’, smooth flow from one archetype to the next, ‘cocktails’, mixing the archetypes and ‘twists’, the sudden addition of an archetype into another. Each exercise they led built upon the information of the last and, by the end, we had a language that the entire community shared concerning the use of the archetypes and the scarves.

Stephanie Benner was in the 2009 class and had ended up not performing because she hurt her knee. She offered her assistance at the beginning of the 2010 semester and again, like Ryan, I had no idea, at that time, how she might be able to help. During the time that rehearsals were about to begin, we ran into each other outside of Shafer Street Playhouse. She reminded me that she wanted to help in any
way that she could. I mentioned that I needed a stage manager. She checked her
schedule and agreed to the job.

Stephanie also ran rehearsals for me when I could not be there. She ended up
being the assistant director. Though neither of us knew it at the time, she made
choices while I was gone, shaped transitions, and facilitated productive rehearsals in
my absence. It felt so good to come into rehearsal after missing a day and find that
moments that had been rough had become smooth. I often joked with Benner that
last year Phil Volmer had to fill in for her, now she had filled the role that he played
last year. And she did it very well.

Benner did, however, have one conflict. She was going to be in New York for
‘senior showcase’ on the weekend of our performances. Stephanie and I were
discussing this dilemma during class on scarf day, and Tori came up to be to tell me
that she was going to be at the performances and she was available to be put to work.
We arranged in that moment that she would become the stage manager when
Stephanie would not be there. Due to the fact that Cassie Hamilton had hurt her
ankle, Tori also understudied Cassie. Though Tori couldn’t be at every rehearsal she
came whenever she could, if even for an hour or two. Tori worked with Cassie
Hamilton on a solo movement piece for Cycle Four of the 2010 production of A
Thousand Faces: Every Day Heroes.

Kim Exum, who was not involved with the 2009 process, came in to help with
the ‘gospel choir’ song in Cycle Four. Kim was “Tommy”, in Wine in the Wilderness,
by Alice Childress, that I had directed in 2008, so I knew her work. I invited her to
contribute her ideas to a ‘gospel choir’ style song that I was working on. Her ideas
and direction were invaluable. Again, I stepped in, at times, when she had trouble communicating/teaching her ideas. I offered structure.

In this process I learned a great deal about collaboration—The show would not have been as clear, textured and beautiful without all of the eyes, ears, hands and hearts that built this piece of theatre.

**It is a Musical, So There Must Be Music**

One of my hopes for the 2010 production was that, like in 2009, there would be musicians among the class/cast. This was not the case. I needed music. I got the idea that we would use “soundscapes’, the cast would set the scene/cycle/moment with landscapes of vocal sound. The idea of the ‘soundscapes’ was coming together well and we ended up incorporating several into the show. But, my thought that, somehow, all of the music would come from the mouths of the cast members was not going to work. In my mind, I had the idea that the cast would become the instruments behind solo voices. I still like the idea however, with the time we had, it just wasn’t working.

I first asked Kait Zeigler, who had performed the music for the 2009 production to come back and do some music. She couldn’t get the time off from work for the performance dates. She did however find the time to teach the music that I did not already know, to Andrienne Wilson. Wilson, who is one of my mentors, is a professional musician and composer. She agreed to do me the favor and joined our community on the Saturday before we were to open the show.
Along with Wilson, Tony Sanchez, who had been a 2009 cast member, provided music for the 2010 show. In 2009, Sanchez taught the commedia portion and directed a moment in ‘cycle three’. In the 2010 production he played the drums, percussion and guitar.

The 2009 community was an important part of the 2010 process. And though it wasn’t how we thought it might be, it was as it needed to be. I can’t imagine what we would have done without the 2009 ‘elders’, and because of the strength of community, I don’t have to.

**Archetype Journey Adjustments**

There were two archetype journeys that were adjusted during the 2010 class process-- The Warrior journey and the Hero’s Journey. The changes were made in an attempt to address curiosities that had first arisen when I experienced these journeys myself.

When I did the Noble Warrior Journey I had a sub-conscious feeling of fakery. I didn’t have a language in my body for fighting. I, along with others I have talked with, felt silly battling in such a manner. To address this feeling, the community asked Donzell Lewis to come into class and lead a workshop on Tae Kwon Do prior to their doing the Warrior Journey. He taught them how to kick, punch and block and gave them a taste of what it is like to train for battle. He provided them with the body language that they needed to fully engage in the archetype of the Noble Warrior.

When the class took the journey their bodies spoke the language of fight, if even
conversationally. I believe this training with Lewis enhanced the power and potency of the Warrior journey.

This training gave the class the notion of being an army, a troupe, and an ensemble. During the journey they worked together at certain moments and fought and died for and with each other. Not only did this addition facilitate body language it helped with the ensemble/community building aspects that were crucial to the success of the process and performance.

Rather than in preparation, The Hero’s Journey was changed in content. Chapter III of The Hero With a Thousand Faces Joseph Campbell discusses the “Transformations of the Hero” and presents the hero as Child, Warrior, Lover, Emperor/Tyrant, World Redeemer and as Saint. Campbell delineates how the appearances of these archetypes in world mythology can represent manifestations of the Hero in different moments of existence.

I began to look at the AFAS Hero’s Journey with this perspective. What if all of the archetypes are just aspects of the Hero, pieces of who the hero must become or come across, in order to complete the quest? I shaped the 2010 AFAS Hero’s Journey experience for the ensemble with this perspective in mind. I will address the key points that I touched upon on our journey. These points do not reflect the language I used, or the amount of time spent in each moment. The following list only addresses the images that were provided- some are additions and some are consistent with the AFAS journey as written in the book.
- Prepare with the images of beams of protecting light that provide superhuman strength that you can call upon in times of need by calling on help from the creator
- You moved away from your family many years ago
- You have become part of a new community
- You have a lover
- You receive the call from your family which is in distress. They are being held captive by an invading power
- You possess an amulet given to you by your grandmother that holds the maps that will free your family and community of origin from tyranny and certain extermination.
- You go thru blizzard, oasis and dessert to come to the foothills of the mountain on which your family/community lives
- You are confronted by a mountain lion and must kill. You carry the mountain lion’s spirit with you on your way.
- You push a boulder up the mountain for protection
- You are at a loss, see a white bird and remember the advice of an old mystic who, years ago, told you a white bird would lead you
- You follow the bird – see your sister
- Find your family - lead them to the caverns
- Fight a soldier and kill a man for the first time
- Make it through dark damp caverns to the neighboring country
- Contemplate the journey
- Make a choice on whether to stay here, go to where you were with your lover or something else
- Then you celebrate with your family

The Hero's Journey followed the story Rodgers and Armstrong put in their book, I have just adjusted the story to include specific imagery for the “transformations of the hero”, according to Campbell. I feel this perspective provides a specific way, as an actor, to apply and assimilate the archetype work into fully forming a character bringing a new aspect to the journey as character development.

**The Final Push- Down the Rabbit Hole**

Dr. Pettiford-Wates uses the analogy of giving birth to illustrate the challenges, risks and triumphs of putting up a RPDWAC production. The 2010 class of “A thousand faces” was asked to build several skills, look with new perspectives, and function with new principles. The work, dance, voice, music, acting, AFAS, RPDWAC, was a huge undertaking in the amount of time we had. The most intense was the final push.

Andrienne Wilson and Tony Sanchez came in on Saturday, six days before we opened the show to add music. Saturday was all about music. Sunday we had off. Monday we began working through cycle one and two. Tuesday we worked cycles three, four and five. Wednesday we worked cycles six, seven and epilogue. We moved into the performance space on Wednesday night and did our first stumble-through without stopping.
Monday through Wednesday we worked on making the actors’ stories more specific. One challenge when acting in a RPDWAC show, or any show, is specificity. The circumstances, relationships, environments, actions and activities are not necessarily given to you in a RPDWAC script. You may have four lines of text that begin at the height of a situation that has no exposition for the audience or for the actor. It is up to the actor to create the story, physically, vocally and spatially. The actor must, with the help of the director, serve the intention/ask the questions in the cycle. There are scenarios and situations that are present. However the actor must create all of the specifics from the actor’s personal perspective on the role. So, we went through the play moment by moment, specifying and clarifying the stories that the actor created while finding the music that would accompany each moment.

On Thursday night we had a run through, without music, followed by an Invited Dress Rehearsal (IDR). During the IDR I sat in the light booth with Virginia Varland and designed the lights. Due to electrical problems in the building, there was no light board in the Newdick Theater. Available to us was basic area lighting without any dimming capability. We designed a flickering light sequence that went with the heartbeat of the drum for the prologue, an archetypal awakening from the chaos. Aside from the beginning there were two light settings; full stage and “edges out” for transitions between cycles. Virginia was a sweet young lady who was assigned to run lights for our show. We invited her into our community and she was a part of our opening and closing rituals. She expressed gratitude for being included; as that is not always the way things are done in the theatre.
Friday was our last day of class. We ate food and sang songs. We signed posters and pulled archetype cards. It was a time of celebration and fellowship. Tori and Lauren designed the lobby display and we took a long dinner break before our six PM call time. Opening night was magical.

Each performance became clearer and more specific. We met for an hour and a half before curtain time, to run problem spots and make adjustments. The show that we ran on Sunday night was not the same show we ran at IDR. We had birthed something that was growing. I can only imagining where we might have gone had we had more time. One vital adjustment we made on Saturday concerned how the show started.

When the house opened the actors were originally onstage lying in “the chaos of creation.” They were to wake and be born, while singing the lover’s mantra, as the archetype that they had chosen from a hat. This image of waking into existence is one that is from the Creator/Destoyer journey. I warned them when we blocked this that it would be difficult keeping up their energy lying on the floor for a half an hour. The first night this was not a problem. Their energy was so amazingly high and it was beautiful having them there on stage while the audience arrived. The next day, Saturday matinee, they basically fell asleep on stage. When the show began it felt like molasses warming up. It took three cycles for them to warm up and five to build energy. I blamed it on the beginning of the show.

Saturday night we met at six, ran a bunch of one-liners and I pushed them for focus. Jazmine Foster finally snapped and looked at me. I said, “What’s the matter?” She replied, “I am exhausted.” I said “Fine. Do it anyway.” I promised that I would
give her the energy that she needed. She looked skeptical but pushed on. After running a few things I told them to powernap for a half an hour. We got together at half to house and became “Tricksters” laughing and pulling pranks. We sang songs and readied ourselves. I asked them about the opening “lying in the chaos” and their falling asleep. They said it was difficult not to fall asleep. I had told them previously that they could move but they didn’t understand. I showed them what I meant, and then added that they could begin backstage and at anytime during the preshow, they could come out and “melt into the chaos”. They were then directed to move at any time as if they were “electrons popping in and out of existence”, a reference to quantum mechanics.

A lot of the images that we were using we got from the movie “What the Bleep Do We Know” which is about quantum mechanics and the power of the mind, among other things. In this movie there is a reference to the shifts in mathematic paradigms that are being made like “Alice” going down the “rabbit hole”. What is there, we don’t know—until we go. This ‘rabbit hole’ is the image we came to use to describe our process. I told them before each performance that it was time to jump into the rabbit hole and that I would see them on the other side. It became the safety net for letting go and giving in to the stories that need to be revealed. I told them to let the archetypes speak through them and to trust that we will come out together.

One of the issues that came up over the rehearsal process was the idea of getting “stuck” in an emotion or moment. The play asks an actor to go from one reality to the next swiftly and completely; from full immersion in grief at a suicide to an uplifting joy of fellowship at a birth. The actors were carrying one emotion into
the next moment. I reminded them to breathe and to live fully in one moment and to move through it. They were holding on and holding back, trying to control or create an emotion, I was asking them to breathe and allow the story to live, and that the emotion would come. And, when the emotion did come, they needed to let it come and then go, so that they could transition to the next place. They were able to do this better and better each opportunity they had to experience the journey. I could not have been more pleased with the outcome of the performance process.

Reflections

I have now done this class for two years in a row. The first time there were over twenty people in the class and fifteen on stage. The second time I had nine in the class and eight on stage. I am beginning to see how this process of mixing AFAS with RPDWAC while following the path of the Hero’s Journey might be applicable to something other than a pedagogical experiment.

Jung talks about individuation. Pettiford-Wates discusses of self-actualization. I relate this all to the metaphorical quest of the hero, in search of the holy grail of consciousness of self, within the continuum of life. I feel that an actor could utilize an awareness of the process of the Hero’s Journey through working with the archetypes in a community setting. The Hero’s Journey, for the actor, facilitates the process of individuation / self-actualization. It also offers a variety of interesting and colorful character building blocks.

I would love an opportunity to lead this process again. I feel that I have only begun to realize the potential in this pairing of AFAS and RPDWAC as it relates to the
Hero/Heroine. I believe Tori Hirsch-Strauss described my own sentiment best in her reflection paper turned in at the end of the semester.

This journey has been one of the Hero. We are all heroes, and I know that for sure. This show woke me up last year, and I was called to further that this year. I have found new life and a deep burning desire to continue this journey so that others may discover the hero within themselves. The journey at hand has come to an end, but the deeper journey is far from over. The Hero’s journey will go on.
Epilogue- Shifts in the Paradigm of a Hero

Campbell talks about a shift in the presence of mythology in certain cultures. “The cosmo­gonic cycle is now to be carried forward, therefore, not by the gods, who have become invisible, but by heroes, more or less human in character, through whom the world destiny is realized... metaphysics yields to prehistory” (Campbell, 315) Each shift in human thought, epoch of time, brings a new way of looking at the story. Campbell was referring to the shift that has already occurred. I inquire into a shift that is yet to come.

History Myth and Legend are all intertwined
Belief, Reality and Imagined are a state of mind
All are blind and all can see
All are chained and all are free
You ask how can this be?
I ask how it cannot be?
We got carbon copy people with carbon copy dreams
Is life what it seems? Or ‘krispy kremes?’
Mass or steam? I, or team?
When do you decide what’s really true?
When do you become who is really you?

-Olisa Enrico-Johnson
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Appendix A

The 2009 Script

This is the script we worked with in 2009 as revised and updated by Amber Martinez. She was the acting stage manager for the class and the production. She added cast members names to some sections as well as arranged the script according to cuts made during the process. She did not change most of the original stage directions that I wrote that were intended to be ideas/suggestions provided, in most cases, to give a feel of tempo/texture and mood of a given moment.

A Thousand Faces: everyday heroes (working title)
a collaboration/culmination
Of the Spring 2009
“Fairy Tales Class”

An exploration in Archetypes for the Actor
And
Ritual Poetic Drama within the African continuum

Interrogating the hero's journey as designated
By Joseph Campbell's A Hero With a Thousand Faces
Characters are an eclectic collection of the mysterious manifestations of the sixteen archetypes that were explored in class as they are in story and legends of past and present and perhaps future.

All ensemble members will play multiple roles that are often defined by the actor within the framework of the relationship given in the script. The archetypes are not gender specific and could/should be played with or against the associated “type” given in the character name or description/assumption. i.e. “mother” could manifest in a million relationship dynamics in the patriarchal system of capitalism... i.e. banker... anyone who “cares for” etc. ensemble is wearing all black and will use various colored cloth (see chart below), props, and various costume pieces to enhance the manifestation of the archetype at any given time. Cloths may be traded, exchanged, shared, given, received, torn away, forced on depending on the appropriate character shifts decided by the ensemble through exploration.

Archetypes are split into color groups as designated by their fabric

** each ensemble member will have something gold **

<table>
<thead>
<tr>
<th>BLUES</th>
<th>REDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Benevolent Leader (sky)</td>
<td>Crone (purple)</td>
</tr>
<tr>
<td>Lucifer (royal)</td>
<td>Lover (blood)</td>
</tr>
<tr>
<td>Warrior (denim)</td>
<td>Maiden (pink)</td>
</tr>
<tr>
<td>Destroyer (dark)</td>
<td>Mother (burgundy)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YELLOWS</th>
<th>WHITES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huntress (light orange)</td>
<td>Oracle (gray)</td>
</tr>
<tr>
<td>Trickster (orange)</td>
<td>Gatekeeper (l. gray)</td>
</tr>
<tr>
<td>Child (pastel yellow)</td>
<td>Creator (silver)</td>
</tr>
<tr>
<td>Hero (gold)</td>
<td></td>
</tr>
</tbody>
</table>

The stage settings are designated with ladders of varying heights, acting blocks, and projections occasionally the audience is encouraged to sing along and the words to the songs are projected onto the back wall with a “follow the bouncing ball”. At the entrance of the theatre/performance space the audience participants should see themselves when they both enter and exit... there should be a mood of fantasy, and the fantastic and terrifying the possessed and grotesque the mythic and the epic and the lobby/entrance should begin the audience participants experience. Including but not limited to decorations, paintings, music, princesses and wizards. There are projections of planets that turn into sacred places on earth then more specifically to the people of today fast paced cars, trains, bombs, cartoons, video games, school, rallies and protests, jails and state houses that morph back in time until faces become flowers and nature and we arrive... In the beginning
PROLOGUE- a hero is... I always knew

CYCLE ONE- The monomyth
  Dreams...
  Dream-escape
  they told me to hope...

