But What Does It Mean?: Incorporating Creative Arts Therapy into Forensics Pedagogy

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In an effort to demonstrate how Creative Arts Therapy (CAT), or the use of art, performance, writing, and music as a therapeutic tool, can be employed to build a repertoire of interpersonal roles for students, this paper focuses on incorporating CAT modalities within forensics coaching pedagogy. As Reid (2012) built a bridge between performance studies and forensics competition to argue for the scholarly potential of interpretation, I construct a bridge between CAT and forensics to uncover another learning moment and engage in a conversation about coaching pedagogy. Integrating a CAT foundation in collegiate forensics is a way to not only get students more interested and invested in their literature but it is also a way to help students see beyond competition and focus on the epistemic process (Littlefield, 2006), or learning about themselves and others, that can come from participation. To demonstrate the collaboration between forensics and CAT, I offer suggestions for how to employ CAT strategies with students who want to engage in an epistemic function of forensics.

Keywords: creative arts therapies, dramatherapy, forensics, pedagogy, epistemic, performance

To maintain their programs, many coaches of forensic programs have sought to explain the learning outcomes of the activity to their administration (Kuyper, 2011). Out of all the benefits named in scholarship, most can either be tied to an educational or competitive learning outcome: educational meaning the scholarly benefits that arise and competitive alluding to the skills acquired through the professional, driven atmosphere (Billings, 2011; Kuyper, 2011; Littlefield, 2006). Some students and their goals, however, do not fit into either one of these categories because they are not competitive or they choose to utilize forensics as a co-curricular mechanism. When administration does not see progress in either of those areas, it can be difficult to rally support. Littlefield (2006) proposes a third way to view forensics to gather the most benefits: Coaches should view it as an epistemic activity or an activity in which students generate knowledge just from their participation. With this knowledge, students understand aspects of how to present themselves and their arguments, and "respond and act with certainty to the world in which they live than they would have been without the forensics experience." (Littlefield, 2006, p. 4) In this way, forensics is seen as something beyond just a competitive or educational (read scholarly) activity, and can add to a student's personal, interpersonal and

communicative knowledge. Explaining forensics as a multi-faceted activity that can reach students on three levels gives coaches and advocates another avenue to appeal to administrators.

For those unfamiliar with forensics, the epistemic function of learning through event participation is easier to see in events that require *seemingly* more rigorous research, such as platform speeches and extemporaneous speaking. These events require credible evidence acquired through normal research means and are filled with information for the judge and audience. In contrast, interpretation events have been under harsh scrutiny from those who claim that competitors are focusing more on performance and aesthetics as opposed to textual considerations and education (Lowrey, 1958; Green, 1988; Koeppel & Morman, 1991; Reid, 2012; Rossi & Goodnow, 2006). I argue, however, that performances can be evaluated on an epistemological level if one looks beyond normative ways of applying research. Due to the criticism surrounding interpretation events, evaluating them through an epistemic lens seems to be the best way to elucidate ways they can actualize specific learning outcome for students. The knowledge garnered by performance is understood by exploring performance scholar Tami Spry's (2011) explanation of embodied action:

> We live in our bodies, learn about self, others, and culture through analyzing the performances of our bodies in the world. The performing body is at once a pool of data, a collector of data, and then the interpreter of data in knowledge creation, in the process of epistemology. (p. 165)

Through their performance, performers are given the opportunity for self-discovery, studying their lives by analyzing and enacting the stories of others. Clearly, with its focus on argumentation and application, involvement in forensic performance can be a mechanism for mining the data that is within individuals. The knowledge contained within this internal data aids in a level of healing from past trauma, as well as contributing to an empathic understanding of others by comprehending ones' own struggles (Spry, 2011). Perhaps a way to add to the legitimacy of interpretation events *and* aid those students who do not necessarily receive tangible educational or competitive benefits from participation is to explore how the epistemic function of forensics is best excavated in those events.

