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Towards an Ecodramatherapy: Drama Therapy for Climate Grief & Climate Activism

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Drama Therapy for Climate Grief & Climate Activism

Critical Review of the Literature

Capstone Thesis

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Abstract

As governments and social organizations fail to sufficiently address the rapidly warming climate, psychological responses such as grief, anxiety, anger, guilt and shame increase, with young people disproportionately affected. This capstone thesis reviewed current literature on climate-change related mental health issues, considered available literature within the field of drama therapy, and engaged in preliminary ecodramatherapeutic work through textual analysis. Seven plays about climate change were coded using qualitative data analysis for shared themes of therapeutic relevance. Emergent themes included *The Paradoxical Power/Powerlessness of Humanity*, *Lost Connection to Nature or Spirit or Culture*, *Art as Activism* and *Intergenerational Responsibility*. Findings were examined through the theoretical frameworks of ecofeminism and queer ecology. A discussion, suggestions for clinical interventions, and future directions for research were provided.

Keywords: Ecodramatherapy, climate feelings, climate grief, eco-anxiety, ecofeminism, queer ecology, qualitative data analysis

Author Identity Statement: The author identifies non-dually as both a woman and an expansively queer, non-binary human being, born in Europe to a family of mixed Judeo-Christian heritage. They wrote this thesis on unceded Pawtucket and Massachusett land, and have previously lived on unceded Wôpanâak, Kanien'kehà:ka, Munsee Lenape, and Kogui/Arahuaco territories. They humbly recognize the racial and class privileges they have benefited from on all these lands.

If grief can be a doorway to love, then let us all weep for the world we are breaking apart so we can love it back to wholeness again.

—Robin Wall Kimmerer, *Braiding Sweetgrass, p. 359*

Active Hope is waking up to the beauty of life on whose behalf we can act.

We belong to this world.

—Joanna Macy & Chris Johnstone, *Active Hope, p. 35*

now we stand / at the doorway / in the hallway / life brought us

to this cross roads / of lost hope / and undeniable promise

where we choose / between paths / beyond rightness / or wrongness

that will lead to the brink / of the planet's exhaustion

or the age of compassion / where the meek / become strongest

re-inherit / the earth / redefine progress

—Alixa Garcia & Naima Penniman, *Climbing PoeTree, p. 38*

We will not be silenced, no, we will not be compliant, we will not be silent while you rape and burn this Earth…. We have returned, we are the daughters and the sons of the witches that they tried to burn…. We are of this Earth, what we do to her we do unto ourselves….

—Olivia Fern, "We Will Not Be Silenced"

If we continue to focus on climate actions built from the same worldview that created the climate crisis, we cannot expect society to change…. The imbalance of the Land reflects the imbalance within ourselves…. Only by addressing the root cause of climate change - our disconnected relationships with ourselves, each other, and the Land - can we change the trajectory for future generations.

—Yukon First Nations Climate Action Fellowship

Towards an Ecodramatherapy: Drama Therapy for Climate Grief and Climate Activism

Introduction

For the first time in recorded history, average global temperatures have increased by 1.5°C degrees over the course of an entire year (Hemingway Jaynes, 2024a). As governments and social organizations fail to sufficiently address the rapidly warming climate, psychological responses such as grief, anxiety, anger, guilt and shame increase, with young people disproportionately affected (Benoit et. al., 2022; Clayton et. al., 2020; Hickman et. al., 2021; Lawrance et. al., 2021; Schwartz et. al., 2023; Whitlock et. al., 2023). This capstone thesis addresses the therapeutic community's, and specifically the drama therapeutic community's, need to develop cultural competency skills regarding treating patients suffering from what will be referred to as climate feelings, defined here as the full spectrum of distressing emotions about climate change ranging from anxiety to guilt to longing to grief to despair. As young people often unfairly find themselves in positions of educating older generations about the issues faced, as will be described, it is important for therapists to come from a place of support and understanding rather than minimizing the valid concerns of young people, who are often highly educated on the challenges faced by society at large, and the socio-political-cultural factors that play into the current unsustainable models.

Author's Statement

Drama therapy, by nature, exists at the intersection of fields, combining psychology with theater (and suffers the consequences of doing so, as we are often marginalized by broader research communities). This thesis seeks to bring environmental activism into the conversation, further complicating, queering, and liminalizing the medicine. I believe that just like healthy soil, healing grounds are rich when diverse and multimodal. One could compare the neatly

squared-away fields of monocultural agriculture to the rigidly defined, not-to-be-separated fields of study from which I was meant to choose just one path: psychology, theater, biology, spirituality…

Fortunately for me, queer epistemologies refuse paradigms of separation of genres and genders. This allows space for the magic of the in-between, of the neither nor, of the both/and. In my mind, it is impossible to separate that which naturally blends together: what is grief, if not emotional compost? What is activism, if not the collective consciousness seeking a way back to wholeness? Queer theory & queer ecology know that cross-pollination will only enrich our relationship to each field of knowledge. From ecofeminism, I learned that just as all manners of aliveness belong to each other, so too are all forms of domination and oppression interconnected. From femicide to ecocide to neuro-reductionism, all that which seeks to repress, deny, separate, pick-apart, or otherwise interrupt the flow of life in all its queer expression leads back to the same exile.

Having grown up between continents and cultures, and now living between genders, languages, and value systems, my life has taught me that there is ultimately nothing more whole than not having to choose. From my years of activism, I bring a broken-open heart and a willful hope for a world that reflects my values. From my own posttraumatic growth, which I experienced as an awakening, I bring personal insight into the organic medicines that are our hearts and spirits. From the French culture I was raised in, I bring reverence for the arts, literature, and aesthetic as a way of knowing (as well as high expectations from public transportation, and a deep dislike of air conditioning). My hope for this work is that, like a healthy topsoil, it will be enriched by all the various modalities from which it stems. I can say with certainty that if it bears fruit, it is only thanks to the countless authors, thinkers, poets,

musicians, playwrights, organizers, friends, families and diverse, multicultural communities that have shaped my thoughts and dreams.