CYCLE TWO- Monsters and Fairies/ Demons and Angels....

CYCLE THREE- Wake up/the call / assignment / heeding the call
  something must change...crossing the thresh hold

CYCLE FOUR- refusal of the call/ a living hell/ belly of the whale
  able... am I ready.... ready... am I willing...

CYCLE FIVE- initiation/ trials/ temptations/
  the journey that never ends???

CYCLE SIX- Fight for your life.... new... identity...
  but I told them...
  assignments...

CYCLE SEVEN- Return.... triumph???
  Mastery... attainment

EPILOGUE-
  the journey

PROLOGUE- a hero is... I always knew

MUSIC- they told me to hope prelude

a duet.... acapella or accompanied by a single stringed instrument... a violin or a flute...
we hear voices before we see a soul... we see in dim lights the movement of soul through
space and time... as voices join in while “ghost walking” sounds from the word HOPE are
explored until they turn in to HERO.... it becomes a quiet solid chant energizing but never
rushed... until it becomes a call of the wild as the ensemble explore nature until suddenly
all emerge as their “archetype”

the following lines should not use the obvious type choice but rather something opposite in
type..
The lines overlap... coming in strong then fading in volume to give way so we hear... the
ensemble explores within their “color” groupings...

Nicole: Like, he has to be like, I don’t know how to say, like, he has to be like,
extraordinary, you know, cuz if he’s not like the only one, he isn’t a hero, you know?

Kelly Z: a hero is that boy that does the things that you don't want to do, you know?

Ryan: A hero? Like a night in shining armor?

Shu: What is a hero? Someone who doesn’t back down in a fight no matter what the fight is.

Bryan: I don’t know! You don’t even have to have powers to be a hero. And you can take care of people that are sick.

Brian: Someone who can stand against the crowd to do what’s right.

Dallas: A hero is someone who sacrifices something for someone else. That’s all I got.

Nicole: What is a hero? A hero is someone you look up to someone you idolize.

Kelly M: A really hot guy in spandex.

Stephanie: A hero is... something for white people. You got these white bitches getting into trouble, being saved by white guys on white steeds or whatever. Where’s the black hero, huh?

Someone who puts their self on the back burner for someone else, is that good?

Ryan: someone who uses their capability to help someone else who can't help themselves.

Jasmine: I don't fuckin know. You're such a loser. What?

**CYCLE ONE- The monomyth**

**dream?**

**Dream escape**

*sound/music: “musicbox”*

with a breath and on a dime the ensemble becomes several groups of children at all different stages engaged in children activities, games, studies... singing children’s “fairytale” songs I.e. some day my prince will come... once upon a time

*(maybe while they are not speaking they are either doing “the flower”... or “the bamboo” when it is time to speak they take on a new character/ archetype...) after your last time speaking begin the “dance of the death of the soul”*

*the groups move in slow motion when not speaking and then spring back into activity as someone in the group...*
Dallas: me... I'm no hero
I always knew I'd grow up to be a mommy, just like my mommy and her mommy before her.

I'm no hero

Brian: I always knew I’d be a ballerina. Even when I was little and I only took tap. I knew that ballet would be my path.

Bryan: I always knew I liked girls. All I wanted to do was lay next to my best friend. She had long hair and a pretty smile and was so…beautiful.

Lauren H: I'm no hero

Shu: How does one actually get a job as a Lego designer?

Stephanie: I always knew he liked me better. He gave me the fizzy part of his soda pop.

Brian: No hero

Kelly M: I always knew that the ocean was my home. It was the safest place.

Ryan: I always knew I’d be adorable and beautiful. I will be popular and have long hair and a boyfriend.

Sara: no hero

Shepherd: I always knew I didn’t fit in! From the time I was really young I was different…all I wanted was to fit in.

Kelly Z: I am no hero

Nicole: I always knew I’d find some way to connect all of my dreams

Dallas: I am not

Tony: They told me I couldn't do it. So I said fine.

Jasmine: Not

Bryan: Not

Shu: They told me I couldn’t be the kind of dancer I wanted to be. Too big. Too Tall.

Lauren H: No
Stephanie: Not

Brian: I am no

Kelly M: They told me I couldn’t drink all that liquor. Ha! But I wanted to prove them wrong. They said I couldn’t, but I could.

Ryan: No

Sara: I wanted to feel nothing, black out, and forget.

Ashphord: I am no hero

Kelly Z: They told me I couldn’t put people back together.

Nicole: Not

Dallas: Forge bodies with alchemy and souls where they shouldn’t be.

Tony: No

Jasmine: They told me I couldn't hop from star to star because of this pesky little rodent called gravity.

Bryan: NOT a hero

Lauren H: They told me I couldn’t understand.

Shu: no

Stephanie: That I would never see.

Brian: hero

Kelly M: I would never figure it out

Ryan: what I really wanted.

Sara: not a hero

Ashphord: They told me I couldn't talk about naughty things like that.

Kelly Z: They told me I couldn’t be a singer

All: I AM NO HERO
a glyph of oppression becomes the dance of the dying souls transforms into famous Disney characters...

**Dream-escape- Disney de-generation**

TRANSITION- several typical fairy tale Disney characters are in their stories living... some interacting with other characters some not... Cinderella is scrubbing the floor... prince charming is ?charming?... the wicked witch... each ensemble member takes on the obvious manifestation of their archetype in a fairy tale (preferably Disney) there is a balcony where prince charming is calling for Rapunzel... we hear several famous lines of text from Disney... someday my prince will come. Just ask the dishes... someday Simba... chosen by the archetype/Disney characters...

*Four groups sing snippets from the following Disney movies:*
1) Beauty and the Beast song
2) Peter Pan song
3) Pinocchio song
4) Jungle Book song

**SONG- Dreams**

_Dreams go on as deep as the ocean_  
_Impossibly shaping reality_  
_The writer’s dreaming on a page_  
_The paper screaming in ecstasy_

**Chorus**

_They told me to hope so I found a dream_  
_Rockets burning, dreaming in full swing_  
_I’m stuck here dreaming wide awake_  
_Dreaming, escaping my mind out to sea_

**Chorus**

_They told me to hope so I found a dream_  
_Rockets burning, dreaming in full swing_  
_I’m stuck here dreaming wide awake_  
_a dreamscape... escape...._

**CYCLE TWO- Monsters and Fairies/ Demons and Angels....**

_Dreams... into nightmares_

TRANSITION- characters return/repeat the famous lines which becomes a whisper as the ensemble shifts into the dance of the daze... they become their mirrored contemporary selves... prince charming and Rapunzel might turn into a pimp and a whore... this depends on what the ensemble chooses for their archetype/character...
“Swallowed the Fly” song

_Humming of “Wedding March”_

Ashphord: A BRIDE: Dancing on Daddy's feet. I am his littlest girl. His little pride and his little lady warrior. Today I get to paint my face with make-up, and put on jewels. Daddy doesn't want me to go. He wants me to stay a little girl, in his arms with baby doll dresses, and sweet little girl kisses swing sets and songs that I make for him. "La la la la la la" He never wants me to be hurt by the bad things

Kelly M: SISTER: I’m a princess. I am, I’m the prettiest princess in the whole wide world and you can be too, wanna play? Let’s put flowers in our hair and be princesses together! One day my prince will come, one day I’ll find the one…

Ryan: A MOTHER: Forget about what you need, Eve. What do you want? Or, better yet, who do you want? Oh, Eve... You sweet, stupid, foolish child. You have the body of a woman, act like one. I can teach you how to seduce him. Eve, shh.... Be silent, Eve. Men don’t like a lot of blabber. They think a girl who gossips is a bore.

Shu: A LOVER: I know there is someone else. I sense you, I smell you. How-FUCKING-dare you? I spring forth and you run away like a coward. I smell her bed, I sense the fear she left behind. Do you know who I am? Do you know what my life consists of?

Kelly Z: A PROSTITUTE: I am a woman unto myself. I need nothing.... we have a circle. I love with no vulnerability because I want for nothing more than my own necessities. It’s warm, and nice, it feels so good after a hunt when my wolves are resting and the moon helps to look out for them.

Jasmine: TO WHOM IT MAY CONCERN: I want you. I want your heart. I want to give you my heart. A heart for a heart. I’ll show you mine if you show me yours. Beating together. Lub dub lub dub love dove love dove love doesn’t have to be so hard. It can be easy. Please please please.

Lauren H: TEENAGE DAUGHTER: Yes, Yes. YES! Yes, yes, yes, yes yes-ABSOLUTELY. Yes, yes mommy. Yes momma, yes mother, yes mom, yes ma’am. Ma’am, yes ma’am. I. Am. Yours. Your. Possession. I have YOUR eyes. YOUR big smile. YOUR temper. MY will is all MINE. Sorry ma’am. Mom? Mommy? Mommy…Dearest.... OH!

Stephanie: CONCERN: Ow ow ow! Stop you’re hurting me. Killing me. Suffocating me with your lack of interest. Do you even see me anymore? Am I here? I’m sorry. I’m sorry I’m not perfect and that I’m flawed. I’m sorry that you didn’t see them at first. But I saw yours and they are what made me love you. Please forgive me. Please forgive me for assuming that you wanted me. I was wrong to cling to a moment that probably meant nothing to you. I’m sorry for hurting you. It’s the last thing I ever wanted.

Dallas: A YOUNG GAY MAN: I just wanna cry. I WANT to CRY. I have too much on

Tony: UNCLE/AUNT/BABYSITTER: Give me your soft pink sink little one. Let me feel you under my nails, the back of my hand caress your skin, the thing that covers your soul. Give me your eyes… just asking for one little thing lovey… One LITTLE thing in return…

Brian: A CATHOLIC PRIEST: Here I am again in the arms of sex. Here I am again. I can’t say no. I can’t say no to Lucifer. I don’t know how. I am so easy. I don’t know why I thought I conquered this beast, but I can’t I am so weak. How sweet his hand feels on my face. How beautiful. Abuse, huh, NO not that. It sees so warm next to him, he is beautiful. They are always beautiful. I will not think of him. I was so easy…

Bryan: A BOY: I want you to want me... I need you to need me. I want you to want me. I need you to need me. I want you to want me. I need you to need me.


Sara: TEENAGER: Red. Red. Blood. Too Much Blood. It hurts so bad. It hurtssssssssssssss. I don’t want to see this!!! Noooo! It hurts to see. Stop pain blood hurts. Too much hurts. Ow. Heartbeat fast Nooooo No sense at all what are you telling me to see? Make it stop. Please. I have to close my eyes. What is this? This?! I see you blood-red eyes staring at me. STOP LOOKING AT ME! You are no good. You are ugly. Filthy!

**CYCLE THREE-** Wake up/the call / refusal of the call/ a living hell/ belly of the whale assignment / heeding the call something must change...crossing the thresh hold

_TRANSITION on top of ladder contemplating the jump... ensemble members echo words and phrases of the piece as one to four people contemplate life and death...mortality...through the process of exploring they become nature spirits and pieces of the scenery

“They told me to hope” reprise

Brian: Tree: A little boy wakes up in his village on his 7th birthday! He is extremely
excited about this birthday because it is tradition that when one turns 7 one has to venture out and find their destined hero. He was so excited he could hardly wait.

Bryan : Boy: I’ll be back everyone; I’m going to find my hero

Tree: The boy wondered outside his village into the forest. He began to look all around him, thinking his hero was going to pop up and surprise him. He did not know what his hero looked like; he could have walked right by his hero and never notice. He heard someone close by chopping wood, he ran to them.

Boy: Are you my hero?

Kelly M: Farmer: I am not your hero, I am a farmer

Tree: so the boy pressed on. He walked miles and miles and finally saw someone else! This could be his hero!

Boy: are you my hero?

Ashphord: Robber: (while stealing: so he his whispering) How could I be your hero? I am a robber.

Tree: So the boy continued on, it was getting hotter, but he kept walking. He came across another person under a bridge. ( Dallas )

Boy: are you my hero?

Tree: The man just gives him a longing affectionate look but never answers. The boy continues to walk and it started to rain.

Boy: do I have a hero? I do! I do! I know I have a hero! I am going to find my hero! I will!

Tree:
So he began to run and rung as fast as he could. The Rain poured and the lighting split the sky in two. Days have passed and he is tired and has not slept, he comes to smaller bridge where he sees a shadow of a person. He knows this has got to be his hero!

Boy: are you my hero?

Lauren H: Ho: ha! No kid! I’m not your hero!

Boy: Well, are you sure, maybe you are!

Ho: no, how could I be your hero? I’m a ho!

Boy: well have you at least seen my hero?
Ho: I don’t know, what does he look like?

Boy: Um... maybe real tall and strong and …

Ho: no… I haven’t seen him. Sorry kid

Tree: so the boy went on. More days passed. The boy could barley walk anymore, he is crying hysterically.

Boy: Where am I? I want to go home. The farmer was not my hero. The robber was not my hero. The quiet man under the bridge was not my hero. And the ho was not my hero. I HAVE NO HERO!!! NO HERO AT ALL!!

Tree: but the boy knew that he needed to find someone to look up too or he would never become a hero. He walked full of anger and disappointment through the heavy storm. All of a sudden a small figure walked up to him.

Kelly Z: Girl: excuse me Mr. are you my hero?

Boy: NO! How could I be your hero?!? I’m just a little boy.

Girl: Are you sure?

Boy: I’m no hero. Are you my hero?

Girl: I’m no hero

Boy: I'm no hero

Both: I am no hero

All: What?!

The text echoes and is picked up by other members of the ensemble as they become their next character... these characters are returning to the idea of mortality...

CYCLE FOUR-
able... am I ready.... ready... am I willing…

MUSIC- The Song of the Seeker

People are falling into spaces they can’t see
Strugglin’ in the dark
Strugglin’ with themselves
Oh to be free from all that is buried beneath
Something is waitin’, waitin’ for me, for me

And there are
Ties that keep us together
Bind us to the side of the heart of the monster
Got to find some peace
We need some peace
To keep the giants at bay
We need somethin’, somethin’ close to peace

Chorus:
So that one day we’ll fall across the sky
And hope the wind stops at our feet
And says hello
Where have you been? Where have you been?
Where have you been, oh oh oh

I’ve been findin’ a place where we can live
A place to call our own
Where we can make love, and break love
And make rules to break rules if we choose
Oh the right, the right to choose

Where have you been? Where have you been?
Where have you been, oh oh oh
I’ve been searchin’ for you

Jasmine: 1- Silence. It’s a funny word isn’t it? Silence. What exactly does it mean and can you ever really achieve it? Silence. You can stop talking. No words. But that’s not quite complete enough. Silence. No sounds. That’s getting there. Its better but it still doesn’t cover everything. Can you really truly ever accomplish or receive total silence or is it just a façade to get you to listen harder to the non silence nonsense going on inside my head?

Sara: 2- This is hard. I do not know where to go. Please understand that if I stayed it will be worse. I love you all. And when you are older maybe you will understand. I hope you understand. I left to protect you. So you can grow. I love you.


Tony: 4- I hate you, Gods. I hate this gift. I hate them. I hate that I can’t just tell them. Prophet. Profit. A prophet for a profit. But none for me. Just lock me away from everyone. It’s so much easier that way. Tell them I died or better yet, kill me. Kill me! Let me kill myself! I hate you, Gods! Why do I have this gift if I can’t tell them or they won’t believe me? Just let me die! Every time you are raping my mind, body and soul. I can’t do it anymore. Let me die. Please. I am begging you! I hate you! I hate myself!

Kelly Z: 5- I want to SMASH these selfish, unworthy creatures into the ground until they are no ore than a memory of dust. Dust, ground, memories, the earth-ALL of it I created! How dare you assume you know anything in that brain of yours that you created on your own? I own all of creation. I created ALL of your thoughts and qualities. How dare you. The darkness creeps in…it is colder. Tingles my face and sends shivers down my spine. I will regain control again no matter what it takes.