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As a way to clarify this epistemic perception of interpretation events, I rely on techniques found in creative arts therapy (CAT) modalities. Previously, work has been done to connect forensics to performance studies to legitimate the scholarly benefits of interpretation events (Reid, 2012). This piece seeks to expand that connection by discussing the other epistemic benefits of performance and putting it in conversation with literature about the therapeutic benefits of CAT. I argue that by knowing of CAT modalities, coaches can help those students who are epistemically utilizing using forensics as a means of developing skills that are not

professional nor academic in nature. CAT is a means of therapy often sought by those who find traditional talk therapy to be insufficient in addressing their interpersonal and communicative needs. Just as its name implies, CAT uses creative arts such as dance, art, music, drama, and writing as mediums for healing processes (Brooke, 2006). Because forensic coaches have to wear a variety of hats, including but not limited to mentor, teacher, and support system, turning to CAT modalities makes sense as a means of uncovering internal knowledge of self through potentially healing performances. Let me be *absolutely* clear: This paper is not advocating that coaches should try to "heal" their students or act as counselors; but rather, this paper seeks to encourage coaches to be informed about therapeutic techniques to help those students who wish to expand the purpose of forensics to a healing, self-reflexive activity. It is not my argument that coaches should *push* a student in this direction, but I posit the natural epistemic function of performance leads students to yearn to use their events to explore a personal cause or trial in their own life. Therefore, I seek to begin a pedagogical conversation about the epistemic function of forensics as it is informed by CAT modalities. As such, I begin with the theoretical underpinnings that would aid in such a discussion before offering some advice for moving forward in integrating these practices into one's own coaching pedagogy. In the following sections, I discuss the traditional benefits of forensics, while exploring Littlefield's (2006) epistemic forensics. Then, I further explain CAT modalities and demonstrate how I have previously employed these tactics through two student case studies. Finally, I discuss how CAT modalities inform forensics as epistemic and reveal some of the responsibilities coaches should consider if they choose to add this perspective to their personal pedagogy.

Epistemic Potential

As a co-curricular (as opposed to extracurricular) activity, forensics provides a unique supplement to lectures in the form of critical thinking and public speaking skills. Research methods, the application of multiple perspectives, and appropriate presentational structure are learned and critiqued in coaching sessions and through ballots received when participating in the activity. These scholarly advantages are clearly acknowledged by coaches, as Kuyper (2011) more eloquently articulates: "if we did not all value the interpersonal and humanistic education that students in competitive forensics receive, we would simply be instructors of communication and not forensic coaches" (p. 21). When explaining benefits that come from forensic participation, it often becomes difficult to quantify abstract learning skills, such as confidence and camaraderie to school administrations. Even though these are valuable outcomes according to former competitors (Billings, 2011), they are difficult to promote to institutions due to their intangible worth. Because of this, many scholars have attempted to outline ways in which students benefit from participation, which leads to many tensions between those who are focusing on the competitive nature and the educational outcomes (Littlefield, 2006).

In search of a "learning outcome," it is important for educators and coaches to focus on the most important word: learning. Littlefield (2006) explains how forensics can be used to develop knowledge and to succeed in establishing learning outcomes by establishing the notion

that forensic activity is epistemic. By the nature of its name, forensics is an activity where participants are constantly investigating and discovering societal truths (Littlefield, 2006). Students acquire knowledge through forensics, helping students learn how to react to certain social situations and engage in the public sphere in a way that they would not know how to do without the activity. Essentially, "the experience of forensics provides knowledge that is unique to the nature of the activities involved; and from forensic activities comes truth, or certainty, about the nature of the experience for the individuals involved" (Littlefield, 2006, p. 7). The unique knowledge that interpretation provides is a moment to dive deep into characterization in such a way that students learn more about themselves and others to improve communication and understanding.