Literature Review

Big Climate Feelings: Climate Grief and Eco-anxiety

Across the literature, climate change was inextricably linked to big climate feelings, particularly among young people (Benoit et. al., 2022; Clayton et. al., 2020; Hickman et. al., 2021; Lawrance et. al., 2021; Schwartz et. al., 2023; Whitlock et. al., 2023). These feelings range from post-traumatic stress disorder (PTSD) after natural and unnatural climate disaster situations (Reuben, 2022) to the newly coined Pre-Traumatic Stress Syndrome (Kaplan, 2020) describing "one of several mental health conditions being theorized in the humanities and social sciences as a result of climate change and the environmental desecration resulting from it". In their survey of 10,000 16 to 24 -year-olds around the world, Hickman et. al. (2021) found that 84% were worried about climate change, with the most commonly reported emotions being sadness, anxiety, anger, powerlessness, helplessness, and guilt. Further review of the literature revealed that deeply grappling with the enormous reality of the climate crisis, as well as its roots in colonization and industrialization (Craig, 2022) lead to increased suicidal ideation (Upward, 2024), risk of suicide (Benoit, 2022), and/or feelings so intense that the mind could turn to "psychic numbing" (Davenport, 2017, p. 43, as cited in Scheirich, 2020) as a means of coping. Unfortunately, this dissociative tendency may contribute to the continued consumeristic behaviors, or business as usual, which destructive economic models rely upon.

Prevalently documented across the literature on mental health and climate change was the trauma resulting directly from un/natural disasters. Bansal & Arih (2022) wrote that "climate disasters, which are becoming more frequent and damaging, cause trauma, grief, and disruption

and have profound and sustained mental health impacts" (p. 1). Makwana (2019), in a review of disaster-related qualitative literature, identified broad themes of "natural disaster and its impact on mental health, man-made disaster and its effect on mental health, effects of industrial disaster on mental health" (p. 3090) noting that "disasters may put the victims in a state of despair and shock" (p. 3091) and highlighting the necessary and vital function of both individual and community resilience in these moments. Reuben et al. (2022) wrote that "human-caused and natural environmental disasters, such as oil spills, drinking-water contamination, drought, floods, and wildfires often result in widespread mental health consequences (Beaglehole et al. 2018; Morganstein and Ursano 2020, as cited in Reuben et. al., 2022), most commonly posttraumatic stress disorder (PTSD) (Marshall et al. 2007 as cited in Reuben et. al., 2022), depression (Sastry and VanLandingham 2009 as cited in Reuben et. al., 2022), anxiety, and substance use (North et al. 2011; Heard-Garris et al. 2017 as cited in Reuben et. al., 2022)" (p. 5), noting also a generalized increase in violence and suicide after disasters as well as during periods of extreme heat.

Engaging in collective action towards fighting climate change, such as protesting or community organizing, seemed to paradoxically help mitigate climate feelings (Schwartz et al., 2023) while also being associated with higher levels of environmental stress overall (Curll et. al., 2022). This is likely due to the fact that individuals who are considered to have a high degree of "Nature Connectedness" (Curll et. al., 2022; Thomson & Roach, 2023), or attunement to and immersion within their natural environments, were more likely to feel intense anxiety around the changes brought about by climate change (Thomson & Roach, 2023). Cianconi et. al., (2020) also pointed out relevant gaps in the literature, noting a "clear lack in psychiatric studies on

mental disorders linked to climate change" (p. 1). Fortunately, this does appear to be changing, as much of the literature cited in this review has emerged in the last four years alone.

Beyond the psychological stress induced by intellectually and mentally grappling with the facts of climate change as communicated by scientists, activists, spiritual and community leaders, etc., climate feelings can also result directly from the changes in the environment. "Solastalgia," a term coined in 2005 by philosopher Glenn Albrecht, describes the deep feelings of grief and loss that are born in response to a changing environment. Upward et. al.'s (2024) scoping review specifically looked at solastalgia with an Indigenous lens, highlighting how because of cultural practices of spiritually centering and tending to the land, Indigenous people are disproportionately affected by solastalgia, and yet still fail to be sufficiently included in international conversations about climate change. Beyond emotional grief, Clayton (2020) also spoke to how changes in the atmosphere and temperature can also directly influence mood patterns, describing how "heat, in particular, has been consistently correlated with aggression and conflict and more recently has been found to correlate with increased rates of suicide and of hospitalization for mental illness" (p. 1).

Precaution Against Pathologization

A recurrent theme across the literature of relevance to activists and mental health professionals alike was a strong precaution against the pathologization of climate feelings. An interview with Steffi Bednarek (2019), a leading climate psychologist, urged us to use the climate crisis as an opportunity to "rethink the attitude we bring to inner and outer landscapes," (p.1) seeing attacks on nature and pathologizations of the human spirit as two sides of the same coin. Regarding eco-anxiety and pre-traumatic stress conditions, she emphasized that "this is not a 'disorder' but a reasonable and predictable response to a dangerous situation -- one we need to

wake up to in order to be able to mobilize" (p. 1). She cautioned against the individualistic notions that sometimes underlie the goals of contemporary Western psychology: "Clinical language invites a clinical response…. Anxiety is often treated as an individual malfunction that needs to be fixed…. The irony is that we thereby attack the parts of us that are sensitized to the fact that something is amiss." (p. 1). In a similar vein, Clayton (2020) warned against confusing "adaptive and maladaptive levels of anxiety," (p. 1) framing climate change anxiety instead as a social justice issue:

> Climate change is also a social problem. The anxiety that characterizes some people's response to climate change is structured in part by the way in which society is addressing, or not addressing, the problem. Interventions to protect individual mental health are unlikely to be fully effective in the absence of societal, or even global, attention to the issue. As with other social issues that affect mental health, such as sexism, racism, and poverty, we must find a way to respond to individual problems without losing sight of the social consequences – to talk about climate anxiety as a psychological experience without implying that the causes, and appropriate responses, are intrapsychic (p. 5).

Furthermore, in their scoping review of press narratives on climate activism, Benoit et. al., (2022) warned against "childism" (p. 47) in public attitudes towards young climate activists, thus expanding the social justice considerations to include youth. Their review revealed that the latter are usually characterized as "fierce young activists" (p. 47), "adultified children" (p. 47), "innocent victims" (p. 47), or "ultimate saviors" (p. 47), all portrayals which ultimately deflects the responsibility of addressing the climate crisis away from adults. Benoit et. al. (2022) posited that this deflection ultimately stems from the adults' own painful climate feelings: "through the

framework of *childism,* or prejudice against children, we conceptualize immature ways for adults to respond to youths' concerns as a defensive stance against overwhelming climate change anxiety" (p. 47).

Research in Psychology and Counseling

Within the fields of psychology and counseling, various strategies emerged for addressing big climate feelings. The Climate Therapy Alliance (2024), created between 2009 and 2012, offered services specially for "addressing the psychological aspects of the climate and ecological crisis". Clayton & Karazcia (2020) developed a scale of climate anxiety, and Agoston et. al. (2022) developed three questionnaires to assess "eco-anxiety, eco-grief and ecological grief." Budziszewska & Johnson (2022) conducted a qualitative analysis of therapeutic processes within a culturally homogenous group of Swedish clients experiencing climate anxiety allowing them to explore in-depth psychotherapeutic processes at play. Lindhe et. al. (2023) found that virtually delivered cognitive behavioral therapy was successful overall. Bingley et. al. (2022) strategized a "multiple needs framework" (p. 812) noting that "interventions centered around problem-focused action, emotion management, and enhancing social connection … [have the most] beneficial effects" (p. 812) for treating climate feelings. Schwartz et. al. (2023) showed how engaging in collective action to address climate change may have direct therapeutic impact. They wrote that "activism may protect against feelings of hopelessness" (p. 16709) and demonstrated how various studies "point to the potential of climate action to reduce distress associated with the threat of climate change" (p.16710).