Lauren H: 6- How much easier I come to welcome destruction than let creation in my body. Lightness and darkness swirl around my body, testing and tempting me…which shall I choose? The light plays on my face, burns a little. I squint my eyes and try to gaze at what is good about the light. It hurts and exposes me. I create and put forth all of this energy and for what?

Shu: 7- please.... not ready.... help.... me.... hurts.... please.... truth... cant take.... help...

MUSIC- Release Me

Baby, release me
I can’t let you go
Unless you make me
I try every night
To win this good fight
But baby, I can’t lie
I’m losin’

I just don’t know if I can take it
But for the love of god I’m gonna fake it
All I am askin’ you is please
Destroy me destruct me bring me down to my knees

Baby let me go
I can’t let you go
Unless you force me
You try every night
To start this, to start this same fight
But baby I can’t lie
You’re losin’

I just don’t know if I can fake it
But for the love of god I’ve got to make it
See me here beggin’ you please
Do what’s right for me

Baby release me
Baby release me

Dallas: This is hard.
Jasmine: I do not know where to go.
Sara: Please understand that if I stayed it will be worse.
Dallas : I love you all.
Jasmine: And when you are older maybe you will understand.
Sara: I hope you understand.
Dallas : I left to protect you.
Jasmine: So you can grow.
Sara: I love you.
Dallas : I love you.
Jasmine: I love you.
Sara: I love you.

TRANSITION- person flies…. is received and passes on… dance of the breath of life… as one characters soul leaves their body… the breath of death... turns simultaneously into the breath of labor/birth. Ghost walk. Pencil walk.
Hebrew/Spanish/Chamorro readings at funeral by different priests.

Ashphord: A WOMAN GIVING BIRTH: Round. Full. Short Pain. I have done it, it is as I knew it would be and it is beautiful. Peaceful. Whole. I know when the trees breathe with the wind, they are breathing me. When the sun shines down, it is I who feels its warmth. Hush little baby don’t say a word, mamma’s gonna buy you a mocking bird.

Kelly M: AN ACTIVIST: I am who I am, I have the right to be here, and I have nothing to prove. I am happy. I am one with my people and I make no apologizes. You may lock me up, you may take away my sunlight, my sky and my breeze but try as you might you will never take away my joy. I hold on to that for my people. I am lucky. I am wonderful and I am blessed to be on this beautiful earth filled with so much potential. That is something intangible that you may never take, starve, beat or scare away.

Nicole: YOUNG WOMAN: Beautiful. I see her. She is what I want. I am very beautiful, I can do whatever I wish. I wish for her. Her eyes draw me they tell me it will be better over there. I am very beautiful, she tells me that and she can have whatever she wishes. Those fingers. Her hand. I can’t see but she smiles and I want to be inside her smile. Hand touching, she keeps her stare and I can’t look away. So beautiful. So calm. It moves,
sliding down, down. Touching. Feeling. I have to be that hand. I want to be inside those eyes. She touches my face and I am not afraid.

Tony: AN INMATE: 942 That's the number of houses I am responsible for. Now double that and you understand the weight on my shoulders. My life is not my own no matter how in control you perceive me to be... jail taught me that. My stint in jail was a humbling round. It helped me understand where my place in the lives of others was...I see my place in this world. It simply is bigger than me, simply bigger than me.

Brian: A POLICE OFFICER: There is no air, no light, no sound, no music, no rhythm, no magic no...
It’s just me and a beam of light. The sound of silence is deafening. The loneliness is heartbreaking. Is this what being a hero is? Being alone, people calling you when they need you, this is not for me, having to do what needs to be done cuz if not me, who? Living a life for all but me, meeting the needs of others but in this moment there is, clarity, life...

Choice after choice after choice. Chose this path, make that decision. Inevitably there is only one ultimate choice, do you choose to live or die? To live is to fight; never give up, never give in...giving up is choosing death. I am prepared to always fight...I always choose life! It's bigger than me, bigger than me, my life is bigger than me...

this song is accompanied by the dance of the first step...

**CYCLE FIVE-** initiation/ trials/ temptations/
the journey that never ends???

*The stepping/journey becomes a dance... with music

**TRANSITION-** proper cup of coffee...a court dance

**SONG: Proper Cup of Coffee**

*All I want is a proper cup of coffee*
*Made in a proper copper coffee pot*
*I may be off my dot*
*But I want a cup of coffee from a proper copper pot*
*Iron coffee pots and tin coffee pots*
*They are no use to me*
*If I can’t have a proper cup of coffee from a proper copper pot*
*Then I’ll have a cup of tea*

*as the last line echoes the ensemble splits in to pairs and establish relationships that reflect roles of oppression...i.e... teacher/student.... police/black boy... boss/worker etc... parent/child...*
epic battle- “Fight for your life” THIS WILL BE A DANCE/MOVEMENT PIECE it begins between the pairings of oppression...utilizing the ladders and space/levels there will be a battle... a battle of light and shadow... people soon begin fighting themselves no longer being beat down by the oppressor now holding them selves down... as they attempt to free them selves and each other the oppressors bring out the big guns and it becomes a full on war.... we are now two armies in a skirmish

it becomes a RHYTHM of BATTLE... various soldiers speak over the rhythm...

Today is a good day to die!
Die! Die! Die!
My land! My home! My wife! My son!
My son
my son
Today is a good day to die.
Why not today?

Ryan: PRIVATE- FUCK YOU. What the fuck is there to celebrate? Oh, I’m alive. Is that it? I am alive and not lying dead in a pile of bodies? What about the men who are? What the fuck do you know anyway? And you know what? I will have a beer. I will have a beer not in celebration but in memory and honor of my dead, fallen and never to be seen again partner who convinced me to fight this fucking god forsaken war in the first place. And if I do celebrate, it’s because I know that she will never have the chance to celebrate again. Fuck You.

Brian: DRILL SARGEANT: It has come to my attention, ladies and gentleman… that Harmony has become the poison. Harmony can never be. It’s too complex for your eye to see. You’ve gone too far, and it has been decided… The world is to be no more. I will bring it to its knees and swiftly crush it. The universe shifts, a paradox of the future. Life, Death, Transformation. You’re occupation will remain unknown. No matter to all your clothes, no record of who you used to be.

REBEL- A mush of mismatched body parts. A patchwork of a being. Angered but not angry. Raged but not wrathful. That is their job; to feel. I just do as I am told. You did this to yourselves, ya know.

Stephanie: PTSD SOLDIER: I wanted them to pierce me with their bullets. To take me out of this world. But no, they grazed my side with a bullet, and out of that hole went my soul. I do not feel. I do not live. I could not bear to really be alive and know the pains which I have inflicted.

RECRUIT: Me? A hero? Really? Are you sure you mean me? I’m not sure you have the right girl here. I’m not a hero. You need a soul who has the power to withstand those things. Huh. Me. ME. I’M a hero. I can do what must be done. Me. I. I can do what needs to be done. Why not me?
Lauren H: SOLDIER: My father's face comes back to me. Would he be proud? Would I still find it in me to love him? Or have I lost that capacity? These fuckers want to play GOD. It is something I cannot endure. But I cannot endure venturing into a world that loves and lives and breathes and screams, not being able to give anything! so I reenlist, fall to my death, and become another nameless number.

[INSERT Dallas’ piece]
[INSERT Thomas C’s piece]

*the battle continues around the stage while the ensemble sings...
there is also a dance... of life and death... a single soul stops fighting in order to dance...
this soul reenters the fight as the next soul stops fighting in order to dance*

**SONG: Building Up**

Fighting the fight seems fine until it breaks you down
Breaks you down
I’m slippin’ away through your fingers
But you don’t really care

Well I guess I’d be lyin’ to you
If I said this was okay
I can only lie down for you in so many ways

Fighting the fight seems fine until it breaks you down
Breaks you down
I’m slippin’ away through your fingers
But you don’t really care

Are we searchin’ for somethin’ that’s already found?
Does this mean we’ll have to start from the ground again?

Fighting the fight seems fine until it breaks you down
Breaks you down

**CYCLE SIX - Fight for YOUR life.... new... identity...**

but I told them...existence
 assignments...

*TRANSITION  there is and EXPLOSION dance of the nuclear bomb... moves thru the
ghost walk and  turns into the three day flower dance as the ensemble shares this piece...*

Ryan: But I told them it wasn’t about where I danced. I told them I danced for me.

Kait Z: But I told them differently! I could be the greatest firefighter in the world. Even
those I was a girl, I would be the best and take that huge ass hose and it would fill up with water and I would get rid of the fire and save my cat from the burning building. And my mom would love me and say it was ok because I saved our cat

Dallas : I will be magic. Fireball after fireball. Flying free in the sky. Spew spew spew. Huzah!

Bryan : But I told them that I didn't need to be those things, that there were so many other things that I could do.

Nicole: But I told them I will be the best ocean explorer ever! Mom says that it was dangerous and that sharks were dangerous, whatever. They're the coolest.

Tony: But I told them… I will not go to class or get a job! I will wear leather, and ride motorcycles, and have big hair, and go to bonfires with my friends and drink booze!

Lauren H: But I told them, no matter my insecurities I would understand this one day. I would OVERstand what brought me down what I feared most.

Jasmine: But I told them I gotta be free and fly. I gotta go. Use my fire.

Kelly M: But I told them I could be whatever I wanted.

Kelly Z: I can be an astronaut... flying into space. I fly above the ground. One small step for me, one giant leap for woman kind!

Shu: what I wished not to happen was in reality what needed to happen.

Ashphord: But I told them I could be whatever I wanted to be!

Brian/Bryan/Sara: I can do anything I wanna do.

**CYCLE SEVEN- Return.... triumph??? mastery... attainment**

*TRANSITION- Mantras/tantras/the dance of body... soul... self.... the ensemble become voice and puppet for SELF using the mantras and sounds from archetype explorations... until they are each represent an archetype they share the following piece*

Lauren H: Will.
Bryan : Can’t.
Tony: Won’t.
Ryan: Must.
Nicole: I am.
Brian: I am.
Ashphord: I am.
Sara: Everything.
Jasmine: Blank.
Kelly Z: Beautiful.
Dallas: Full.
Stephanie: Trees
Kelly M: Colors
Shu: Must.
Lauren H: I am.
Bryan: Stars.
Tony: Moon.
Ryan: Planets
Nicole: Earth
Brian: I am.
Ashphord: I am.
Sara: Beautiful colors.
Jasmine: I am.
Kelly Z: I am.
Kelly M: I did.
Dallas: Shooting stars.
Sara: I am.
Shu: It is.
Lauren H: Who do I see?
ALL: I see you.

Shu: Is the seed which has not yet grown into a flower just as beautiful?
Kelly M: every stage of life and beauty’s growth
Sara: a magnificent wonder.
Dallas: Wonder fills the beautiful seed,
Kelly Z: curious to grow into a root and then
Jasmine: a bright green stalk abundant with marvelous petals.
Sara: The stem one day will grow a most perfect bud and then
Ashphord: at the right time, align with the body.
Brian: The soul of the flower, the sun,
Nicole: the bud will sense it is time to blossom into a beautiful flower.
Ryan: The petals are blindingly red, blue, white, yellow
Tony: moisture filled and soft to the touch like a silk sheet underneath my body.
Bryan: The bright colors and beauty are nothing to shy away from.
Lauren H: I embrace this beauty.
ALL: I am a flower in bloom.

**SONG: One Day at a Time**
*In all my life I’ve never been quite myself*
And all my time is spent living for someone else
And I’m just dying to be me for one more day

For all my life I’ve tried to hide all my pain
And every time it comes back twice, twice the same
And I’m just trying to be me for one more day
For one more day

Just take it one day at a time
When you’re ‘bout to lose your mind
You can make it, you can make it
You can make it baby
Cause what don’t kill you makes you strong
You can do it, just hold on
You can make it, hold on one more day

In every smile I find some peace that I can claim
And every mile I walk I leave some of the pain
And I’m a keep on walkin’ on for one more day
For one more day

Just take it one day at a time
When you’re ‘bout to lose your mind
You can make it, you can make it
You can make it baby
Cause what don’t kill you makes you strong
You can do it, just hold on
You can make it, hold on one more day

EPILOGUE - THE JOURNEY

Lauren H: I am man
Bryan: I am child
Tony: I am mother
Ryan: I am father
Nicole: I am guide
Brian: Strength compels me
Ashphord: The moon
Sara: my goddess
Jasmine: my light
Kelly Z: my love
Dallas: my guide
Stephanie: heart
Kelly M: spirit
Shu: mind
Lauren H/Bryan: soul
Tony/Ryan: I am one
Nicole/Brian: I am two
Ashphord/Sara: I am everything
Jasmine/Kelly Z: From the tips of your toes,
Dallas/Stephanie: To you heart and soul, it
Kelly M/Shu: Is in your blood
ALL: Every day Heroes
Appendix B

2010 Script and Some Music

PLEASE NOTE: This is the script as edited by Stephanie Benner who assistant
directed and stage managed the rehearsal process for the 2010 process. The songs
written by Kait Zeigler, as edited and arranged by Andrienne Wilson and myself, are
included at the end of this document. There is sheet music attached as PDF’s for two
of the incidental music moments. There are audio recordings of all the songs, sung by
the 2010 cast. There are also photos of both the 2010 and 2009 cast.

A Thousand Faces: Every Day Heroes
a collaboration/culmination
of the Spring 2009
“Fairy Tales Class”

Edited and Remounted by the Spring 2010
“A Thousand Faces Class”
As a Musical

An exploration in Archetypes for the Actor
and
Ritual Poetic Drama within the African continuum

Interrogating the hero’s journey as designated
by Joseph Campbell’s *A Hero With a Thousand Faces*

Conceived and Directed by Olisa Enrico
Characters are an eclectic collection of the mysterious manifestations of the archetypes that were explored in class as they are in story and legends of past and present and perhaps future.

All ensemble members will play multiple roles that are often defined by the actor within the framework of the relationship given in the script. The archetypes are not gender specific and could/should be played with or against the associated “type” given in the character name or description/assumption. i.e. “mother” could manifest in a million relationship dynamics in the patriarchal system of capitalism... i.e. banker... anyone who “cares for” etc. ensemble is wearing all black and will use various colored cloth (see chart below), props, and various costume pieces to enhance the manifestation of the archetype at any given time. Cloths may be traded, exchanged, shared, given, received, torn away, forced on depending on the appropriate character shifts decided by the ensemble through exploration.

The scarves are double sided except “Creator” and “Child”
** each ensemble member will have a strip of gold fabric tied around their waists **

The HERO- Gold

**

BLUES

The Benevolent Leader (sky)
Lucifer (royal)

REDS

Crone (purple)
Maiden (pink)

Warrior (denim)
Destroyer (dark)

Lover (blood)
Mother (burgundy)

YELLOWS

Huntress (light orange)
Trickster (orange)

Child (pastel yellow)

WHITES

Oracle (gray)
Gatekeeper (l. gray)

Creator (silver)
PROLOGUE- a hero is... I always knew
CYCLE ONE- The monomyth
CYCLE TWO- Monsters and Fairies/ Demons and Angels....
Disney De-generation
Dreams... they told me to hope...
Dream-escape
To nightmares
CYCLE THREE- Wake up/the call / assignment / heeding the call
something must change...crossing the thresh hold
CYCLE FOUR- refusal of the call/ a living hell/ belly of the whale
able... am I ready.... ready... am I willing...
CYCLE FIVE- initiation/ trials/ temptations/
CYCLE SIX- Fight for your life.... new... identity...
CYCLE SEVEN- Return.... triumph???
But I told them...
One day at a time
EPILOGUE-
the journey

PROLOGUE- a hero is... I always knew

The stage is bare with the exception of seven acting blocks all the way up stage center, stacked in a “U” shape, and the actors; who are “asleep” onstage.

At the entrance of the theatre/performance space the audience participants should see themselves in mirrors framed in gold when they both enter and exit... there should be a mood of fantasy, and the fantastic and terrifying the possessed and grotesque the mythic and the epic and the lobby/entrance should begin the audience participants experience. Including but not limited to decorations, paintings, music, princesses and wizards.

While the house lights are still up the drum begins to play a “heartbeat.” As the “heartbeat” grows the archetypes begin to come to life and discover themselves, while humming the lover’s song. Eventually a flute joins in with the drums playing the song of the lover. Once fully awake and aware of their new body we hear the Mantras/tantras of each archetype.