Personally, as a former competitor, judge, and coach, I have come to realize that forensics affects different students for different reasons. Some students are naturals; the competitive benefits are easily attainable for them. Others are more focused on their studies and reap the educational advantages that accompany forensic participation. Still others come to this activity because they are in search of belonging and for a way to discover their own identity. These students are the ones that I see benefitting the most from an epistemic framework of participation because of the knowledge they gain from learning more about themselves and others. Obviously, these "types" can and do overlap, and epistemic benefits are attainable by any student who participates. This epistemic viewpoint provides a new way to conceptualize learning, and a way to reimagine the educational value of this activity. Forensics is the perfect event for reimagining the educational value, as it is mostly composed of individuals with an open mind and love for its participants, providing a safe haven for those who need to be vulnerable as they choose to work through personal issues in performances.

Engaging CAT Pedagogically in Forensics

According to Emunah (1994), "the sharing of one's real life via the theatrical mode impels mastery and empowerment" (p. 295). Employing CAT modalities in forensics pedagogy helps students claim empowerment from their past traumas, as well as grow their repertoire of roles for their future. By "repertoire of roles," I am referring to the dramatherapist notion that we all play a series of life roles (partner, parent, employee, caregiver, etc.), and engaging in particular performances helps us to practice and develop the skills necessary to fulfill those life roles (Emunah, 1994). While it is easy to see this investigation of epistemic application in other events (such as Rhetorical Criticism/ Communication Analysis, Extemporaneous, and Persuasion) where students are working with evidence and research, epistemic discovery also occurs in interpretation. Emunah (1994) argues "the theatrical act helps to concretize and integrate the transitions, resulting in a modification of self-image" (p. 295). As students portray a myriad of roles in their event programs, their role repertoire grows, and they begin to experiment with the different identities they portray. This

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expansion of identity, or practice performing various life roles, fits well with what Littlefield (2006) expressed, "students are better able to respond and act with certainty to the world" (p. 4). As Spry (2011) posits, embodied knowledge, or learning about oneself, is a residual of performances. Part of the experience garnered through forensics is the social roles that are personified through characterization in interpretation, making this genre just as invaluable of an educational tool as the other genre. Students can then apply aspects of these newly found identities to their own lives, or recall them later as situations arise that evoke prior performances.

CAT Modalities

Just as the field of communication studies is broken into several different areas of study (organizational, intercultural, interpersonal, etc.) and yet still works as a cohesive unit, creative arts therapies (CAT) are broken up into different modalities (such as dance, music, drama, etc.) that all represent the same goal: to have clients benefit from the healing power of the arts (Brooks, 2006; Pennebaker & Seagal, 1999; Janzing, 1998; Schmais, 1974). Understanding these modalities allows therapists to help their clients develop a better knowledge of themselves, leading to more productive individuals. This is also the reason forensics coaches should look to CAT techniques to help their students. Once again, I am not purporting that coaches should become counselors for their students. Being aware of a CAT approach can aid coaches in facilitating resources for the students who will inevitably try to personalize a particular performance with their own experiences. For the purposes of focusing solely on forensic activity, I have chosen to discuss three CAT modalities that I see as providing the most insight in forensic coaching: music therapy, poetry therapy (bibliotherapy), and dramatherapy. In CAT literature, these three types of therapy are considered separate modalities and are categorized as such. I argue, however, that music therapy and poetry therapy are very similar in how they can be applied to coaching techniques. Because of this, I will discuss them together under the heading "Lyrical Therapy."

Lyrical Therapy

Whether listening to existing music and relevant lyrics or making music, therapists who employ creative arts strategies often turn to musical therapy to aid in their client's sessions. Music therapy is a "systematic process of intervention wherein the therapist helps the client to promote health, using music experiences and the relationships that develop through them as dynamic forces to change" those who participate. (Bruscia, 1998, p. 20). Physically, the rhythmic qualities of music have been known to help clients (Gardner, 1991). Gardner (1991) explains individuals have been known to "transcend pain" (p. 75) by listening to musical melodies, making them aware of their physical bodies. In other words, music contains the potential for healing after a traumatic experience as well as attuning individuals to their bodily reactions.