Drama Therapy and Climate Feelings

Research in the field of drama therapy and climate feelings was limited, with Sajnani's (2023) piece "All the world's a stage: Drama therapy within a greater ecology" being one of the

only pieces to emerge upon first searching Lesley University's @ll search database and Google Scholar. Further research later revealed that Hart (2013) first put forth an ecological drama therapy by merging drama therapeutic techniques with elements from the Work that Reconnects (Macy, 2007, as cited in Hart, 2013) for female climate activists exploring self-care. Nosworthy (2020) investigated the use of nature in South African drama therapy practices, offering "a quadrant for the South African eco-drama therapist" (p. 61) connecting therapist, drama, client and nature. Berger (2020) incorporated nature therapy into both drama therapy and art therapy techniques. Bennet McDuffee (2022) proposed a nature-based drama therapy program for partial hospitalization programs. Of relevant note were also Olvera et. al.'s (2023) use of forum theater to explore environmental decision-making in Chiapas, Raile's (2023) writing about psychodrama as a potential therapeutic approach to the treatment of ecoanxiety, and Lehtonen & Pihkala's (2021) use of drama to explore climate change education and related psychosocial issues. The author would like to call attention to the fact that at the time of writing this thesis, NADTA's code of ethics did not include therapist engagement towards ecocide and climate change, or mention developing cultural competency skills regarding climate-change related emotions. However, the *Drama Therapy Review*'s upcoming Special Issue 11.1 specifically dedicated to this subject promises that the field is evolving towards recognizing climate as one of the most pressing issues of our time.

Expressive Therapies and Climate Feelings

In the neighboring field of music therapy, Seabrook (2020) argued that "exploring effective engagement with the climate crisis [is] a disciplinary imperative" (abstract). Kopytin (2017, 2016) wrote about *ecopoiesis* as an avenue for creative arts therapists. He also wrote about the necessity to develop an *eco-identity* which "often makes one socio-politically active,

able to engage further in eco-health promotion and become an agent of change in educational, public health and environmental spheres" (Kopytin, 2016, p. 30) The development of an eco-identity notably helped the individual see themselves as belonging to a greater whole, or "as a function of this relational system in which one's affective attachment and attunement with nature in the process of therapeutic change and throughout the lifespan in general are crucial" (p. 30), describing the ability to make art for climate activism as "even as a form of co-creation" (p. 30), a notion congruent with the queer ecological yearning towards dismantling the binary between human and non-human nature. Scheirich (2020) wrote about eco-art therapy for the treatment of the psychological impacts of climate change and Figuera (2023) developed a method for culturally-centered eco-art therapy for self-connection and self-awareness.

Methodology

Analysis

The ensuing research was grounded in Frankl's existential clinical framework, logotherapy, which posits that one's capacity to make meaning out of extreme circumstances is key to survival (1946). As such, the research question for this analysis was, "What meaning are theater-makers around the world making out of the climate crisis?" with an eye towards the revelation of shared values and commonly experienced emotions. The research was also influenced directly by the author's personal politics and worldview, which are rooted in ecofeminism and queer ecology. Ecofeminism, coined by Françoise d'Eaubonne (1974), posits that the domination of women and the environment are interconnected (Mies & Shiva, 2014) and uplifts that globally, women are disproportionately affected by climate change. Queer ecology, coined by Cate Sandilands (1994), seeks to render more fluid the boundaries between all forms of life, and imagines nonhuman beings as people in a radically democratic sense (Arons, 2012).

In this rejection of a human and non-human binary, queer ecology aligns itself with traditional Indigenous world views, which do not consider humans to be separate from nature but rather "speak of our role AS nature" (Angarova et. al., 2020).

Thematic Qualitative Data Analysis

This study was inspired by Haen's (2019) research, which coded war veteran memoirs for therapeutic relevance. Seven plays were manually coded line by line using thematic qualitative data analysis (QDA) as described by Saladaña (2014): "Themes are extended phrases or sentences that summarize the manifest (apparent) and latent (underlying) meaning of data…. Themes [are] intended to represent the essences and essentials of human's lived experience" (p. 30). The first play was coded in collaboration with a professor familiar with thematic coding to ensure the process was executed properly by the author.

For subsequent plays, after initial reading, the author conducted a first round of line-by-line coding, revealing an initial set of codes. Stage directions of several lines were counted as one code each. These codes were classified into five broad categories with 27 subthemes, which were then synthesized into three salient themes. For rigor, a second round of coding was conducted with the specific intent of verifying the frequency of the three final themes. From this second round of coding, a fourth major theme became apparent. These four themes are discussed in the results section below.

Plays Included

While the United States holds more responsibility than any other country in the world for the amount of carbon dioxide in the atmosphere (Evans, 2021), the impacts of climate change are global. The author believes the conversations to be had must reflect this, and is interested in theater as a universal medium engaged with around the world, connecting voices from all

genders, races, ethnicities, ability styles, etc. through a common art form. Due to the scale of this thesis, parameters of study had to be chosen. In order to ground the work in queer ecology and ecofeminism, as well as due to congruence with aspects of their own identity, the author chose to prioritize specifically uplifting the voices of women and queer people. However, the author also felt it was important to represent women and queer people from as many cultural backgrounds as possible, including those that differ from their own, in order to learn from a global conversation. The ethical considerations around this process are discussed further in the discussion portion. The seven chosen plays were: "Un-Curse" by MaryAnn Karanja, "Oh How We Loved Our Tuna!" by Raphaël Amahl Khouri, "An Umbrella for the End of the World" by Julie-Anne Whitney, "Kumu Kukui" by Kiki Rivera, "Blood on the Leaves" by Madeline Sayet, "Vanilla Ice Cream" by Monica Hoth (translated by Georgina Escobar), and "Life and Death and Life and Death and Life and Death and Life" by Thomas McKechnie.