MANTRAS/TANTRAS

Child- yes
Lucifer- I am very beautiful and I can do whatever I wish
Creator- I am the bones of creation
Crone- I care not one wit what the world thinks of me.
Oracle- God speaks through me
Huntress- I am a woman unto myself
Destroyer- I bring darkness so the light can be seen
Lover- Song

CYCLE ONE- The monomyth

the following lines should not use the obvious type choice but rather something opposite in type.
the lines overlap... coming in strong then fading in volume to give way so we hear... the ensemble explores within their “color” groupings...

WHAT IS A HERO

A- Like, he has to be like, I don’t know how to say, like, he has to be like, extraordinary, you know, cuz if he’s not like the only one, he isn’t a hero, you know?
B- a hero is that boy that does the things that you don’t want to do, you know?
C- A hero? Like a night in shining armor?
D- Um. Uh. Someone who. Um. Huh. Oh yeah, here, they’re kind of disgusting though.
E- What is a hero? Someone who doesn’t back down in a fight no matter what the fight is.
F- I don’t know! You don’t even have to have powers to be a hero. And you can take care of people that are sick.
G- Someone who can stand against the crowd to do what’s right.
H- A hero is someone who sacrifices something for someone else. That’s all I got.

A- What is a hero? A hero is someone you look up to someone you idolize.
B- A really hot guy in spandex.
C- A hero is... something for white people. You got these white bitches getting into trouble, being saved by white guys on white steeds or whatever. Where’s the black hero, huh?
D- Someone who puts their self on the back burner for someone else, is that good?
E- someone who uses their capability to help someone else who can’t help themselves.
F- I don’t fuckin know. You’re such a loser. What?
All- Me...

TRANSITION- after the ensemble says “me” altogether they take a collected breath than begin asking “Me?” referring to the idea that they are a hero, and laughing at the absurdity of the notion. During this transition the cast members move around the stage repeatedly asking the question and switching scarves eventually making it to their places for the next scene. The Children’s lines in the following scene are sung to the tune of “The sun will come out tomorrow” from Annie.
Tree: A little boy wakes up in his village on his 7th birthday! He is extremely excited about this birthday because it is tradition that when one turns 7 one has to venture out and find their destined hero. He was so excited he could hardly wait.

Boy: I'll be back everyone; I'm going to find my hero

Tree: The boy wondered outside his village into the forest. He began to look all around him, thinking his hero was going to pop up and surprise him. He did not know what his hero looked like; he could have walked right by his hero and never notice. He heard someone close by chopping wood, he ran to them.

Boy: Are you my hero?

Farmer: I am not your hero, I am a farmer

Tree: so the boy pressed on. He walked miles and miles and finally saw someone else! This could be his hero!

Boy: are you my hero?

Robber: (while stealing: so he his whispering) How could I be your hero? I am a robber.

Tree: So the boy continued on, it was getting hotter, but he kept walking. He came across another person under a bridge.

Boy: are you my hero?

Tree: The man just gives him a longing affectionate look but never answers. The boy continues to walk and it started to rain.

Boy: do I have a hero? I do! I do! I know I have a hero! I am going to find my hero! I will!

Tree: So he began to run and run as fast as he could. The Rain poured and the lighting split the sky in two. Days have passed and he is tired and has not slept, he comes to smaller bridge where he sees a shadow of a person. He knows this has got to be his hero!

Boy: are you my hero?

Ho: ha! No kid! I'm not your hero!

Boy: Well, are you sure, maybe you are!
Ho: no, how could I be your hero? I’m a ho!

Boy: well have you at least seen my hero?

Ho: I don’t know, what does he look like?

Boy: Um… maybe real tall and strong and …

Ho: no… I haven’t seen him. Sorry kid

Tree: so the boy went on. More days passed. The boy could barley walk anymore, he is crying hysterically.

Boy: Where am I? I want to go home. The farmer was not my hero. The robber was not my hero. The quiet man under the bridge was not my hero. And the ho was not my hero. I HAVE NO HERO!!! NO HERO AT ALL!!

Tree: but the boy knew that he needed to find someone to look up too or he would never become a hero. He walked full of anger and disappointment through the heavy storm. All of a sudden a small figure walked up to him.

Girl: excuse me Mr. are you my hero?

Boy: NO! How could I be your hero?!? I'm just a little boy.

Girl: Are you sure?

Boy: I'm no hero. Are you my hero?

Girl: I'm no hero

Boy: I'm no hero

All: no hero

TRANSITION: the ensemble takes a collected breath then pulls off their scarves while “yakking” at them, they are all totally repulsed by their scarves. After they have torn off the scarf and thrown it to the ground, in the general direction of the person who needs it next, they discover their new scarf and are drawn to it. During these next lines each ensemble member must travel to three different places on the stage while saying their lines. The lines must be influenced by the archetype the scarf they currently have represents.

A- I always knew I’d grow up to be a mommy, just like my mommy and her mommy before her.
B- I'm no hero
C- I always knew I’d be a ballerina. Even when I was little and I only took tap. I knew that ballet would be my path.
D- I always knew I liked girls. All I wanted to do was lay next to my best friend. She had long hair and a pretty smile and was so...beautiful.
E- I'm no hero
F- How does one actually get a job as a Lego designer?
G- I always knew he liked me better. He gave me the fizzy part of his soda pop.
H- No hero
I- I always knew that the ocean was my home. It was the safest place.
J- I always knew I’d be adorable and beautiful. I will be popular and have long hair and a boyfriend.
K- No hero
L- I always knew I didn’t fit in! From the time I was really young I was different...all I wanted was to fit in.
M- I am no hero
N- I always knew I’d find some way to connect all of my dreams
O- I wanted to feel nothing,
P- black out,
Q- and forget.

CYCLE TWO- Monsters and Fairies/ Demons and Angels.... Dreams... into nightmares

Dream-escape- Disney de-generation

TRANSITION- ensemble takes a collective breath then rips their scarves off while all saying “forget” and throws them away, preferably in the direction of the person who needs it next. Once all the scarves have reached their new owners the child runs down stage right and pantomime’s turning on the television. Once the television is on one ensemble member, playing one of the dwarves from Snow White and the seven Dwarves, he rises and calls the dwarves to work.

Dwarf- Hi ho, hi ho; it’s off to work we go.
All Dwarves (stand)- hi ho, hi ho’ it’s off to work we go. (whistle). Hi ho, hi ho, hi ho, hi ho.

The crone, as the wicked step mother, says:

Crone- Mirror mirror on the wall, who’s the fairest one of all?

The Creator as the prince replies:

Creator- Snow White.

The Maiden as snow white turns to face the audience and says:
Maiden: (giggle) That’s me!

During the following song the story of Snow white is going on. The dwarves are hard at work, the crone convinces Snow White to eat the poisoned apple, and the prince rides up on his valiant stead to Snow White’s rescue.

SONG- Dreams
Dreams go on as deep as the ocean
Impossibly shaping reality
The writer’s dreaming on a page
The paper screaming in ecstasy

Chorus
They told me to hope so I found a dream
Rockets burning, dreaming in full swing
I’m stuck here dreaming wide awake
Dreaming, escaping my mind out to sea

By this point the story of snow white has been told and the cast goes into “corny” Choreography that the ensemble has created together. This should be a collaborative process that shows the personality of the current cast.

Chorus
They told me to hope so I found a dream
Rockets burning, dreaming in full swing
I’m stuck here dreaming wide awake
a dreamscape... escaping

TRANSITION: The child turns the TV off and the other ensemble members transform into the present day manifestations of the Snow White/Archetypical character, i.e. Snow White/maid becomes the ho and Prince Charming/the creator becomes her pimp. They then begin to sing the updated version of “Whistle while you work,” “Whistle while you twirk.” During this song ensemble will act out the shadow of city life; i.e. drug deals, drug use, ho’s working their corner, etc.

SONG: Whistle while you Twirk

Everyone:
Whistle while you twirk
Do da do do do do do
Whistle while you
Whistle while you
Whistle while you twirk
Prince Charming:
Bitch go out and work
Do da do do do do do
Don't make me holla
Make my dolla
Whistle wile you twirk

One of the dwarves: This my favorite part
Child: That bitch Snow white ain’t smart
One of the dwarves: She makin his money
Child: But she smell funny
Both: Whistle while you twirk

Three of the dwarves:
Keep your head down low
Give all us dwarves a show
In this fair land to keep your man
You have to do what you can

Snow White:
So maybe I’m a ho
I’m just tryin to make my dough
I’m not trash cuz I shake my ass
Ever after ain’t happy no mo’

Everyone:
Twirk some

The ensemble continues to do their activities during the monologues but now they are moving in hyper extended slow motion. The only time that they are moving at normal speed is when they are speaking, then they tear into normal speed and back out once they are finished.

Snow White: I’m a princess. I am, I’m the prettiest princess in the whole wide world and you can be too, wanna play? Let’s put flowers in our hair and be princesses together! Some day my prince will come, one day I’ll find the one.....

The Child: How much easier I come to welcome destruction than let creation in my body. Lightness and darkness swirl around my body, testing and tempting me...which shall I choose?

One of the seven dwarves: Here I am again in the arms of sex. Here I am again. I can’t say no. I can’t say no. I don’t know how. I am so easy. I don’t know why I thought I conquered this beast.
Crone/evil stepmother: How sweet his hand feels on my face. How beautiful. Abuse, huh, NO not that. It sees so warm next to him, he is beautiful. They are always beautiful.

Prince Charming: Forget about what you need. What do you want? Or, better yet, who do you want? Oh, You sweet, stupid, foolish child. You have the body of a woman, act like one., shh..... Be silent, Eve.

One of the seven dwarves: I don’t want to see this!!! Nooo! It hurts to see. Make it stop. Please. I have to close my eyes. What is this? This?! I see you blood-red eyes staring at me. STOP LOOKING AT ME! You are no good. You are ugly. Filthy!

One of the seven dwarves: I want you to want me... I need you to need me. I want you to want me. I need you to need me. I want you to want me. I need you to need me.


The crone: I am a woman unto myself. I need nothing....

TRANSITION-”Dance of becoming what you see”
The following song tells the story of the crone’s life, which is reflected in the story of Snow White. Snow white is the crone when she was in her prime, the prince her pimp, etc. All the animals/insects are representative of experiences she has had in her life; i.e. “swallowed a dog” would equate to being a prostitute and giving a john head. All the actions that Snow White performs are mirrored by the crone, it’s as if she is reliving her youth.

DREAMS INTO NIGHTMARE

I knew an old lady who swallowed a dog
The ho is giving head to a john
She swallowed the dog to catch the cat
The ho gets the money from the john, gives it to her pimp and gets her cut
She swallowed the cat to catch the bird
The ho finds her dealer and scores coke from him
She swallowed the bird to catch the spider
The ho takes a line of coke
That wriggled and jiggled and tickled inside her
The ho feels the drugs take effect and once again is able to function “normally”
She swallowed the spider to catch the fly
At this point the ho is putting herself back together; cleaning off her nose, fixing her hair and makeup, etc.

I don’t know why she swallowed the fly (GASP)
The ho goes back to work/heads back to her corner to make money for her next fix
Perhaps she’ll die

TRANSITION: sounds cape of the city. We see different scenarios of power struggles that can take place in all kinds of relationships. i.e. a single mother trying to wrangle her three unruly kids, an abusive husband ignoring is wife, a boss taking everything out on his employee, etc.

CYCLE THREE- Wake up/the call /
refusal of the call/ a living hell/ belly of the whale
assignment / heeding the call
something must change...crossing the threshold

In the following song we see the mother, the disgruntled employee, and the abused wife have a revelation that they are indeed trapped in a life that has nothing to do with the dreams they had as children.

SONG: Building Up (Song of the daily fight)

Single mother and children: **Fighting the fight**
Waiter and Diner: **Fighting the fight**
Abusive husband and abused wife: **Fighting the fight**

Fighting the fight seems fine until it breaks you down
Breaks you down
I'm slippin' away through your fingers
But you don't really care

Well I guess I'd be lyin' to you
If I said this was okay
I can only lie down for you in so many ways

Fighting the fight seems fine until it breaks you down
Breaks you down
I'm slippin' away through your fingers
But you don't really care

Are we searchin' for somethin' that's already found?
Does this mean we'll have to start from the ground again?

Fighting the fight seems fine until it breaks you down
Breaks you down
I'm slipping away through your fingers and you don't really care
And I don’t really care

TRANSITION- At the end of the song the abusive wife throws her paper at her husband, which is actually her scarf. This is the final straw for the husband, he points to his apron, which is his scarf, indicating that he wants the wife to take it. When she questions him he responds by saying:

Because I’m the man.

After the wife has taken the scarf off the husband he steps forward and begins to sing Boro Boro. Boro Boro is a call to arms, after the first line the other men join in and join the husband at the down stage left corner of the stage. The women gather together to admire the men and respond to their call using the lyrics of the song. The men continue to court the women while singing and the women flirt with them in response. Each man and woman see the person they want on the forth wall and sing the rest of the song to them. At the end of the song the ensemble takes a collective breath and move around the stage as if they are getting ready for a high school dance, they can take this opportunity to move the acting blocks back to the upstage center area where they were set originally. During the following song the ensemble go through many trials of different lovers until they end up with the one they started with.

MUSIC- The Song of the Seeker

People are falling into spaces they can’t see
Strugglin’ in the dark
Strugglin’ with themselves
Oh to be free from all that shit buried beneath
Something is waitin’, waitin’ for me, for me

And there are
Ties that keep us together
Bind us to the side of the heart of the monster
Got to find some peace
We need some peace
To keep the giants at bay
We need somethin’, somethin’ close to peace

Chorus:
So that one day we’ll fall across the sky
And hope the wind stops at our feet
And says hello
Where have you been? Where have you been?
Where have you been, oh oh oh

I’ve been findin’ a place where we can live
A place to call our own
Where we can make love, and break love
And make rules to break rules if we choose
Oh the right, the right to choose

Where have you been? Where have you been?
Where have you been, oh oh oh
I've been searchin' for you

TRANSITION- seeing self in mirror the self that you are seeking. There is a force, addiction, stress; mental illness pulls us back into the real world. The lover experiences falling in love, making love and giving birth (with the help of the mother), while all other archetypes are discovering each other, while the other cast members are switching scarves. i.e. mother/lover switch during the process of giving birth, the child steals the scarf from Lucifer, etc.

CYCLE FOUR-
able... am I ready.... ready... am I willing...

MOTHER: Round. Full. Short Pain. I have done it, it is as I knew it would be and it is beautiful. Peaceful. Whole.

LUCIFER: Beautiful. I see her. She is what I want. I am very beautiful, I can do whatever I wish. I wish for her.

VICTIM: I have to be that hand. I want to be inside those eyes... touches my face and I am not afraid.

BENEVOLENT LEADER: 942 That’s the number of houses I am responsible for. Now double that and you understand the weight on my shoulders. My life is not my own no matter how in control you perceive me to be... jail taught me that.

WARRIOR There is no air, no light, no sound, no music, no rhythm, no magic no... It’s just me and a beam of light. The sound of silence is deafening

GAY CHILD OF FUNDAMENTALIST CHRISTIAN: I hate you, Gods. I hate them. I hate that I can’t just tell them. Prophet. Profit. A prophet for a profit. But none for me. Just lock me away from everyone. It’s so much easier that way. Tell them I died or better yet, kill me. Kill me! Let me kill myself!

SHADOW MOTHER: I want to SMASH these selfish, unworthy creatures into the ground until they are no more than a memory of dust. I created ALL of your thoughts and qualities. How dare you.
CHILD MOTHER please.... not ready.... help.... me.... hurts.... please.... truth... cant take.... help...

MUSIC- Release Me

Baby, release me
I can't let you go
Unless you make me

Silence. It’s a funny word isn’t it? Silence. What exactly does it mean and can you ever really achieve it? Silence. You can stop talking. No words. But that’s not quite complete enough. Silence. No sounds. That’s getting there.

I try every night
To win this good fight
But baby, I can’t lie
I'm losin'
I just don't know if I can take it
But for the love of god I’m gonna fake it
All I am askin’ you is please
Destroy me destruct me bring me down to my knees

Baby let me go
I can’t let you go
Unless you force me


You try every night
To start this, to start this same fight
But baby I can’t lie
You're losin’

I just don't know if I can fake it
But for the love of god I've got to make it
See me here beggin’ you please
Do what’s right for me

All: This is hard. I do not know where to go.