Not only do therapists focus on the rhythmic nature of music, but they also utilize song lyrics that pertain to their clients' problems. Curtis and Harrison (2006) state "In listening to and

discussing songs, abuse survivors can explore their feelings, connect with each other and with the therapist, regain a sense of self-worth, and make meaning of past experiences as they build new lives" (p. 196). This technique combines musical therapy with poetry/bibliotherapy, and suggests that the use of multiple CAT modalities could be beneficial in therapeutic sessions.

Since the age of Aristotle, philosophers have discussed the cathartic powers associated with writing. Therapists who use poetry therapy (bibliotherapy) methods understand this inherent healing power. Pennebaker and Seagal (1999) believe that narratives give authors "predictability and control over their lives" (p. 1243). Fisher (1984) would argue this sense of control and predictability comes from humanity's innate nature to divulge their stories unto other individuals. Poetry draws upon this innate biological quality and "utilizes the natural rhythm of language and sound to access deeper aspects of the self" (Alschuler, 2006, p. 253). Alschuler argues that by accessing these deeper aspects of self, those engaging in bibliotherapy or poetry therapy gain a concept of better psychological wholeness, and they better understand how certain issues and situations affect their overall psyche. Poetry/bibliotherapy allows individuals to communicate with the unconscious, encouraging full expression of complex emotions in a manner meant to reduce anxiety, resolve conflict, and re-channel energy into problem solving outlets (Alschuler, 2006). When dealing with trauma, telling our personal narratives helps us to sort out what has happened so that we may follow the logical sequence of the narrative, and it helps put events into perspective for us (Pennebaker & Seagal, 1999). Whether it be original material or stories that relate to a personal event, utilizing poetry and narrative provides words to help express internal problems and concerns.

There are three techniques employed by poetic bibliotherapists (Alschuler, 2006). One technique involves individuals analyzing pre-existing literature and connecting it to a certain psychological aspect of the client's life. The second technique is a form of collaborative writing, where a group will decide on a theme and collectively write a poem reflecting on that theme. The final technique requires that the client write pieces on their own, either during a session or in between sessions. "By creating their own writing in a session, clients are enabled to simultaneously begin to relinquish their own therapy through mastery; clients are encouraged toward independence, not fostered to depend on the therapist" (Alschuler, 2006, p. 258). This independence is crucial, as it enables clients to begin to manage their own situations with the knowledge garnered from tapping into their unconscious through writing.

The Lyrical/Musical modality can be used as a tool to help build programs for incoming freshman and less experienced students on the team. The students should send lyrics from their favorite songs to the coach or coaching staff. Not realizing it, the students will choose songs that reveal a great deal about their personalities, the good and the bad. After reviewing these songs, the coaching staff can try to find a common theme in the music (using the same thematic analysis they would if a student had brought in a random poem) and use that theme as a central idea for a poetry program. This method aids the student in developing a bond with the program idea, and it has been my experience that students who are truly invested in the program are willing to work

on the event. Keep in mind that Curtis and Harrison (2006) explain that studying musical lyrics helps the individuals identify areas of trauma that may exist in their lives, as well as helping them formulate language to communicate these events, if they wish to do so. Because of this, using song lyrics has both individual (personal events) and group (team bonding) possibilities due to the communicative attributes.