In order to find the plays, the author initially used a Google search engine, exploring keywords such as "climate change theater" and "theater for climate anxiety." They reached out directly to companies for scripts, including HowlRound about plays in their "Theater in the Age of Climate Change" series, and Climate Change Theater Action (CCTA). From correspondence with HowlRound, the author began searching the New Play Exchange database, finding several scripts of relevance. They received several scripts by direct correspondence with independent theater companies. They found two CCTA anthologies through interlibrary loan. Unfortunately, many plays from the New Play Exchange database and from independent theater companies had to be disconsidered due to exclusion criteria for length (too short or too long), cisgender male identity of the author(s), or recurring cultural identity of the author(s). Six of the remaining plays were from CCTA, five from the anthologies and one from direct correspondence with the

company. One play was downloaded from New Play Exchange. The seven final plays chosen are written by four women (one White American woman, one woman registered member of the Mohegan Tribe, one Kenyan woman, and one Mexican woman) and three non-binary, third gender or transgender people (one person of Somoan-Philipinx descent born in Hawai'i, one White Canadian person, and one Jordanian person). They all range from 4 to 10 pages long, making them roughly 10 minute plays. The age of the playwrights is unknown, as is their ability status or other social locators.

Results

Out of the two rounds of thematic QDA, four main themes emerged in relation to shared meaning-making processes for climate activists: *The Paradoxical Power/Powerlessness of Humanity, Lost Connection to Nature or Spirit or Culture, Art as Activism, and Intergenerational Responsibility,* as well as 27 subthemes listed in Table 1. These themes and select accompanying subthemes are discussed below. A sample from the code book is provided in the Appendix.

Table 1

Salient Themes and Subthemes from QDA

Themes	*The Paradoxical Power/Powerlessness of Humanity*	*Lost Connection to Nature or Spirit or Culture*	*Art as Activism*	*Intergenerational Responsibility*
Subthemes	*Man-made problem, Human responsibility, Human violence, Unsustainable system, Power of protest, Powerlessness, Systemic*	*Disconnected man vs. harmonious nature, Disconnected man vs. ancient traditions, Disconnected man vs. innocent child, History of*	*Educational theater, Raising consciousness, He/Art warriorism, Engaging the community through*	*Worry for the children, Abandoned youth, Child activism (role reversal), Children educating adults*

	problem, Overwhelming scale of the problem, Invincible human	*the land, Need for death, Need for sacrifice, Ancient knowledge, Returning to presence, Heavenly nature*	*theater, Warning*	

The Paradoxical Power / Powerlessness of Humanity

The themes of power and powerlessness emerged from the analysis in 235 lines, which grappled with a paradoxical relationship between human beings and our capacity to change our environment and societies. Salient subthemes included: *Man-made problem, Human responsibility, Human violence, Unsustainable system, Power of protest, Powerlessness, Systemic problem, Overwhelming scale of the problem,* and *Invincible human*.

On the one hand, humanity was presented as invincible, an unconquerable enemy with infinite power. This dimension is revealed by the subthemes *Human violence* and *Invincible human* which were coded from lines describing, for example, highly exploitative fishing practices, or an enmeshment of humanity with advanced technology and weaponry. This theme is remarkably salient in Khouri's (2018) "Oh How We Loved Our Tuna!" where the boundaries between "love" and exploitation are powerfully blurred: "We didn't care about the hundreds of thousands of whales, dolphins, seabirds, sea turtles, sharks that got caught up in the nets. / We didn't care about them Bluefin. / They were nothing to us Bluefin. / We only wanted you!" (p. 168). This quote points to the carelessness which accompanies the power of fishing technology, and the casual waste of precious animal life in the crazed pursuit of Bluefin Tuna. By demonstrating the sheer might of fishing companies that are able to carelessly catch and dispose

of an immense amount of animals without second thought, and exposing hypocritical notions of "love" that in fact present more so as abomination, Khouri reveals the raw power of humanity, which reads as all but invincible and limitless in its capacity for cruelty. This was also exemplified in Karanja's "Un-Curse" (2018), when Mama Asili (Mother Nature) reprimands Neema for her disfigured, unrecognizable appearance: "MAMA ASILI: You, my child, and your siblings, you did this to me…. Then why do you want to kill me?" (p. 162). By using the language of kinship, Karanja holds accountable a global human family, still the offspring of the Earth, for ecocide; which, by connecting to the idea of Earth as mother, Karanja also conveys as matricide. Humanity is depicted as a violent force with the power to harm, and even kill, not just each other and all other species on Earth, but the Earth herself.

On the other hand, expressions of despair and felt powerlessness recurred, as revealed by the subthemes *Overwhelming scale of the problem*, *Free-market values* and *Systemic problem.* These subthemes pointed towards a felt powerlessness of the individual in the face of unprecedented change of magnanimous proportions, attribution of responsibility to a capitalist economic model, and perception of systems as being so much larger than oneself as to render individual action all but meaningless. This was demonstrated for example in McKechnie's "Life and Death and Life and Death and Life and Death and Life" (2023): "In capitalism we don't like the death part / We like growth, growth, growth (...) But in Nature the only thing that grows and grows and never shrinks / is cancer / And it does so by eating the host" (p. 2) By comparing human economic systems to a cancer, McKechnie portrays humanity as a destructive force that will eventually consume the earth. In Hoth's "Vanilla Ice Cream" (2020), the protagonist describes a feeling of overwhelm: "It's as if everything was way too complex and so no one is willing to do anything to make even the smallest difference" (p. 183). This description of

reduced agency in the face of overly complex systems also relates to the idea of "psychic numbing" (Davenport, 2017, p. 43, as cited in Scheirich, 2020) described in the literature review.

Finally, the subtheme *Power of protest* spoke to the power that we do have as individuals within a broader socio-cultural-economic context. This theme often appeared through literal directives from one character to another, such as in Karanja's "Un-Curse" (2018) when Mama Asili coaches Neema to engage in all the ways that she can: "NEEMA: What about water harvesting when the rain falls hard on us? I can use recyclable packaging instead!! I can also plant a tree once in a while" (p. 163), or in Rivera's "Kumu Kukui" (2020) when 1, 2 and 3 encourage CHILD to use art to fight: "2: Fight / 3: With prayer / 1: With song / 2: With dance / 3: Fight using your voice" (p. 293). In Hoth's "Vanilla Ice Cream" (2020), the play closes with the protagonist being led off stage to protest: "There's a rally? A rally to demand regulations for… gas emissions and toxic waste!? Yes let's, let's, let's do it and - what else can we do to demand that the government do its job?" (p. 184). Through these performances of embodied activism, the playwrights connect to active hope in a politically engaged community, as well as reinforce the importance of individual action within larger systems.