TRANSITION- We hear the sound of a heartbeat. Everyone rises to their feet and begin to circle themselves clockwise. The destroyer goes around to the other archetypes
asking for help using one of four different glyphs. Everyone responds with a different cliff signaling that they are not able to help at this moment in time. After the destroyer has visited a particular archetype they pick up block, and stack it upstage left creating a “cliff.” After an archetype places a block they begin to walk backwards and once all blocks are set they begin to melt to the floor in slow motion, ending in child’s pose. The mother archetype places the last block then walks in a trance like state around the edge of the stage and the creator follows her. The mother leads the creator to the “cliff” and points to indicating the idea of committing suicide. The creator climbs the “cliff,” throws their scarf, then glyphes the audience three times. With no real response the creator turns and “jumps,” falling into the arms of their fellow cast members. The ensemble lays them on the ground and each does a different glyph to the body, then they turn and glyph the audience. The creator rises as if a spirit.

TRANSITION- Dance of Life/Death/Transformation
All archetypes expect the creator circle the stage trading scarves acting as if they are heading to church. They line up in a “gospel choir” formation. The creator, formally the destroyer, becomes the choir director and stands on the stage left side of the “cliff,” which has now become a pulpit. The dance is performed during the following song. The individual ensemble member creates their own dance based on what the music inspires within them.

GOSPEL CHURCH CHOIR
Because I can and I care
It makes life worth living
Because I can and I care
It makes love worth giving

Step through the “looking glass” in a strange place a place of exploration and discovery

CYCLE FIVE- initiation/ trials/ temptations/
this song is accompanied by the dance of the first step...
The stepping/journey becomes a dance... with soundscape of secrets and war

TRANSITION- proper cup of coffee...a court dance
The cast walks around the stage as if they have just left an amazingly uplifting church service saying to themselves “I can” while exchanging scarves. Once everyone has a their new scarf a force begins to pull them down until they are flat on their stomachs fighting to get back up. Slowly they begin to win the battle and are able to get back up on their feet but they still cannot move. They then perform the dance of the first step, they try and take a step in any direction but are not able to. While they perform the dance they repeat the phrase “it’s bigger than me, it’s bigger than me; my life is bigger than me.” Using different levels of dialogue. Finally they are able to take “the first step.” And they step into the song/dance for A Proper Cup of Coffee.
During the following song the cast is separated into pairs representing an oppressive relationship.

**SONG: Proper Cup of Coffee**

All I want is a proper cup of coffee  
Made in a proper copper coffee pot  
I may be off my dot  
But I want a cup of coffee from a proper copper pot  
Iron coffee pots and tin coffee pots  
They are no use to me  
If I can't have a proper cup of coffee from a proper copper pot  
Then I'll have a cup of tea

The oppressors in the relationship say: All I want is a proper cup of coffee!

as the last line echoes the ensemble splits in to pairs and establish relationships that reflect roles of oppression...i.e... teacher/student.... police/black boy... boss/worker etc... parent/child...

epic battle- “Fight for your life” THIS WILL BE A DANCE/MOVEMENT PIECE it begins between the pairings of oppression...utilizing the ladders and space/levels there will be a battle... a battle of light and shadow...

people soon begin fighting themselves no longer being beat down by the oppressor now holding them selves down... as they attempt to free them selves and each other the oppressors bring out the big guns and it becomes a full on dance war.... we are now two armies in a skirmish  
African vs. Ballet step vs. jazz physical fight turns into a combining force of hip hop the realization of an international reality through our generation

At the end of the hip hop dance the cast freezes. One ensemble member hears the drum roll—the call to arms, salutes and calls the rest of the ensemble. There is a “military style” scarf exchange

Attention!  
Company march  
Left, left, left, right left.  
Switch colors  
(Call and response)  
This is my rifle, this is my gun  
It shoots to kill and maybe for fun  
This is my country, these are my men  
We die for you to reform them.  
I am a soldier, this is my war.  
I fight for valor and honor galore.
**CYCLE SIX - Fight for YOUR... new... identity...**

The ensemble has formed into three different “armies” and all enter some form of basic training. They do basic training movements to the rhythm of the following song.

Today is a good day to die!
Die! Die! Die!

Today is a good day to die!
Die! Die! Die!
My land!
My home!
My wife!
My son!

Die! Die! Die!

The ensemble is then thrown into scenarios of war/battle. They come out of moments of war now into the battles of life - what shoes to put on - which condom or no condom playing with dolls activity determined by archetype after speaking they rejoin the rhythm of war.

A- Dancing on Daddy's feet. I am his littlest girl. His little pride and his little lady warrior. Today I get to paint my face with make-up, and put on jewels. Daddy doesn’t want me to go. He wants me to stay a little girl, in his arms with baby doll dresses, and sweet little girl kisses swing sets and songs that I make for him. "La la la la la la"

B- I know there is someone else. I sense you, I smell you. How-FUCKING-dare you?

C- Yes, Yes. YES! Yes, yes, yes, yes yes- ABSOLUTELY. Yes, yes mommy. Yes momma, yes mother, yes mom, yes ma'am. Ma'am, yes ma'am. I. Am. Yours.

D- Give me your soft pink sink little one. Let me feel you under my nails, the back of my hand caress your skin, the thing that covers your soul. Give me your eyes... just asking for one little thing lovey... One LI'TTLE thing in return...

E- FUCK YOU. What the fuck is there to celebrate? Oh, I’m alive. Is that it? I am alive and not lying dead in a pile of bodies? What the fuck do you know anyway?

F- It has come to my attention, ladies and gentleman... that Harmony has become the poison. Harmony can never be. It’s too complex for your eye to see. You’ve gone too far, and it has been decided... The world is to be no more.

G- Me? A hero? Really? Are you sure you mean me? I’m not sure you have the right girl here. I’m not a hero.

H- My fathers face comes back to me. Would he be proud? Would I still find it in me to love him?
During the following song the warriors continue to fight in wars, each “platoon” having one soldier questioning why they have to continue fighting. By the end of the song one army has lost a soldier. They carry them to the center of the stage and they them to rest. At this point the other soldiers/warriors stop fighting, see a rescue plane and surround the fallen hero is a “U” shape. They wave their scarves to get the attention of the plane... then cover the fallen warrior with their scarves, symbolizing the covering of the coffin with a flag.

THE SONG OF THE TIRED WARRIOR

We must we fight all our lives
That’s what I’m fighting for
Who gets to decide what’s right
When babies are fighting wars

And I’m looking for love in this place but it seems like it cannot be found
And I’m searching for humanity but the bitch she don’t stick around
And I’m hoping to find that there’s love inside of me so I can

Be free, Be free
Be free, Be free

Why must I fight for my life
Dying to be reborn
Who get’s to decide what’s right
Don’t want to fight no more

I don’t want to fight anymore I’m free
I don’t want to fight anymore I’m free

I was looking for love in this place and I’m thankful that it was found
I was searching for humanity and she was always around
And I know that I found there is love inside of me

I don’t have to fight anymore I’m free
I don’t have to fight anymore I’m free

Free, free, free, free

TRANSITION: DANCE OF THE DISCOVERY OF CHOICE
This dance is performed by the fallen soldier with all of the scarves that were piled on them. While the rest of the ensemble turns out and sings while examining themselves in a “mirror”. The dancer allows the archetype associated with the scarf to influence the movements of the dance. This dance is done to the following song
SONG OF The never-ending journey

Choice after choice after choice.
Chose this path, make that decision
Choice after choice after choice
do you choose to live or die
choice after choice after choice
To live is to fight; never give up, never give in...
giving up is dying. Letting go is dying

I am prepared to always fight...I choose life!

It's bigger than me, bigger than me, my life is bigger than me, bigger than me (repeat 6x)

Chose this path, make that decision
Choice after choice after choice
Will I choose to die this time
choice after choice after choice
To die in the fight; be reborn, the give and take
giving up is dying. Letting go is dying

we hear the “tick tock” of the clock as time pulls the ensemble around the pile of scarves
that was left in the middle of the stage by the “dancer” the ensemble speaks the
following lines while contemplating if they should pick a new scarf or move on.

Will.
Can’t.
Won’t.
Must.
I am.
I am.
I am.
Everything.
Blank.
Beautiful.
Full.
Trees
Colors
Must.
I am.
“I AM” is discovered and repeated by the ensemble. They look at each other and begin to walk off stage as if the show is over. With a snare from the drum the ensemble is sucked backwards by the “demons” as they say their “They told me I couldn’t..” lines.

**CYCLE SEVEN - Return.... triumph**
but I told them...existence... assignments... mastery... attainment

A- They told me I couldn’t put people back together.
B- Forge bodies with alchemy and souls where they shouldn’t be.
C- They told me I couldn’t hop from star to star because of this pesky little rodent called gravity.
D- They told me I couldn’t understand.
E- They told me I would never figure it out.
F- They told me I couldn’t be what I really wanted.
G- They told me I couldn’t talk about naughty things like that.
H- They told me I couldn’t be a singer.

As the ensemble says the “but I told them” lines they begin to win the struggle and are able to move a few steps forward.

But I told them it wasn’t about where I danced. I told them I danced for me.

I will be magic. Fireball after fireball. Flying free in the sky. Spew spew spew. Huzah!

But I told them that I didn’t need to be those things, that there were so many other things that I could do.

But I told them; no matter my insecurities I would understand this one day. I would OVERstand what brought me down what I feared most.

But I told them I gotta be free and fly. I gotta go. Use my fire.

But I told them I can be an astronaut... flying into space. I fly above the ground. One small step for me, one giant leap for womankind!

But I told them that what I wished not to happen was in reality what needed to happen.

But I told them I could be whatever I wanted to be!

But I told them I can do anything I wanna do.

I can do what must be done
I will do what needs to be done

The ensemble wins the struggle and they are no longer being pulled backwards.
They make a conscious choice to pick a particular scarf and assume the role of that archetype. They sing the following song while unmasking from the archetype and discovering the hero within

SONG: One Day at a Time
In all my life I’ve never been quite myself
And all my time is spent living for someone else
And I’m just dying to be me for one more day

For all my life I’ve tried to hide all my pain
And every time it comes back twice, twice the same
And I’m just trying to be me for one more day
For one more day

Each cast member finds someone to connect to and moves to him/her onstage.

Just take it one day at a time
When you’re ‘bout to lose your mind
You can make it, you can make it
You can make it baby
Cause what don’t kill you makes you strong
You can do it, just hold on
You can make it, hold on one more day

In every smile I find some peace that I can claim
And every mile I walk I leave some of the pain
And I’m a keep on walkin’ on for one more day
For one more day

Ensemble moves into a “V”

Just take it one day at a time
When you’re ‘bout to lose your mind
You can make it, you can make it
You can make it baby
Cause what don’t kill you makes you strong
You can do it, just hold on
You can make it, hold on one more day

EPILOGUE- THE JOURNEY

man
child
mother
father
guide
Strength compels me
The moon
my goddess
my light
my god
my love
my guide
heart
spirit
mind
soul
one
two
three
four
for
all
From the tips of your toes,
To your heart and soul,
It
Is in your blood
Every day
Heroes

All: Who do I see? I see you.

As the final chorus is sung the ensemble travels downstage and moves into a straight line for the curtain call while singing to the audience

Just take it one day at a time
When you’re ’bout to lose your mind
You can make it, you can make it
You can make it baby
Cause what don’t kill you makes you strong
You can do it, just hold on
You can make it, hold on one more day
DREAMS

Cm9          Cm/Bb
Dreams go on as deep as the ocean

Ab          Ab/G          Fm          G11
Impossibly shaping reality

Cm9          Cm/Bb
The writer's dreaming on a page

Ab          Ab/G          Fm          G11
The paper screaming in ecstasy

Cm          Ab          Eb
They told me to hope so I found a dream

Cm          Ab          Eb
Rockets burning, dreaming in full swing

Cm          Ab          Eb
I'm stuck here dreaming wide awake

Cm          Ab          Eb
Dreaming, escaping my mind out to sea
Cm    Ab    Eb
They told me to hope so I found a dream

Cm    Ab    Eb
Rockets burning, dreaming in full swing

Cm    Ab    Eb
I’m stuck here dreaming wide awake

(rubato)

Cm    Ab    Eb
a dreamscape... escaping....escaping
BUILDING UP (Song of the daily fight)

F   G   Am             F   G   Am
Fighting the fight seems fine until it breaks you down

F   G   Am
Breaks you down

F   C             G
I’m slippin’ away through your fingers

Am   G/B   C
But you don’t really care

Am   Am/G   F   C
Well I guess I’d be lyin’ to you

Am   G/B   C
If I said this was okay

Am   F   C
I can only lie down for you

Am   F   C   G11
In so many ways

F   G   Am             F   G   Am
Fighting the fight seems fine until it breaks you down

F   G   Am
Breaks you down
THE SONG OF THE SEEKER

Gm               Bb
People are falling into spaces they can’t see
Gm               Gm/F         Eb
Strugglin’ in the dark, strugglin’ with themselves
Ab               Eb
Oh to be free from all that is buried beneath
Ab               Eb
Something is waitin’, waitin’ for me, for me
F11               Gm            Bb
And there are ties that keep us together
Gm               Bb
Bind us to the side of the heart of the monster
Gm               Bb
Got to find some peace
Ab               Eb
We need some peace, to keep the giants at bay
Ab               Eb
We need somethin’, somethin’ close to peace

(12/8 gospel groove)

Gm               Bb/F         Eb
So that one day we’ll fall across the sky
Gm       Bb/F       Eb
And hope the wind stops at our feet and says hello

Gm       Bb/F       Eb       Bb/F
       F/A
Where have you been? Where have you been?

Gm       Bb/F       Eb
Where have you been, oh oh oh

Gm       F       Bb
I've been findin' a place where we can live

Gm       Bb
A place to call our own

Gm       Bb
Where we can make love, and break love

       Ab       Eb
And make rules to break rules if we choose

       Ab       Eb
Oh the right, the right to choose

Gm       Bb/F       Eb       Bb/F
       F/A
Where have you been? Where have you been?

Gm       Bb/F       Eb
Where have you been, oh oh oh

(rubato)

Gm       Bb/F       EbMA7
I've been searchin' for you
(rubato)

Cm
Because I can,

Cm/Bb
And I care,

F/A
Because I can,

F9
And I care,

BbMA9
It makes life worth living

(medium tempo, gospel groove)

Cm  Cm/Bb  F/A  F9
Appendix C

The Creator/Destroyer Journey

When I lead this journey I use the drum and my voice to facilitate tempo/texture and mood. I encourage the experience of extreme opposites and opposition.

Preparation:

OxyRhythms-

Focus: Breath as life force and source/the movement of the breath

Focus: Sound as tangible, physical, solid, having weight and mass, color

In the exercise MOUNTAIN “Your hand is the sun” “Your legs are the galaxies

“When your legs come together you are the earth quaking”

Drum work-

Focus: Preparation for extremes of existence

Focus: explorations of opposite realities

“Name Things”

Focus: expanding imagination

Focus: explore fast and slow tempos

Walking to the beat of the drum. The drum stops you stop. When you stop you will name as many things as you can—only you cannot call it what it was called before you must name it something new.
“Circle Work”
Focus: Awareness and Imagination
Focus: Connection to Breath

There are numerous variations of circle work that encourage the ensemble to walk, run, and play to the beat of the drum in a circle. The facilitator sets the parameters

One especially fun image is that of flying with a step-together-step

**Extended Voice preparation**

Focus: sounds a baby might make

ng- ah- ma-

The “Arthur Lessac” woo-whoa-war wow-

ba ba ba- da da- da...

“Recovery breaths”

Focus: Sound as a force of creation

“Paint the walls with your sound” “Break a chair” “Build a castle” etc

“Spin 21 times right shoulder back”

Focus: imagination and un-centering

“You could be a planet spinning, or a galaxy, or an electron”

“Lemon/Lion”

Focus: Dichotomy of implodes and explode.