Lost Connection to Nature or Spirit or Culture

The analysis revealed 211 lines dedicated to a sense of loss of, or desire to return to, a more nature-connected way of being. This ranged from expressions of lost connection to a harmonious and interdependent nature, to the innocence and presence of childhood, or from spirituality, cosmology, and traditional ancestral culture. Subthemes in this category included *Disconnected man vs. harmonious nature, Disconnected man vs. ancient traditions,*

Disconnected man vs. innocent child, History of the land, Need for death, Need for sacrifice, Ancient knowledge, Returning to presence, and *Heavenly nature.*

This theme was particularly evident in that several plays consisted of dyads between one person representing nature-connectedness and spiritual awareness, and one person representing moral apathy or disconnection. In Sayet's "Blood on the Leaves" (2020), A tries in vain to engage B in an existential reckoning with an ancestral myth that could hold the answers to contemporary problems, but B is mostly disinterested: "A: When the hunter kills the bear - the bear's blood and fat drips onto the leaves, as he roasts the meat, and the dripping fat and blood is what causes the leaves to change colors. / B: Ew." (p. 298-299). In "An Umbrella for the End of the World", when faced with Child's accusations that Adult doesn't care about trees being cut down, or the importance of the grass, Adult responds defensively: "The grass is nothing special, you know. It's just… grass. And I didn't personally cut down any trees. I mean, okay, I use a lot of stuff that's made from trees, I guess, but…" (p. 10). These dyads give voices to different and opposing narratives, coming from distinct people who are perhaps more or less vulnerable to climate change and solastalgia depending on their identity markers, or their levels of consciousness and nature-connectedness.

Through these exchanges, the playwrights were possibly able to give voice to their own climate values and cultural feelings, embodied by the nature-connected character, as well as represent the embodied voice of a destructive, apathetic or (falsely) powerless contemporary culture. This dichotomy could also be conceptualized as competing parts of the playwrights themselves; the parts that long to fight and defend, and the parts that feel powerless, that long to give up and give in to a destructively convenient modern life. Other plays, which were monologues, allowed for the tension between individual values or morality and the values of the

broader systemic culture to be revealed through the context and affective cues of the writing. At the heart of this theme lie questions around care, culture, colonialism, apathy, and willingness and/or ability to transform collective consciousness and value systems.

Art as Activism

The theme *Art as Activism* was revealed in 143 lines. This implicit theme consists of content describing the destruction of the environment or ecosystems, which in itself is a political action taken by the playwrights through education of audiences. Subthemes included *Destruction of nature, Raising consciousness, He/art warriorism, Warning* and *Engaging the community through theater.* Explicit iterations of this code, sometimes double coded with the *Power of protest* subtheme described in *The Paradoxical Power / Powerlessness of Humanity,* consisted of characters educating other characters to use art as a means of protest (see Appendix). In Hoth's "Vanilla Ice Cream" (2020), the main character also describes how impacted she was by an educational video about sea turtles on the internet (p. 181-182). Implicit iterations of the codes appeared through characters speaking lines about the rapidly changing climate, which simultaneously advanced the plot and educated the audience. For example, in Whitney's "An Umbrella for the End of the World" (2022), Child, who can barely pronounce all the words they are using, describes in great detail to Adult the melting of the polar ice caps: "The big blocks of ice at the north and south poles - you know where Santa and the Penguins live - have been there for, like a billion years and they're melting!" (p. 3). Khouri's "Oh How We Loved Our Tuna!" (2018) builds on a number of research articles to share specific facts about overfishing and the technology used to do it: "We set out long long lines / Festooned with hooks / 100-mile long / The distance from / New York to Philadelphia / Just to find you" (p. 167). Rivera's "Kumu Kukui" (2020) also includes stage directions that involve the audience members in an enactment

of community organizing to save a tree, which engages the audience to practice activism through techniques aligned with theater of the oppressed (Boal, 1979).

Intergenerational Responsibility

The theme of *Intergenerational Responsibility* appeared in 112 lines. Subthemes included: *Worry for the children, Abandoned youth, Child activism* and *Children educating adults.* This appeared at times through characters embodying parental figures who were worried about the complicated future their offspring would have to live with, such as in Karanja's "Un-Curse" (2018), when Mama Asili says, "There's so much to worry about today, child, and my heart bleeds for you" (p. 161) or in Hoth's "Vanilla Ice Cream" (2020) when the protagonist says: "You can say that because you don't have children, but think about the newborns, they have a right to live a fulfilling and happy life" (p. 181). Other times, the theme was coded from lines or stage direction describing children advocating for themselves to disconnected, apathetic, or destructive adults. This is perhaps most evident in Whitney's "An Umbrella for the End of the World" (2022), with the entire dyad between Child and Adult consisting of the child working to get the adult to connect to the emergency of the situation, and in Rivera's "Kumu Kukui" (2020), when the Child stands up to fight to protect the sacred land from the Man carrying a chainsaw (p. 294). This later theme, appearing under *Child activism* or *Children educating adults*, is reflective of the concerns about childism cited in the literature review.

These four salient themes point us towards stressors experienced by climate activists, as well as shared values and unmet needs underlying this distress. The following section will operationalize these themes by offering relevant therapeutic interventions that could aid clients struggling with these issues.

Discussion

Therapeutic Relevance of Results

This section will examine how the results are relevant to therapists working with populations experiencing climate grief and eco-anxiety, and offer suggestions as to both therapeutic and theatrical theories that may be relevant to clinical practice. As discovered in the literature review, an important notion to consider is: How do we help clients manage symptoms of ecological distress without encouraging disconnection to the need to affect change? In other words, how can negative symptoms be transformed into felt agency, active hope, and an empowering radical acceptance, rather than be bypassed in search of personal well-being and quick-fixes?

The author would also like to highlight the limitations of individual therapy in the treatment of emotions that are fundamentally linked to collective experiences. In this regard, this work may be best suited for group therapy and/or working in collaboration with socially engaged organizations. Another limitation which must be acknowledged is the accessibility of alternative therapies such as nature therapy or expressive arts therapies, which are not always covered by public health insurance. Collaborating with social organizations could be a way to provide group-based work in alternative therapeutic mediums to clients who may not be able to pay out of pocket for therapies not traditionally covered by insurance.

The Paradoxical Power/Powerlessness of Humanity

This theme, which grapples with emotions of powerlessness and overwhelm, points to the need to help clients connect to their capacity for active hope and felt agency. Theories and resources that may be useful in this regard are the cultivation of Learned Hopefulness (Tomasulo, 2020) and Active Hope (Macy & Johnstone, 2012). Part of this process could involve helping clients connect to social movements past and present, particularly ones that were

successful despite seemingly overwhelming structural opposition (women's right to vote, civil rights movements, gay marriage, etc.). It may also be relevant to discuss negativity bias in the media (Robertson et. al., 2023; *Nature*, 2023) and highlight past successes of the environmental movement such as repletion of the ozone layer (Pazmiño et. al., 2018), progress made by the #landback movement (Glendenning et. al., 2023), successful land restoration projects such as tree planting and reforestation initiatives (Barnes et. al., 2024), sea otter restoration of a California estuary (Hemingway, 2024b) and coral reef regeneration (Jenkins, 2024). The cultivation of radical acceptance therapies (Woodhouse, 2003; Linehan, 2014) may benefit clients struggling with more extreme forms of despair. Engaging with these concepts in community with other like-minded individuals may also help meet underlying unmet needs for purpose and community.