“Make yourself fit into a grain on sand, an atom, a particle, then expand to fill the expanse of everywhere”

“Sing open vowels”

Focus: extending the voice and quieting the mind
Can be call and response

[AH] [YA] [OH] [YO] [YA] [YAI] [WA] [A] [AY] [YO]

“Life to death”

Using the vowel sounds Ah Eh Ee Oh and Oo,. Each sound is accompanied by a
gesture/movement. The sounds should be sung and experienced fully as a journey
from life to death **ending lying down with your eyes closed**

**THE JOURNEY**

*I use capital letters to denote words I think of as important to the story.*

In the Beginning, from the Primordial Oceans of Nothingness: the empty chaos that
holds all Possibility; a place that holds all and nothing- You birth your Self. Made of
pure light- all colors are a reflection of you. You are the Creator. Your Mantra: I Am.
You are both female and male, you are neither male nor female. You are both light
and darkness; You are neither Light nor Darkness. You are the first and the last.
Create/birth yourself. Use your mantra, I am, to awaken yourself form the Primordial
Oceans. Speak, Sing and Dance your mantra as you become.

*(Work time)*

You exist, and are aware of being alone. You want to share the experience of
existence. So, you create. First- the Elements. With the Elements, you will create the
Universe- one world at a time. You might create the air with your breath or the land
with your body. Your mantra becomes: “I am the bones of creation.” Whisper your
mantra. You may Sculpt creation, or Speak things into existence as you Name them,
you may choose to Build, Dance, Sing, Paint, Birth or Become whatever you Imagine. Create the universe. “I am the bones of creation”

(Work time)

You have given the gift of life. Creation. It is beautiful. You have shared the power of creation. You have shared this power with a beloved being, these beings, the humans- do a dance of sharing while you sing.

(Work time)

The humans have begun to abuse your gift and mock your art- they damage your other creations...taking more than they need. The humans have forgotten about you and believe they are the only creators. Breaking the few rules you set forth. You are Enraged; Furious. In this moment of Rage you begin to change... you become a new Truth... the Destroyer. You are Time, Natural Disaster, Earthquake, Flood, Tsunami. You are Death, Famine, and Disease. In the Hindu Faith you are called Kali the Black Goddess. Do a Dance of Destruction.

(Work time)

A child of the Creator you are born in service to the world. You protect the balance of the universe through destruction- you cleanse. Your Mantra: I bring darkness so that light may be seen. Explore your mantra through dance and song as you realize your place in creation and prepare to cleanse the earth. Do a dance of destruction as you sing your Mantra: I bring the darkness so that light may be seen

(Work time)

Though you were born of Jealousy and Rage you exist out of need... and only destroy what must be destroyed... for the balance of existence. You know and are aware that
eventually all of creation returns to the empty chaos of non-existence. Every four thousand three hundred and twenty million human years is equivalent to one day to the Creator and when the Creators day ends, all will return to the Ocean of nothingness; the Primordial Chaos. You know that Tomorrow the Creator will awaken, born anew and existence will begin again. And you know that no two days are the same. So you will do a dance of acknowledgment and sing a song of appreciation for this day and for your role in it as the Destroyer- Child of the Creator.

*(Work time)*

You are being called back to the Creator for the Creator must rest. It is time to return to Non-Existence. Follow the rhythm of creation-- descend back into the chaos that holds all possibility.

**Drum fades**

**Writing and Reading**
Creator/Destoyer Journey- Reference Materials


Appendix D- The “Five-in-One”

From Child to Crone: As Facilitated by Olisa Enrico-Johnson for the 2010 Cast of A Thousand Faces: Every Day Heroes. Witnessed and Transcribed by Professor Janet Rodgers

Note- I edited Rodgers transcription by adding bolding, underlines and italics

**Olisa Enrico Johnson’s Combination of Child, Maiden, Lover Mother and Crone**

**Preparation**

Lemon – Lion

I’ll get you my pretty…and your little dog, too.

Run Toto Run

Ole, Ole, Oleo (for Crone)

“Ease in the knees please.”

Tennis balls on feet (preparation for the Mother)

Dartington Round

Pick a Daisy – “He loves me. He loves me not.”


Sitting or standing, let the breath drop down. Release it with a sign.

Now release your breath on the letter “F” as in Frank. Now release on an [m]

Release on an “Ah”

[Drum beat begins. ---/ ---/ ---/ ---/]
Enter a space of nowhere. You are neither here nor there. You barely exist. You are but a seed. You are the seed that has been planted in the belly of a woman. With each breath you are developing. You are developing a heart/ fingers. You are beginning to move at will – ever so slightly.

[Drum beat -/-/-/-/]

You are growing, growing until you can no longer fit into the space. You are about to be born. You are being pushed out. Allow yourself to voice your birth.[Drum beat quickens]

(We hear lots of sounds, full voiced sounds as each one is being birthed.)

You are aware of light. You are aware of sound. You are being held by your mother. You are held and fed. There is nothing wrong with your world.

You roll over. You are making sounds. [Drum beat continues ----/ ----/ ----/]

You are learning to crawl and you are learning to stand. ---/---/---/---/---/

You are learning to walk. And to run.

Find your ball. This object is the most interesting thing in the world. You don't know what it is. It is a 'thing'. You will discover what it is for.

[Drumming now on the rim of the drum...a wooden sound ---/ ---/ ---/]

You are not interested in other people....only in the ball.

Now you are about three years old...a time of learning and discovering. You are neither sad nor happy. You are the archetypal child....not the child we see on T.V.

Your mantra is, “Yes”.

Every time you discover something, your mantra is, “Yes”.

[Bring drum to climax with volume.]
You are growing up. We are now going to gather in a circle and sing the ABC’s.

Now it is recess and a time to play. Your mantra is still, “Yes”.

[Loud drumming]

You are growing. You are still at recess. You are seven. You are growing up. You are nine. You are no longer the archetypal child. You are growing into a young women...all of you. You are 11 years old.

It is summertime and you are going outside to gather some flowers with the other young woman of the village. You skip to the meadow where you pick flowers and play the game, “He loves me. He loves me not.”

Ladies, you know that you are in this weird space between childhood and womanhood. Some days you feel more like a child and some days you feel more like a maiden. On your maiden days, you stand asymmetrically. Some moments you feel graceful and at other moments you feel very clumsy.

But today you are still like a child and wish to play a child’s game. Today you are all going to play childhood games.

[Drumming always in the background.]

You have responsibilities. You will go to your home and help your family, carrying out your chores with responsibility. As you work you hum. [The Dartington Round] Now you have finished your tasks. You take a walk in the woods down a path you have never taken before. You see a new path and decide to venture down this path. There is something in the distance. As you move closer to it, you discover something that lets you know the reality of life and death. What is this thing that takes away you innocence.
[Loud Drumming....Weeping, Screaming]

Now you know that there is life and death. You are no longer a child. You have discovered certain things about life. You collect yourself with this new knowledge and return to your home forever changed.

You return to your household chores, And as you do, you hum. You are not the same. You have changed in a very deep way.

[Work is much more subdued.]

There is a funny feeling inside of you. Something is happening. It is a cramp in the lowest part of your belly. You recognize that you are to begin your period soon. The elders have prepared you for this day. In a way you are excited. In a way you are proud for soon you will become a woman.

Now you are welcomed into the society of women. You are invited into the Red Tent, a place where the elders of the community will make you comfortable; a place where you will be free from your daily chores.

Your mother is so proud. The women adorn you with oils to ease your pains. They brush your hair. They teach you to take care of yourself. They teach you about lovemaking. They teach you about the ways of the woman and how to give birth.

They show you not to be ashamed of your body. They teach you that your body is a sacred temple, given to you by some higher power which no one really understands. They teach you how special it is and how special you are. They teach you to love yourself and to love other women.

As the days pass in the Red Tent, you become part of the society of women, so that you will be able to teach other young girls as they pass into womanhood. You learn
about the oils that relax the body and the teas that help to relieve the pain of menstruation.

You cycle has ended and your return to your work, humming your song.

Now you are fifteen. You have been asked to go to the well to fetch some water. It is a nice relief from your chores. As you approach the well, you see a man at some distance. You feel something you’ve never felt before. You are excited. You smile. He smiles at your smile. You continue to work at the well and as you do, you have a revelation. HE IS THE ONE. He is the one whom you have desired to be in love with. It is your choice...not his. And so...without fear...you go to him and tell him to meet you at your secret place.

[---// ---// ---// Drumming]  

This man is your love...soon to be your lover.

By now you have met him several times. You are going to meet him today. Find your own space. Find a comfortable position. You are in your special, secret place; a beach, a cave, a cove.

[Stop drumming and give a scarf to each participant during the following narrative.]  

You are a woman who loves deeply and hates deeply for you are The Lover, the Sensuous Dancer.

As you adore yourself with silks and satins, sing your song. (Dartington Round)

As you sing, allow yourself to come to standing as you explore the movement of your body. Feel the love in your hips as you highly anticipate the arrival of your lover...as you wait for him to come to you.

The sun is now low in the sky. You realize that he is late.
[Resume drumming]
You look to the horizon. In the distance...you see....there he is.

[Drumming increases in intensity.]
As he approaches, your breath becomes deeper. He comes into your space.

[Close your eyes now and keep them closed for the remainder of this section.]
Allow him to touch you.
Allow yourself to touch him.
Hum your special song to him. [Dartington Round accompanied by a very quiet drumbeat, keeping the moment sensuous and lover-like.]

[Drum beat changes.....~/~/~/~/~]
He who loves you begins to massage your feet. Relish in the knowledge that you will be together for three long days......Until, he says he has to go. You want him to stay.
He is going. He is going!

[Yells of, “No!” “No!!” “No!!!” Drumming now is very loud.]
You watch him walk away. You are alone. Sing your sorrows. Sing your pain.

[Lots of sobbing, crying by both men and women.]
You begin to breathe, remembering what you learned in the forest. Life must go on.
There is no need to remain where you are.
Return to work with the knowledge that love will come again and you can always take a new lover.
The time has come for you to sing a new song. Ole Ole Ole Oyour
You realize that you, your ache has passed and you have not made your monthly visit to the Red Tent.
There is a seed inside of you.

As this realization begins to sink inside you, you begin to walk with a new kind of walk.

Your hips become wider. You are graceful like an elephant. The seed that has been planted within you is, indeed, the earth. Every day the earth within you grows until you are full and ready.

Standing on two feet, you are going to birth the earth. You open your legs wide and you push....

[Drum intense. Sounds of screaming]

The pain begins to subside.

The pain goes away. When you open your eyes, you see...The EARTH. It is the earth, for you are the archetypal Mother. You are Mother of the Earth. You are MOTHER EARTH. In all of its glory, you are you and you are it.

You sing your song of rejoicing. Ole Ole Ole O

(4:20)

As the earth grows before your eyes, your mantra is, “I hold the earth and all that she contains.”

As you walk around the space, allow your mantra to grow into a chant and song.

You are now Mother Earth.

[Q: When did you retrieve the balls? When you stopped drumming?]
It is spring. Around you, you see bright green, the beginnings of life. All around you come forth baby animals. You are the protector of these. You, the Archetypal Mother, take care of all of nature.

See spring around you. Breathe in the sense of life. As you walk through the space, take in the glories of spring as you sing, Ole Ole Ole O.

Spring passes into summer. The leaves become a darker green. You come to the site where you saw the animals in springtime. Beyond the animals is a child that you recognize. And even further away, you see Lucifer, the Devil. Lucifer is your brother. You know him well. Lucifer cannot get your soul. He is of no danger to you, however, you must protect the child.

Using your voice, your song or mantra, spoken or sung, to protect the child.

[Drumbeats build to climax.]

Lucifer has given up. The child is safe. Take the child and return it to its family. See it safely home.

Time passes.

Spring becomes fall. The autumn leaves change colors and fall from the trees.

Everything around you dies. Winter, the time of death, has arrived.

Animals disappear. The land becomes barren. People become quiet.

In the distance, a young woman screams for she has lost her baby. You know how this feels because you have lived a long time.

You breathe for her, for the children who will not survive the winter, for death that is winter. You grieve. You wail.

[Wailing comes naturally here. Many are on their knees.]
Allow your grieving to pass as winter passes.

You notice the first bright green shoot in the ground that tells you that spring has come once again. Life is returning to earth. Life is as it should be.  

4:20

You, Mother Earth, will now allow your sister to look over and out for the planet. So, you awake now as a fully grown woman, with all of the knowledge of Mother Earth. 

As you stand, you become older. Your toes begin to curl. Your feet begin to ache. Your fingers become knarled. Your back becomes bent. Time passes. 

You are an old woman; one who has lived a joyous life; though not without its trials. This morning you feel well enough to tend your garden.

You live with your cat or bird. You are THE CRONE. Your eyes are alive with youth and a little mischievous. Your mantra, “I care not one whit what the world thinks of me.”

As you finish your work in the garden, picking a few herbs for your aches and pains, you realize that this is a very sacred day. This is the anniversary of the day that you entered the Red Tent and began your life as a woman. You remember that something was given to you on that day. You walk into your house to unwrap that special something. As you walk, you hum to yourself, Ole Ole Ole 0

As you hum, you remember your life long ago; as a child....your time as a maiden....., your time as a lover, .....your time as a mother.

You regret nothing in your life.
You hear a noise outside.

It’s those mischievous children who think that you are a witch. They are climbing your apple tree. You have to make a decision...Do you scare them off and chase them away or do you leave them alone.

[The scarves are great as headscarves now.]

You are feeling so good today that you are going to take a walk down to the square in the middle of town where you will meet up with your cronies and have a bit of a tongue way with them. You have known them your whole life.

[Sounds of greeting, hugging, chit chatting.]

You decide that you are going to sing a song that you all know. Ole Ole Ole O

[4:40 They all start clapping. Drum beat. / / /]

It’s getting late so you say goodbye to your Cronies and head home. You make your way home, reminiscing about the day. You are a little tired so your prepare for a nap. As you make yourself comfortable, removing your shoes and wrapping your shawl around you, you remember your whole life. Your time as a child......your time as a maiden......, your time as a mother.... And now a Crone.

4:45 Please take a few minutes to waken from your journey and please write.

If you so please to share your work, please do so with sound and movement.

Note: I found this to be an extraordinary process to witness. The students were totally connected to each segment of the journey. Their imaginations were alive in their bodies and voices.... without inhibitions. They were living in their imaginations. JBR Witnessing class on 2/12/10
Appendix E

A List that Compares RPDWAC to the Western Dramatic Form

From “A Re-Vision: Toward a Re-Connection of the Dramatic Artist with the African Origins of the Dramatic Form” by Dr. Tawnya Pettiford-Wates (182)

Traditional or Western/Western European Dramatic Form

1. Search for “rightness”/the answer or “result”
2. Technical training is emphasized
3. A dichotomous orientation either/or
4. Dividing the actor into components Voice/Speech/ Movement
5. Competition based
6. Tension is expected and accepted
7. Lecture as a primary source of disseminating information

If we compare and contrast this to:

The Use of Ritual Poetic Drama in the African Continuum

1. Search for origins
2. Personal growth emphasized as intent of the process
3. Risks without judgment or evaluation
4. Acknowledgement of commonalities
5. Bonding with the rest of the community
6. Improvisation as a means of Transformation
7. Spirituality rather than a dogmatic didactic paradigm
8. Homecoming/familiar/family encouraged as an integral part of the artist creative self; if the artist is to be complete and fully functioning in her/his role in the community
Appendix F

An Oral Tradition: The Truth and the Lie and The Origins of Drama

Lessons in RPDWAC come most often in two ways; Experientially and through story. I have attached recordings of Dr. Tawnya Pettiford-Wates telling what I consider to be the two foundational stories told in a RPDWAC class. These stories are shared to illuminate introduction into the paradigm of the African continuum. These stories alongside other concepts, “Sankofa”, “Ashe”, “Ago/Amen” and other tools and expressions of RPDWAC.
Olisa-Mequella Fushima (Enrico) Johnson was born in Seattle, Washington on November 5, 1977. She graduated from Middle College High School in 1997. She received her Bachelor of Fine Arts in Performance from Virginia Commonwealth University in December 2007 and continued into the Graduate Theatre Pedagogy Program for her Masters in Fine Arts.