Lost Connection to Nature or Spirit or Culture

This theme possibly points to a need to connect to land-based practices such as farming or gardening, to spiritual or religious practices, and to ancestral culture. It is important to note that depending on individual cultural heritage, this process may look different for different clients; for example, some clients may be able to engage in culturally centered therapeutic practices which allows for simultaneous connection to land, spiritual practice and ancestral culture, while other clients may need to engage in connecting to land and/or spirituality and/or ancestral culture in stand-alone ways. Particularly regarding the cultural aspects of this work, the author recommends seeking out knowledge and resources directly from therapists, community leaders, elders or other knowledge-keepers from the communities concerned in order to adequately support client and community self-determination. However, suggestions of relevant therapeutic modalities from the author at this time include nature therapy (Chalquist, 2009),

culturally centered eco-art therapy (Figuera, 2023), and mindfulness-based practices such as authentic movement (Payne, 2023) and meditation (Gerbet et. al., 2023). For individuals for whom climate grief is experienced directly in relation to ancestral trauma and colonial realities, dramatherapeutic practices such as ethnodramatherapy (Snow, 2022) and honoring the wounds of history (Volkas, 2014) may help process feelings of grief or guilt and create opportunities for inter and/or intra- group solidarity. Further research is required.

Art as Activism

This theme points to the powerful ways in which art can be used as activism. From a therapeutic standpoint, this naturally invites collaboration with expressive arts therapists to weave in their clinical knowledge. Expressive therapies as an umbrella term encompasses therapy through a vast range of artistic mediums including dance/movement therapy, music therapy, art therapy, expressive therapy and more. Connecting clients to an expressive therapist that works with a medium that resonates with them could be a way to connect to their needs for personal healing in partnership with their artistic and political identities. Regarding drama therapy, drawing from an extensive history of socially engaged theater including Boal's theater of the oppressed (Boal, 1979), Abramovic's feminist performances (Carver, 2013), and Brecht's social criticisms through the verfremdungseffekt or estrangement effect (Bradley, 2006) may be a place to start. The author also echoes Sajnani's (2023) suggestion to engage with Cohen-Cruz and Pereira's *Meeting the Moment: Socially Engaged Performance, 1965-2020, by Those Who Lived It* (2022).

Intergenerational Responsibility

This theme is consistent with the framework of *childism* revealed in the literature review. Therapeutic interventions for working with parents and children alike could include radical

acceptance therapy (Linehan, 2014) to help clients accept the reality of the climate crisis as it is, which may help lessen suffering; existential therapy (Van Deurzen et. al., 2019) to help grapple with profound questions surrounding death, ecocide, and the clients' place in the world; and logotherapy (Frankl, 1959) to help clients make meaning out of the ecological crisis, and connect to their capacity for hope within that context. Therapeutic interventions for working with children could involve helping clients create their own eco-identity (Kopytin, 2016) and process feelings of grief related to childism. Finally, connecting youth to intergenerational cultural practices of farming and Earth stewardship could help clients feel that they are not only inheriting a damaged Earth but also tools for restoration and regeneration, as well as connection to adults and ancestors that may be sources of strength and inspiration rather than distress and oppression.

Limitations

Gaps in the Literature

There are many relevant gaps in the literature, but the author would like to particularly highlight the need for the NADTA code of ethics to reflect the field's investment in climate justice, as well as the need for continued research on the social justice intersections of climate change, notably climate and youth justice, climate and gender justice, climate and racial justice, climate and class justice, climate and dis/ability justice and climate and animal welfare. The author is encouraged by the notable increase of relevant literature in recent years.

Scope of Thesis

The research is limited by the scope of this thesis in that only seven plays were coded and only one student researcher was involved in both the QDA and the interpretation of data. All plays but Hoth's *Vanilla Ice Cream* were written in English, speaking to a strong linguistic bias

towards anglophone epistemologies. Five out of seven of the plays are from North America (including the US and Hawai'i, Canada and Mexico). The author coded the plays manually with only two rounds of coding; as such rigor is almost certainly lacking. Consultation with an advisory board, intellectual exchange and peer review with researchers from a wide range of cultural backgrounds, social locators and intersecting identities, and the coding of a much broader selection of plays would dimensionalize the findings, making them more comprehensive. As such, the findings of this QDA should be considered elementary and only relevant to the completion of this thesis.

Ethical Considerations

Selection of Plays and Author Positionality.

The author would also like to specifically acknowledge the risk involved in researching work by people from different cultural, racial and ethnic groups. As a White student within an academic setting, their work is contextualized within a history of White researchers exploiting other groups, particularly Indigenous peoples, for the benefit of academia (Napoli, 2019; Lesley University, 2022). Without underestimating the reality of this legacy, the author decided to code these plays by weighing the risk of possible misinterpretation or exploitation (which they hoped was mitigated by the fact that the playwrights spoke for themselves through their plays, and the author only coded them) against the risk of *not* including voices from other cultural groups; i.e. coding plays written only by White European and White American people, despite the therapeutic research ultimately hoping to serve diverse populations, and the issue of climate change calling for international solidarity and global cooperation in unprecedented ways. As an activist, the author recognizes that women, people of color, and marginalized identity groups such as queer, differently abled and chronically ill people are disproportionately affected by the

climate crisis (World Health Organization, 2023), leading to the decision to ground the research in ecofeminism and queer ecology and to uplift specifically women and queer people's voices. As a clinician, the author also has an ethical duty of cultural competency, or a duty to continuously educate themself on the beliefs, value systems, and particular needs of clients from cultural groups different than their own. Ultimately, this research seeks to promote cultural competency skills for clinicians working with climate activists and young people experiencing distress related to climate change, who will hail from all cultural groups. To this end, further studies are required, including studies where various identity groups not known to be represented here such as cis-man-identified and differently-abled voices are coded for inclusion.