**EDUCATION**

**Virginia Commonwealth University**

**Masters of Fine Arts:**
- *May 2010 Magna Cum Laude*
- **Concentration:** Theatre Pedagogy
- **Dual Focus:** Performance
  Voice and Speech

**Bachelors of Fine Arts**
- *December 2007 Magna Cum Laude Graduate*
- **Major Concentration:** Performance
- **Minor Concentration:** African American Studies

**Specialized areas of study:**
- The Use of Ritual Poetic Drama Within the African Continuum
- Devised Works/Directing
- Emotional Mapping
- Black Face Minstrelsy
- Archetypes for the Actor/Singer
- OxyRhythms
- Shakespeare/Classical Texts with Music
- International Phonetic Alphabet

**EDUCATIONAL AWARDS, HONORS AND RECOGNITIONS**

**Scholarships/Awards**
- 2010 Spring Graduate School Thesis Assistantship
- 2009-2010 Commonwealth Art Award
- 2009-2010 Alice Cabell Horsely Parker Scholarship Award
- 2008-2009 Graduate School Scholarship
- 2008-2009 Commonwealth Art Award
- 2008 Black History in the Making Award
- Theatre VCU Alumnae Scholarship
- Presidential Award on Community Multicultural Enrichment
- Dean’s International Study Grant
- VCU Dining Services Multicultural Scholarship Award

**Honors/Recognition**
- Dean’s List
- Phi Kappa Phi Honor Society
- Tau Sigma National Transfer Honour Society
- Golden Key International Honors Society
- VCU Nominee: Phi Kappa Phi Lauren A Woods Graduate Scholarship
- VCU Theatre Nominee: Irene Ryan Award competition.
### PROFESSIONAL/ORGANIZATIONAL MEMBERSHIPS

<table>
<thead>
<tr>
<th>Since</th>
<th>Role</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>Executive Board Member/</td>
<td>The Conciliation Project</td>
</tr>
<tr>
<td></td>
<td>Secretary</td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td>Treasurer</td>
<td>Guild of Graduate Students</td>
</tr>
<tr>
<td>2007</td>
<td>Member</td>
<td>Alternate Roots</td>
</tr>
<tr>
<td>2009</td>
<td>Student Member</td>
<td>Voice and Speech Trainers Association</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>Student Member</td>
<td>Black Theatre Network</td>
</tr>
<tr>
<td>2007</td>
<td>Student Member</td>
<td>Southeastern Theatre Network</td>
</tr>
</tbody>
</table>

### EDUCATIONAL APPOINTMENTS

**Virginia Commonwealth University**

**Instructor/Adjunct Faculty**


**SPRING 2010**

Voice and Speech: **OxyRhythms:**

*A series of exercises that improve breath capacity, spinal awareness and flexibility*

Voice and Speech: **Advanced Speech:**

IPA, Characters, Cold Reading, Intro to heightened text, Intro to dialects, Vocal Extremes

Communications: **Effective Speech:**

*Public speaking*

Acting: **Acting Studio I - part two:**

*Contemporary Scenes, Shakespeare, Heightened Text*

History/Theory: **Black Theatre:**

*Exploration of theatre history as an expression of the black experience in America*

Production/Theory: **Archetypes and Ritual Poetic Drama:**

*A Thousand Faces: Every Day Heroes: the musical!*

*Graduate Voice and Speech: **Dialects:***

*Interrogation of the pedagogy of dialects for the American stage*

**FALL 2009**

Voice and Speech: **Breath and Body:**

*Centering, Presence, Support, Sound, Vocal Health*
Acting: Acting Studio I-
Ritual Poetic Drama, Emotional Mapping, Rite of Passage Narrative

History/Theory: Black Theatre-
Exploration of theatre history as an expression of the black experience in America

SPRING 2009
Voice and Speech: Advanced Speech
International Phonetic Alphabet, Character Voices, Cold Reading

Acting: Introduction to Performance:
Non performance majors are introduced to the world of the theatre by doing

Devised Works: Archetypes and Ritual Poetic Drama-
A Thousand Faces: Every Day Heroes

* Acting: Acting Studio I part two-
Contemporary Scenes, Shakespeare/Heightened Text

*Graduate Voice and Speech: Archetypes for the Actor/Singer

FALL 2008
Acting: Introduction to Performance:
Non performance majors are introduced to the world of the theatre by doing

* Acting: Acting Studio I-
Ritual Poetic Drama, Emotional Mapping, Rite of Passage Narrative

*Voice and Speech: Senior Seminar-
Archetypes for the Actor/Singer

SPRING 2008
Voice and Speech: Advanced Speech-
International Phonetic Alphabet, Character Voices, Cold Reading

Graduate Voice and Speech: Dialects-
Interrogation of the pedagogy of dialects for the American stage (team member)

Acting: Acting Studio I- part two-
Contemporary Scenes, Shakespeare/Heightened Text

FALL 2007
*Devised Works Ritual Poetic Drama-

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**WORKSHOPS AND PRESENTATIONS AT CONFERENCES AND SCHOOLS**

<table>
<thead>
<tr>
<th>Workshop/Event</th>
<th>Location/Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Southeastern Theatre Conference, Lexington, KY, March 2010</td>
</tr>
<tr>
<td></td>
<td>Voice and Speech Trainers Association Conference, New York, NY, August 2009</td>
</tr>
<tr>
<td></td>
<td>The Conciliation Project Annual Retreat, Corolla, NC, March 2009</td>
</tr>
<tr>
<td></td>
<td>Guild Of Graduate Students, Virginia Commonwealth University, VA, Feb 2009</td>
</tr>
</tbody>
</table>

**Archetypes for the Actor/Singer: Intensive**

**Based on the work of Frankie Armstrong and Nigel Jamieson, students explore the vocal and physical manifestations of human and mythical figures that inhabit the pool of legend, myth and folklore.**

<table>
<thead>
<tr>
<th>Event</th>
<th>Location/Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Conciliation Project Annual Retreat, Corolla, NC, March 2009</td>
<td>Guild Of Graduate Students, Virginia Commonwealth University, Richmond, VA, Feb 2009</td>
</tr>
</tbody>
</table>

**INTERCULTURAL AND MULTICULTURAL THEATRE**

**THE CONCILIATION PROJECT (TCP) 501C3 2003-present**

**Executive Board Member/Lead Facilitator/Trainer**

The mission of The Conciliation Project is “...to promote through active and challenging dramatic work, open and honest dialogue, about racism in America in order to repair it's damaging legacy.” We start dialogues on race with the intent to foster cultural pluralism, multicultural awareness, and effective diversity practices in both the personal and professional worlds.

<table>
<thead>
<tr>
<th>The Plays</th>
<th>Community Collaborations</th>
<th>History Live: The Exhibit</th>
</tr>
</thead>
<tbody>
<tr>
<td>uncle tom: de-constructed</td>
<td>Spades: a book without a cover</td>
<td>A versatile workshop that uses theatre as a tool for diversity training and multicultural awareness. The goal is honest dialogue about racism in America.</td>
</tr>
<tr>
<td>Yellow Fever: the internment</td>
<td>The Bottom Line</td>
<td></td>
</tr>
<tr>
<td>Stolen Land: border crossings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genocide trail: a holocaust un-spoken</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Global SeXXXism: unwrapped</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIC: prison industrial complex</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
LIST OF PERFORMANCE AND FACILITATION

- NAACP, VCU chapter, Founders Event Week, *History Live: the exhibit*, Richmond, VA 2010


- Firehouse Theater, *uncle tom: de-constructed, PIC: Prison Industrial Complex*, Richmond, VA 2009

- New Orleans Fringe Festival, *uncle tom: de-constructed* 2008


- Sycamore Rouge *uncle tom: de-constructed, Global SeXXXism: un-wrapped*, 2007


- Whitman University, *Genocide Trail: a holocaust un-spoken*, WA, 2004


- Virginia Commonwealth University Theatre, *uncle tom: de-constructed*, Richmond, VA, 2005

- Rutgers University, *History Live: the exhibit* Piscataway, NJ, 2004


- Seattle Art Museum, History *Live: the exhibit*, Seattle, WA, 2004

- Everett Community College, *uncle tom: de-constructed*, Everett, WA, 2004


## INTERNATIONAL STUDY- EXTENDED WORKSHOPS

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Title</th>
<th>Instructors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 2009</td>
<td>Serbia</td>
<td>Eastern European Theatre Practices based in the work of Eugenio Barba and Jerzy Gratowski; edge of balance, double direction, chi gong, three step and methods of directing</td>
<td>Dah Theatre: Dijana Milošević, Maja Mitić, Sanja Krsmanović Tasic, Jugoslav Hadžić, Ivana Milenović</td>
</tr>
<tr>
<td>Summer 2009</td>
<td>England</td>
<td>Archetypes for the Actor/Singer</td>
<td>Frankie Armstrong</td>
</tr>
<tr>
<td>Summer 2008</td>
<td>South Africa</td>
<td>South Africa: Culture and History</td>
<td>Lucy Damasane, Paul Damasane</td>
</tr>
</tbody>
</table>

### VOICE/SPEECH/SINGING- Certifications *pending*

<table>
<thead>
<tr>
<th>Year</th>
<th>Instructor</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2010</td>
<td>Janet Rodgers</td>
<td><em>OxyRhythms</em></td>
<td>series of rhythmic exercises, based on Yoga, Feldencrais, and Pilates while expanded and developed by Janet Rodgers. These exercises combine breath, voice, and body movements with group rhythm while stretching inter-costal muscles, expanding breath capacity, releasing excess body tension and focusing the mind. These exercises are designed to expand the actor/singer’s intuitive response to breath/voice needs.</td>
</tr>
<tr>
<td>Spring 2010</td>
<td>Janet Rodgers</td>
<td><em>Archetypes for the Actor/Singer</em></td>
<td>Based on the work of Frankie Armstrong and Nigel Jamieson, students explore the human and mythical figures that inhabit the pool of legend, myth and folklore. After exploring the physical, vocal and psychological journeys of these archetypes, they apply them to acting and text.</td>
</tr>
</tbody>
</table>
### CLASSES/EXTENDED WORKSHOPS

<table>
<thead>
<tr>
<th>Fall 2009</th>
<th>Andrienne Wilson</th>
<th>Singing pedagogy</th>
<th>Private lessons on the art of teaching/coaching the singing voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2009</td>
<td>Janet Rodgers</td>
<td>Vocal Extremes</td>
<td>Exploration of the vocal mechanism and sound made on stage, other than text</td>
</tr>
<tr>
<td>Fall 2008</td>
<td>Janet Rodgers</td>
<td>Shakespeare: War of the Roses</td>
<td>Foundations of speaking verse while incorporating elements of expressing vocal imagery</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>Janet Rodgers</td>
<td>Stage Dialects</td>
<td>General American, Southern America (NC) British (RP), Cockney, Irish, French</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>Chip Bolcik</td>
<td>Master class: Voice Over Practices</td>
<td>The business of voiceover and the process of preparing to enter that business</td>
</tr>
</tbody>
</table>

### WORKSHOPS

August 2009 VASTA conference | Patsy Rodenburg- The Second Circle

August 2009 VASTA conference | Kristen Linklater- Breath/body/text helping your student find center

August 2009 VASTA conference | Catherine Fitzmaurice- de-structuring/re-structuring; principles of “tremoring”

### ACTING/DIRECTING- Classes and extended workshops

<table>
<thead>
<tr>
<th>Fall 2008</th>
<th>Dr. Tawnya Pettiford-Wates</th>
<th>Solo Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A semester long class creating and staging a solo performance applying Ritual Poetic Drama within the African Continuum culminating in a public performance.</td>
<td></td>
</tr>
<tr>
<td>Spring 2008</td>
<td>Dr Tawnya Pettiford-Wates</td>
<td>Coaching Shakespeare</td>
</tr>
<tr>
<td></td>
<td>How to help actors apply Ritual and Emotional Mapping to classic texts</td>
<td></td>
</tr>
<tr>
<td>Spring 2007</td>
<td>Andre De'Sheilds</td>
<td>Master class- presence and focus</td>
</tr>
<tr>
<td></td>
<td>One week, three hours a day of techniques to develop presence and focus</td>
<td></td>
</tr>
</tbody>
</table>
Spring 2006  Kwame Kwei Armah  *Master class- cold reading/casting*

One week, three hours a day on professional practices concerning acting/directing

**INTERCULTURAL COMMUNICATIONS - Workshops/training**

*2/2009  Brecht Forum: Institute For Popular Education, Kayhan Irani  *Boal techniques to address Internalized Racism*

Weekend workshop that explored fundamentals of *Rainbow of Desire* by Augusto Boal- *Mask of Racism, Cops in the Head*

*3/2009  The Conciliation Project Annual Meeting and Retreat, Dr. Tawnya Pettiford-Wates  *Facilitating Dialogue on Racism*

Workshop in facilitating dialogues about racism, techniques in engaging participants and creating a safe space

*3/2008  Dr. Tawnya Pettiford-Wates  *Listening*

Workshop deconstructing the process of listening and interrogating good listening practice for quality communication

*6/2006  NCORE  *Various workshops*  
6/2005
National Conference on Race and Ethnicity (NCORE) – offered a multitude of works and processes concerning addressing and healing from racism in America.

**MOVEMENT/DANCE - Classes/extended workshops**

<table>
<thead>
<tr>
<th>Season</th>
<th>Class/Workshop</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2009</td>
<td><em>Master Class: Butoh</em></td>
<td>Maureen Freehill</td>
</tr>
<tr>
<td>Spring 2007</td>
<td><em>Master Class: Choreography</em></td>
<td>Kabby Mitchell III</td>
</tr>
<tr>
<td>Fall 2006</td>
<td><em>Gratowski inspired movement laboratory</em></td>
<td>Drew Vidal and Joseph Carlson</td>
</tr>
<tr>
<td>Spring 2006</td>
<td><em>Tap Basics</em></td>
<td>Melanie Richards</td>
</tr>
<tr>
<td>Winter 2004</td>
<td><em>Ballet Basics</em></td>
<td>Anita Kuriowa, Maensy Sanchez</td>
</tr>
<tr>
<td>Salsa/Merengue/Carribean</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 2003</td>
<td><em>Jazz</em></td>
<td>Anita Kuriowa</td>
</tr>
<tr>
<td>Summer 2003</td>
<td><em>Dance Intensive and Conditioning</em></td>
<td>Anita Kuroiwa</td>
</tr>
<tr>
<td>Winter 2003</td>
<td><em>Butoh</em></td>
<td>Maureen Freehill</td>
</tr>
<tr>
<td>Fall 2002</td>
<td><em>Jazz</em></td>
<td>Anita Kuriowa</td>
</tr>
</tbody>
</table>
**WORKSHOPS**

<table>
<thead>
<tr>
<th>Event</th>
<th>Workshop</th>
<th>Presenter</th>
</tr>
</thead>
</table>
| TCP annual meeting 2008                  | *Stage Combat*  
Modern                        | Bob Borwick  
Kabby Mitchell III |
| TCP annual meeting                       | *Exploration in Viewpoints and Escrima*       | Theo Macabeo      |
| Alternate Roots Conference 2007          | *Tae Kwon Do*                                 | Donzell Lewis     |
|                                          | *Open Space: Hip Hop Dance*                   | Olive Dance Company |

**PROFESSIONAL/ORGANIZATIONAL MEMBERSHIPS**

<table>
<thead>
<tr>
<th>Year - Present</th>
<th>Position</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005 - Present</td>
<td>Executive Board Member</td>
<td>The Conciliation Project</td>
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<tr>
<td>2003 - Present</td>
<td>Board Member</td>
<td>The Conciliation Project</td>
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<tr>
<td>2008 - Present</td>
<td>Treasurer</td>
<td>Guild of Graduate Students</td>
</tr>
<tr>
<td>2007 - Present</td>
<td>Member</td>
<td>Alternate Roots</td>
</tr>
<tr>
<td>2009 - Present</td>
<td>Member</td>
<td>Voice and Speech Trainers Association</td>
</tr>
<tr>
<td>2006 - Present</td>
<td>Member</td>
<td>South Eastern Theatre Network</td>
</tr>
<tr>
<td>Date</td>
<td>Position</td>
<td>Organization &amp; Details</td>
</tr>
<tr>
<td>--------------------</td>
<td>-----------------------------------------------</td>
<td>----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>6/2007 - 8/2007</td>
<td><strong>Teacher- Camp Ganim</strong></td>
<td>Carole and Marcus Weinstein Jewish Community Center</td>
</tr>
<tr>
<td>4/2007 - 6/2007</td>
<td><strong>Performance Mentor and Program Facilitator</strong></td>
<td>City Of Richmond, Department of Juvenile Services; Truancy</td>
</tr>
<tr>
<td>8/2006 - 5/2007</td>
<td><strong>Lighting Tech</strong></td>
<td>Shafer Street Playhouse Newdick Theatre</td>
</tr>
<tr>
<td>8/2006</td>
<td><strong>Project Coordinator</strong></td>
<td>Washington Parks and Recreation The Hipnic</td>
</tr>
<tr>
<td>10/2006 - 12/2006</td>
<td><strong>Teaching Artist</strong></td>
<td>Ascend, Inc.; elementary age after school theatre program</td>
</tr>
<tr>
<td>11/2004 - 1/2006</td>
<td><strong>Teacher/Day care provider</strong></td>
<td>Legacy Montessori Day Care</td>
</tr>
<tr>
<td>6/2003 - 8/2003</td>
<td><strong>Associate Production Manager</strong></td>
<td>Langston Hughes Performing Arts Center</td>
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</table>