The author is deeply inspired by women-led environmental movements such as the Green Belt Movement, where solidarity in the face of environmental destruction was able to transcend boundaries of race and class: "Irrespective of differences of racial, ethnic, cultural or class backgrounds, this common concern brought women together to forge links with other women, people, and even nations'" (Mies and Shiva, 1993, as quoted in Woynarski, 2020, p. 43). Ultimately, the decision to choose plays by seven women and queer people from distinct national, cultural, and racial or ethnic groups speaks to the author's underlying dreams and values. Among these are their longing to see feminine leadership, queer leadership and global solidarity in the face of existential threat; their value of uplifting the voices of those most impacted by climate change (as well as the needs of those without a human language, such as animals, trees, plants, and ecosystems); and their understanding of art as a space where empathy, understanding and collaboration between people from different backgrounds can be born. The author remains open to feedback regarding these ethical considerations.

Universality.

Particularly regarding the theme *The Paradoxical Power/Powerlessness of Humanity,* the author acknowledges that the universal "we" employed by many of the playwrights (and coded as such by the author) does not account for differences in power, positionality and responsibility of humans from distinct socio-cultural, economic, racial and ethnic groups. Woynarski (2020), in her writings on ecodramaturgy, warns us that "not acknowledging the power structures that have produced the conditions of the Anthropocene… erases differences between people, nations and collectives, which [are] collapse[d] and conflate[d] all into a universalizing human species." (p. 187). The author of this thesis agrees that honoring legacies of violence is a necessary part of cultural healing, and echoes the global call for regenerative and reparative practices which account for our deeply different, yet profoundly interconnected histories. The author also feels it is vital to deconstruct the popular notion that humans are universally bad for the planet, which erases regenerative Earth-stewardship practices long practiced by Indigenous peoples (June, 2022), peoples who today steward 80% of Earth's biodiversity despite making up only 6.2% of the global population (Angarova et. al., 2020).

Conclusion

This capstone thesis sought to provide preliminary data as to cultural competency skills that clinicians working with young people and climate activist populations may require by reviewing current literature about climate change-related emotions. It also offered early-stage research in the direction of expanding the field of drama therapy to incorporate environmental activism. Through qualitative data analysis of seven short plays, themes of felt powerlessness, disconnection, activism through art and intergenerational responsibility emerged. Results were interpreted through a queer ecofeminist lens and operationalized for therapeutic relevance for clinicians and drama therapists. As the field of drama therapy continues to evolve, global

temperatures increase, and climate-related distress proliferates, it is the hope of the author that further research, particularly by therapists from communities disproportionately impacted, will continue to emerge to support the work of ecodramatherapy.

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Appendix

Category	Subtheme	Quotes
The Paradoxical Power/Powerlessness of Humanity	*Man-made problem, Human responsibility*	"Un-Curse": "MAMA ASILI: You, my child, and your siblings, you did this to me." (Karanja, 2018, p. 162) "Vanilla Ice Cream": "It is our collective responsibility." (Hoth, 2020, p. 183) "Oh How We Loved Our Tuna!": "We didn't care about the hundreds of thousands of whales, dolphins, seabirds, sea turtles, sharks that got caught up in the nets. We didn't care about them Bluefin. They were nothing to us Bluefin. We only wanted you!" (Khouri, 2018, p. 168)
	Human violence	"Oh How We Loved Our Tuna!": "Nobody sent you gutted, iced down, put so lovingly in plastic-lined in coffin-shaped boxes for shipment, to auction because we valued you so much" (Khouri, 2018, p. 168)
	Unsustainable system	"Life and death and life and death and life and death and life": "But we can't keep living how we're living We can't keep compelling others, on pain of extinction, to adopt the eternally growing mode of life" (McKechnie, 2023, p. 2)
	Power of protest	"Un-curse": "NEEMA: What about water harvesting when the rain falls hard on us? I can use recyclable packaging instead!! I can also plant a tree once in a while." (Karanja, p. 163) "Kumu Kukui": "2: Fight 3: With prayer 1: With song 2: With dance 3: Fight using your voice" (Rivera, 2020, p. 293) "Vanilla Ice Cream": "There's a rally? A rally to demand regulations for… gas emissions and toxic waste!? Yes let's, let's, let's do it and -

		what else can we do to demand that the government do its job?" (Hoth, 2020, p. 184)
	Powerlessness	"Vanilla Ice Cream": "No, no no, I'm not mad. It's just horrible to see all these bad things happen and then you do your best to change them… but in spite of all your efforts, nothing seems to change. It's this feeling of impotence. That's it. It's the impotence that makes me mad." (Hoth, 2020, p. 183) "An Umbrella for the end of the World": "CHILD: It was a stupid idea anyways" (Whitney, 2022, p. 10)
	Systemic problem	"Vanilla Ice Cream": "It would be better if they just stopped producing it, and I'm not just talking about those materials but about everything and anything that is putting the future of our planet at risk. But no one is going to make that call, even if we argue that this crap is killing us, the flip side would be that people would be left without jobs and that the economy would plummet. It's just us, changing our consumer habits, that would change the whole thing but it has to be us - it is our collective responsibility." (Hoth, 2020, p. 183) "Life and Death and Life and Death and Life and Death and Life": "In capitalism we don't like the death part We like growth, growth, growth Endless summer where the sheaves of wheat just get fatter and fatter And the potatoes keep coming out of the ground no matter how many times you go back As though we can dig and build and mold and take and never lack But in Nature the only thing that grows and grows and never shrinks is cancer And it does so by eating the host" (McKechnie, 2023, p. 2)

	Overwhelming scale of the problem	"Vanilla Ice Cream": "It's as if everything was way too complex and so no one is willing to do anything to make even the smallest difference" (Hoth, 2020, p. 183) "Blood on the Leaves": "A: And the hunter buys a suit, and builds a skyscraper, and the leaves, they stop turning." (Sayet, 2020, p. 300) "Un-Curse": "The rains might die and no one can predict when they will be back or maybe it will rain too much and there will be floods. The sun might be too hot for too long and the farms will be dry and the granaries empty." (Karanja, 2018, p. 161)
	Invincible human	"Oh How We Loved Our Tuna!": "We sent out spotter planes, helicopters, sonar equipment. We sent purse seiners just to find you, to tow you, to pen you in." (Khouri, 2018, p. 168) "Oh How We Loved Our Tuna!": "We set out drift nets in the open seas, In the northern hemisphere, In the southern hemisphere. We set out 40,000 miles of drift nets every night, Enough to circle the Earth one and a half times, Just to find you, oh Bluefin." (Khouri, 2018, p. 167)
Lost Connection to Land or Spirit or Culture	*History of the land*	"Blood on the leaves": "A: New England - people come for the foliage - they admire it - judge whether it was as good as the year before. But most people don't know where it came from. They don't know the stories that come from the ground we stand on - the sky above us - those stories remind us that balance is required. And without it, everything stops working." (Sayet, 2020, p. 300) "Kumu Kukui": "1: You must not forget.. 2: To acknowledge the first caretakers of the land… 3: On which you build your house. 1: You must not forget… 2: To thank them…

		3: To fight alongside them as they protect sacred lands…" (Rivera, 2020, p. 292-293) "Kumu Kukui": "Her bones are cared for by the spirits of that land." (Rivera, 2020, p. 292)
	Disconnected man vs. harmonious nature	"Un-Curse": "MAMA ASILI: If you loved me, you would not harm me but protect me. You would guard me and not expose me to all those hazards that you have exposed me to. You have become so greedy that you have forgotten me." (Karanja, 2018, p. 162) "Life and death and life and death and life and death and life": "But in nature the only thing that grows and grows and grows and never shrinks Is cancer And it does so by eating the host And most take a dim view of it" (McKechnie, 2023, p. 2)
	Disconnected man vs. ancient traditions	"Blood on the Leaves": "A: When the hunter kills the bear - the bear's blood and fat drips onto the leaves, as he roasts the meat, and the dripping fat and blood is what causes the leaves to change colors. B: Ew." (Sayet, 2020, p. 298-299)
	Disconnected man vs. innocent child	"An Umbrella for the End of the World": "CHILD: But you made all the bad things. You cut down all the trees and let all that stinky carton out! What about the birds that live in the trees, huh? What about the Koala bears? You know the names of flowers but you don't even look at them. You don't even care about the grass! (…) ADULT: The grass is nothing special, you know. It's just… grass. And I didn't personally cut down any trees. I mean, okay, I use a lot of stuff that's made from trees, I guess, but…" (Whitney, 2022, p. 10)

	Need for death / need for sacrifice	"Life and death and life and death and life and death and life": "Before you tell me your plan to save the world Tell me about the death that will clear the way for new life … Tell me about the death of the world we live in And the life of the world to come" (McKechnie, 2023, p. 3) "Blood on the Leaves": "A: Things don't just happen. You think that the moon and the stars and the seasons just go - but that's not how it works - nature - it doesn't do things for us. There are sacrifices we must make for nature to do what it must. That is how the world works. How it's always worked." (Sayet, 2020, p. 298)
	Ancient knowledge	"Blood on the Leaves": "A: Many things have happened - since the beginning of time - to maintain balance in the world. Some of them happen down here - but many happen up there - on a celestial level. A long, long time ago, the hunter and the bear were friends. Great friends." (Sayet, 2020, p. 298) "Kumu Kukui": "3: Do you remember? 1: A time where people navigated by stars… 2: Sailed the seas… 3: Read the waters… 1: Read the wind…" (Rivera, 2020, p. 291)
	Returning to presence	"An Umbrella for the End of the World": "ADULT: Well. I haven't been this close to the grass in a long time. It's just one of those things that's just sort of there, you know? You don't appreciate it. But it's soft - it feels nice. I forgot that. And those purple flowers at the base of that tree - they're beautiful. I didn't notice them before. (Whitney, 2022, p. 7).
	Heavenly nature	"Un-Curse": "MAMA ASILI: The beautiful vision of a green vegetation, a rich harvest, overflowing granaries… Everyone is happy, even the animals know when the season is ripe; they enjoy a good meal, a cool drink, and gentle

		treatment from a happy master" (Karanja, 2018, p. 160)
Art as Activism	*Educational theater*	"An Umbrella for the End of the World": "CHILD: The big blocks of ice at the north and south poles - you know where Santa and the Penguins live - have been there for, like a billion years and they're melting! Which means there'll be more water in the ocean which means flooding which is pretty scary for people who live at the beach/" (Whitney, 2022, p. 3) "Vanilla Ice Cream": "But look, to me, the problem, the biggest problem we have is plastic. Have you seen those videos that are all over the internet? I was very affected by one, even made me want to ever use straws again, it's a video of a turtle, almost as big as this bulk of trash that I'm separating. The poor thing had a straw up it's nose, can you imagine? How painful! And of course, it couldn't breathe. They had to remove it with such care, with these, like, surgeon's pincers, poor things…." (Hoth, 2020, p. 183) "Life and death and life and death and life and death and life": "Not the death of bodies, overpopulation is a fascist myth when 10% of the world's population does 70% of the emitting" (McKechnie, 2023, p. 2) "Oh How We Loved Our Tuna!": "We set out long long lines Festooned with hooks, 100-mile long, The distance from New York to Philadelphia, Just to find you." (Khouri, 2018, p.167)
	Raising consciousness	"Un-Curse": "MAMA ASILI: My wounds are your afflictions; I feed from you and you feed from me. If you abuse me, I will abuse you; but if you take care of me, I will take care of you. If you help me heal my wounds, I will take your pain away. I am your life support system so you've got to help me help you, child." (Karanja, 2018, p.162)

	He/Art warriorism	"Kumu Kukui": "2: Fight 3: With prayer 1: With song 2: With dance 3: Fight using your voice" (Rivera, 2020, p. 293)
	Engaging the community through theater	"Kumu Kukui": "*Child repeats "Help!" to each audience member CHILD takes. CHILD does this to gather enough participants to form a circle around the tree.* CHILD *makes participants hold hands with their backs toward the tree. MASKED MAN picks up his chainsaw and revs it to scare the people. CHILD encourages participants to chant;* CHILD: Stop!" (Rivera, 2020, p. 295)
	Warning	"Blood on the Leaves": "A: What color is this leaf? B: Brown. A: Exactly. Something is very, very, very wrong." (Sayet, 2020, p. 297)
Intergenerational responsibility	*Worry for the children*	"Un-Curse": "There's so much to worry about today, child, and my heart bleeds for you." (Karanja, 2018, p.161) "Vanilla Ice Cream": "You can say that because you don't have children, but think about the newborns, they have a right to live a fulfilling and happy life." (Hoth, 2020, p. 181)
	Abandoned youth	"An Umbrella for the End of the World": "CHILD: Shouldn't grown-ups take care of all children?" (Whitney, 2022, p. 2) "An Umbrella for the End of the World": "CHILD: But you're a grown-up and you don't seem worried." (Whitney, 2022, p. 5)
	Child activism (role reversal)	"An Umbrella for the End of the World": "CHILD: Maybe it's a nice day here but it's a really bad day somewhere else. Maybe the bad day just hasn't gotten here yet." (Whitney, 2022, p.3)

		“Kumu Kukui”: “CHILD: Stop! Help! Stop!” (Rivera, 2020, p.291)
	Children educating adults	“An Umbrella for the End of the World”: “CHILD: The big blocks of ice at the north and south poles - you know where Santa and the Penguins live - have been there for, like a billion years and they’re melting! Which means there’ll be more water in the ocean which means flooding which is pretty scary for people who live at the beach” (Whitney, 2022, p.3)

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