**RELATED VOLUNTEER EXPERIENCE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Position</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td><strong>Teacher/Mentor</strong></td>
<td>Rainier Beach High School Hit The Beach- Mentor and coach high school age students culminating in a community performance</td>
</tr>
<tr>
<td>2001 - 2002</td>
<td><strong>Tutor</strong></td>
<td>Brighton Elementary School Boys and Girls Club After school program for elementary age students</td>
</tr>
<tr>
<td>1998 - 1999</td>
<td><strong>Corps Member</strong></td>
<td>City Year/Americorps National Service Organization; tutor, mentor and physically serve the community</td>
</tr>
<tr>
<td>1997 - 1998</td>
<td><strong>Tutor/Teachers Assistant</strong></td>
<td>Middle College High School Alternative high School; Tutor and mentor high school students in a non-traditional educational environment</td>
</tr>
</tbody>
</table>

**THEATRE: PERFORMANCE/PRODUCTION**

**PERFORMANCE- ACTING**

<table>
<thead>
<tr>
<th>Date</th>
<th>Role</th>
<th>Performance Details</th>
<th>Organization &amp; Director Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/2008</td>
<td>Self</td>
<td><em>About Love: a solo performance</em></td>
<td>Firehouse Theatre; Richmond, VA Director: Dr. Tawnya Pettiford-Wates</td>
</tr>
<tr>
<td>Date</td>
<td>Role</td>
<td>Title</td>
<td>Venue</td>
</tr>
<tr>
<td>--------</td>
<td>---------------------</td>
<td>--------------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>8/2008</td>
<td>Gloria</td>
<td>The Gingham Dog</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
</tr>
<tr>
<td>2/2008</td>
<td>Lady in Blue</td>
<td>For Colored Girls Who Have Considered Suicide When The Rainbow is Enuf</td>
<td>VCU Main Stage Production; Richmond, VA</td>
</tr>
<tr>
<td>11/2007</td>
<td>Festes</td>
<td>Twelfth Night</td>
<td>Shafer Street Playhouse; Richmond, VA</td>
</tr>
<tr>
<td>8/2007</td>
<td>Rose</td>
<td>Fences</td>
<td>Sycamore Rouge Petersburg, VA</td>
</tr>
<tr>
<td>11/2006</td>
<td>Chorus (Nurse understudy)</td>
<td>Medea</td>
<td>VCU Main Stage Productions Richmond, VA</td>
</tr>
<tr>
<td>11/2005</td>
<td>Ruby Johnson</td>
<td>Carry Me</td>
<td>Newdick Theatre Richmond, VA</td>
</tr>
<tr>
<td>2/2004</td>
<td>Narrator/Me Happy”</td>
<td>The Niggerette Series</td>
<td>Freehold: East Hall Seattle, WA</td>
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</table>

**PERFORMANCE - MOVEMENT/DANCE BASED**

<table>
<thead>
<tr>
<th>Date</th>
<th>Role</th>
<th>Title</th>
<th>Venue</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/2008</td>
<td>The Goblin Queen</td>
<td>The Mixed Tape-Valley of the Damned</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
<td>Louisa Sargent</td>
</tr>
<tr>
<td>4/2008</td>
<td>A girl</td>
<td>The Mixed Tape-Gravity</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
<td>Brandon Crowder</td>
</tr>
<tr>
<td>4/2008</td>
<td>Daughter/Mother</td>
<td>The Mixed Tape-Deeper</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
<td>Ebony Arunga</td>
</tr>
</tbody>
</table>
### PERFORMANCE- MUSICAL THEATRE

<table>
<thead>
<tr>
<th>Date</th>
<th>Performance Details</th>
<th>Location</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/2009</td>
<td>Songs sung by Nell Carter, <em>Ain't Misbehavin'</em> by Richard Maltby Jr. and Murray Horwitz</td>
<td>VCU Main stage Production; Richmond, VA</td>
<td>Patti D'Beck</td>
</tr>
<tr>
<td>7/2006</td>
<td>Billie Holiday, <em>Lady Day at the Emerson Bar and Grill</em> by Lanie Roberts</td>
<td>Sycamore Rouge; Petersburg, VA</td>
<td>Dr. Tawnya Pettiford-Wates</td>
</tr>
<tr>
<td>12/2004</td>
<td>Ensemble, <em>Runaways</em> by Elizabeth Swados</td>
<td>Paul Robeson Performing Arts Center; Seattle, WA</td>
<td>Dr. Tawnya Pettiford-Wates</td>
</tr>
<tr>
<td>12/2002</td>
<td>Anita, <em>Westside Story</em> by Laurents, Burnstein, and Sondheim</td>
<td>Langston Hughes; Cultural Arts Center</td>
<td>Dr. Tawnya Pettiford-Wates</td>
</tr>
</tbody>
</table>

### PERFORMANCE- STAGED READINGS

<table>
<thead>
<tr>
<th>Date</th>
<th>Performance Details</th>
<th>Location</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/2008</td>
<td>Auntie and Black-Indian Woman, <em>Freedom Quilt</em> by April Jones</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
<td>April Jones</td>
</tr>
<tr>
<td>7/2006</td>
<td>Female, <em>Skins</em> by Donyell Spotsville</td>
<td>Freehold Theatre; Seattle, WA</td>
<td>Donyell Spotsville</td>
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<td>11/2002</td>
<td>Valencia, <em>God's Rubble</em> by Dan Owens</td>
<td>American Contemporary Theatre; Seattle, WA</td>
<td>Dr. Tawnya Pettiford-Wates</td>
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### DIRECTING

<table>
<thead>
<tr>
<th>Date</th>
<th>Performance Details</th>
<th>Location</th>
<th>Director</th>
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</thead>
<tbody>
<tr>
<td>5/2010</td>
<td>Director, <em>A Thousand Faces: Every Day Heroes</em> Collaborative</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
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</tr>
<tr>
<td>5/2009</td>
<td>Director, <em>A Thousand Faces: Every Day Heroes</em> Collaborative</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
<td></td>
</tr>
<tr>
<td>11/2009</td>
<td>Director, <em>Wine in the Wilderness</em> by Alice Childress</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
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<tr>
<td>4/2008</td>
<td>Director, <em>The Mixed Tape/Forgive Me/Time</em> by Olisa Enrico-Johnson</td>
<td>Shafer Alliance Laboratory Theatre; Richmond, VA</td>
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<tr>
<td>3/2008</td>
<td>Director, <em>Genocide Trail: a holocaust</em></td>
<td>Shafer Alliance</td>
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### un-spoken
Dr Tawnya Pettiford-Wates for The Conciliation Project

<table>
<thead>
<tr>
<th>4/2006</th>
<th>Director</th>
<th>uncle tom: de-constructed</th>
<th>Dr Tawnya Pettiford-Wates for The Conciliation Project</th>
</tr>
</thead>
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<tr>
<td></td>
<td></td>
<td>Shafer Alliance Laboratory Theatre Richmond, VA</td>
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<table>
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<tr>
<th>3/2009</th>
<th>Assistant Director</th>
<th>uncle tom: de-constructed</th>
<th>Dr Tawnya Pettiford-Wates for The Conciliation Project</th>
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<tr>
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<td>Firehouse Theatre Richmond, VA</td>
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<table>
<thead>
<tr>
<th>3/2009</th>
<th>Assistant Director</th>
<th>PIC: Prison Industrial Complex Conceived by Dr Tawnya Pettiford-Wates for The Conciliation Project</th>
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<tbody>
<tr>
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<td>Firehouse Theatre Richmond, VA</td>
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### SOUND DESIGN/OPERATION

<table>
<thead>
<tr>
<th>12/2009</th>
<th>Sound Design</th>
<th>For Colored Girls who can’t stay still Jasmine Coles</th>
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<tbody>
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<td>Firehouse Theatre Director: Dr. Tawnya Pettiford-Wates</td>
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<table>
<thead>
<tr>
<th>12/2008</th>
<th>Sound Design Sound Board Operator</th>
<th>Solo Performance class fall 2008</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Firehouse Theatre Director: Dr. Tawnya Pettiford-Wates</td>
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<table>
<thead>
<tr>
<th>11/2008</th>
<th>Sound Design Sound Board Operator</th>
<th>uncle tom: de-constructed The Conciliation Project</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>New Orleans Fringe Festival Director: Dr. Tawnya Pettiford-Wates</td>
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<table>
<thead>
<tr>
<th>4/2008</th>
<th>Sound Design Sound Board Operator</th>
<th>PIC: the prison industrial complex The Conciliation Project</th>
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<tbody>
<tr>
<td></td>
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<td>Shafer Alliance Laboratory Theatre Director: Dr. Tawnya Pettiford-Wates</td>
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<table>
<thead>
<tr>
<th>8/2007</th>
<th>Sound Design Sound Board Operator</th>
<th>Romeo and Juliet William Shakespeare</th>
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<td>Firehouse Theatre Will Power to Youth: Richmond</td>
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<table>
<thead>
<tr>
<th>5/2003</th>
<th>Sound Board Operator</th>
<th>The Laramie Project Moises Kaufmann</th>
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<td>The Little Theatre Off Broadway Seattle, WA</td>
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### MUSIC DIRECTING

<table>
<thead>
<tr>
<th>2007</th>
<th>Music Director</th>
<th>Global SeXXXism: un-wrapped The Conciliation Project</th>
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<tr>
<td></td>
<td></td>
<td>Sycamore Rouge Petersburg, VA Director:</td>
</tr>
<tr>
<td>Year</td>
<td>Role</td>
<td>Production</td>
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<tr>
<td>------</td>
<td>------</td>
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</tr>
<tr>
<td>2007</td>
<td>Music Director</td>
<td><em>uncle tom: de-constructed</em></td>
</tr>
<tr>
<td></td>
<td>Voice Coach</td>
<td><em>Into the Woods</em></td>
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<tr>
<td>2007</td>
<td>Southern American Dialect Coach</td>
<td><em>A Day of Absence</em></td>
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<tr>
<td>2007</td>
<td>Standard British Dialect Coach</td>
<td><em>Black Comedy</em></td>
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<td>2008</td>
<td>Lighting Tech</td>
<td><em>First Year Discovery Project</em></td>
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<td>2003</td>
<td>Associate Production Manager</td>
<td><em>The Soul of Beauty and the Beast</em></td>
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<tr>
<td>2003</td>
<td>Stage Manager</td>
<td><em>The Laramie Project</em></td>
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<tr>
<td>2003</td>
<td>Run Crew</td>
<td><em>Gi Gi</em></td>
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**PLAYS WRITTEN/CONCEIVED**

<table>
<thead>
<tr>
<th>Year</th>
<th>Performances</th>
<th>Title</th>
<th>Location</th>
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<tbody>
<tr>
<td>2010</td>
<td>Four Performances</td>
<td><em>A Thousand Faces: Every Day Heroes</em></td>
<td>Shafer Alliance Laboratory Theatre, Richmond, VA</td>
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<tr>
<td>2009</td>
<td>Four Performances</td>
<td><em>A Thousand Faces: Every Day Heroes</em></td>
<td>Shafer Alliance Laboratory Theatre, Richmond, VA</td>
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<tr>
<td>2008</td>
<td>One performance</td>
<td><em>About Love- A Solo Performance</em></td>
<td>Firehouse Theatre, Richmond, VA</td>
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<td>2004</td>
<td>Staged reading</td>
<td><em>An Act of Faith- a one act</em></td>
<td>Little Theatre Off Broadway, Seattle, WA</td>
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WRITING CONTRIBUTIONS AND COLLABORATIONS

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Location</th>
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<tbody>
<tr>
<td>2010</td>
<td><em>A Thousand Faces: Every Day Heroes</em></td>
<td>Richmond, Virginia</td>
</tr>
<tr>
<td>2009</td>
<td><em>A Thousand Faces: Every Day Heroes</em></td>
<td>Richmond, Virginia</td>
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<td>2009</td>
<td><em>The Bottom Line</em></td>
<td>Richmond, Virginia</td>
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<tr>
<td>2007</td>
<td><em>PIC: Prison Industrial Complex</em></td>
<td>Richmond, Virginia</td>
</tr>
<tr>
<td>2005</td>
<td><em>Global SeXXXism“ un-wrapped</em></td>
<td>Seattle, Washington</td>
</tr>
<tr>
<td>2004</td>
<td><em>Stolen Land: border crossings,</em></td>
<td>Seattle, Washington</td>
</tr>
<tr>
<td>2003</td>
<td><em>Yellow Fever: the internment,</em></td>
<td>Seattle, Washington</td>
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MUSIC PRODUCTION/PERFORMANCE

My role as a performing artist is a culmination of works that began in the womb of my mother while she sat at the piano and wrote her songs of freedom, struggle and love. Music is the original medium of performance that I engaged in as early as memory relates. The foundational elements of my experiments with the stage and its majesty were nurtured with experiences of music performance that could not be encapsulated in a paragraph, a page or chapter. Born into a family of musicians and active performers, a culture of art and expression was woven into the fabric of my soul. Successively through my life *Rock N Roll, Folk, Soul, Reggae, Blues, Jazz, Funk, Spoken Word and Hip-Hop* have been explored separately and in fusion.

I am a Singer/Songwriter/MC/Poet that plays Keyboards, Bass, Drums and Guitar. Though I have no formal training and cannot read and write music I have been blessed to work on collaborations, performances, recordings, and shared the stage with phenomenal artists in and around the Seattle, Puget Sound area, including Thadeus “Thadilac” Turner of Maktub and his big brother Gerald “Tugboat” Turner and of CherryWine and solo artists Gabriel Teodros, Piece and Choklate. Also in the Seattle, WA area I performed the role of Lead Vocalist for the bands Phat Phunk Productions, Goodybag, Sassyfras as well as working as a solo artist. In addition to the local wonders are the national and international artists that I have had the opportunity to record, perform or jam with. Recording with MegaNut of *Weapon of Choice* out of Los Angeles, or sitting on a panel on women in Hip-Hop with Medusa, or inviting Grammy Nominated bluesman Billy Branch up to my microphone to jam with Phat Phunk at one of our weekly nights. Countless artists, venues, styles, forms and roles I have played on music’s stage. I have sung for Audiences ranging from 10,000 to one, at festivals, Rallies, Conferences, Parties, street performances, poetry slams, nightclubs, and Commemorative Events. I have graced microphones and stages with songs and poetry across the nation and very recently internationally as I participated in a poetry event in Belgrade, Serbia. It was in my need to become a better performer in my endeavors with music that theatre found me and I was immediately and intensely ruptured by theatre’s beauty and versatility as a mode of expression and as a vehicle for life.
OTHER SKILLS/HOBBIES/INTERESTS

- Graphic design
- Painting
- Photography
- Music and audio production
- Computer systems
- Poetry
- Fashion design
- Massage
- Acutonics
- Gluten-free cooking and baking

REFERENCES

<table>
<thead>
<tr>
<th>Dr. Noreen Barnes</th>
<th>Professor Janet B. Rodgers</th>
<th>Dr. Tawnya Pettiford-Wates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virginia Commonwealth University</td>
<td>Virginia Commonwealth University</td>
<td>Virginia Commonwealth University</td>
</tr>
<tr>
<td>Director of Graduate Studies</td>
<td>Undergraduate Head of Performance: Head of Graduate Voice and Speech Pedagogy</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Theatre department</td>
<td>Theatre department</td>
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</tr>
<tr>
<td>BOX 842524</td>
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</tr>
<tr>
<td>Performing Arts Center</td>
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</tr>
<tr>
<td>Richmond, VA</td>
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</tr>
<tr>
<td>(804) 827-1677</td>
<td>(804) 827-6557</td>
<td>(804) 827-1584</td>
</tr>
<tr>
<td><a href="mailto:nbarnesm@vcu.edu">nbarnesm@vcu.edu</a></td>
<td><a href="mailto:jrodgers@vcu.edu">jrodgers@vcu.edu</a></td>
<td><a href="mailto:tpettifordwa@vcu.edu">tpettifordwa@vcu.edu</a></td>
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