Pedagogical Conversation/Demonstration

Here, I will discuss instances in which I have used CAT modalities and offer suggestions for implementing this pedagogical change. For example, I had a new student send me lyrics to some of his favorite songs, and I discovered most of them centered on issues of self-acceptance and self-esteem. After meeting with the student and bringing up what I had noticed, I gave him a list of potential ways we could "spin" the theme to work as a poetry program. When we had decided on a topic, we proceeded to find poems that fit along with his favorite song from the original list. He wanted to keep his favorite song in the program, and I thought that would be a good way to have a part of him in the event. Instead of keeping song lyrics, it may be helpful to have the students write their thoughts about the lyrics. This action engages the final technique of lyrical therapy: allowing the student to write on their own after thinking through and researching what they are building as a program. Getting their perspective on the topic once you have discussed options helps them explore various ways of knowing about the repertoire of roles they need to develop and understanding of the situation. As Pennebaker (1990) notes, individuals engaging in therapeutic writing can begin to "organize and understand...major upheavals" that may occur simply by writing about them (p. 185). Through this process, he became a better team communicator as he gained confidence in himself and his role on the team.

Lyrical therapy is not meant to stand on its own, necessarily, but more of a way to help those students who are new to forensics begin to actualize the epistemic potential forensics has. I see "lyrical therapy" as being the pre-performance work and dramatherapy as being the CAT modality that is used during the forensics season.

Dramatherapy

A core concept in dramatherapy is the exploration of real life via the *fictional mode* of drama. That is not to say that portrayals of "real life" individuals omit the potential of dramatherapy; but rather, it alludes to the understanding that audiences tend to assume dramatic presentations are not autobiographical. According to renowned drama therapist, Rene Emunah (1994), "Acting or playing out a situation *as if* this situation were real, while at the same time knowing it is in fact *make-believe*"(p. 15). Often compared to playing pretend as a child, dramatherapy depends on the realm between reality and the unconscious to provide clarity to therapy sessions (Irwin, 2009). This dual level of consciousness allows performers to understand their own connection with the script and work on that aspect of themselves while carrying out the act. Due to the subtle separation between the script and the performer's own experience,

individuals who find emotional expression difficult take refuge in drama as a therapeutic tool (Emunah, 1994). In other words, who may be afraid of societal repercussions for emotional expression feel as if they can express themselves using dramatic literature because the individuals watching are only hearing and seeing the "script"—not the real experiences of the performer. It is important that individuals not only learn how to release emotions but that they also learn how to contain them so that they can properly communicate them. According to Emunah (1994), "containment does not imply suppression; but rather mastery over one's emotion, enabling winds really strong feeling through appropriate and acceptable channels" (p. 32). Possessing knowledge of these appropriate channels is also revealed through the different pieces that are performed. Of course, these results are not always guaranteed, but in my experience, students want the ability to test run the possibility.

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In combining a comprehensive definition of dramatherapy, Jones (1996) states that therapeutic performances allow individuals to work through specific themes and issues. Dramatherapists know a variety of ways to address these issues and may approach them differently. For instance, Silverman (2006) has her clients pick a performance piece that speaks to them and asks them "to identify *one specific moment* in the chosen story that has special significance even though the reason for its importance remains obscure...It is the client's personal and unique relationship to the story that is emphasized and explored" (Silverman, 2006, p. 228-229, emphasis original). By allowing them to choose their own literature and identifying and interpreting key moments in the piece, Silverman claims that the client will begin to use the challenges in the story to connect to their own life. By embodying the character as they deal with their problem, the individual learns to handle their own issues. Emunah (1994) explains this relationship further:

> There is a dynamic, interactive relationship between role and self-image: our self-image determines our repertoire of roles, and our repertoire of roles determines our self-image. Many clients have had parental figures in their childhood reacted to them as though they were bad and worthless. Tragically, these clients developed a self-image that match the image others projected onto them. (p. 33)

Repertoire of roles mirrors the thoughts of Mead (1934) when he addressed performing selves, referring to the skills that are associated with our multiple hats or salient identities. In dramatherapy, "repertoire of roles" is thought to help individuals deal with situations in which they were previously not prepared but have now developed an understanding due to their therapeutic performances.

While dramatherapy can occur during a one-on-one session (much like traditional talk therapy), Bailey (2009) explains that performances in front of an audience can also aid in the therapeutic process. She explains that performing a role that closely resembles their own

personal struggles allows the story to be "witnessed, honored, and validated by the audience," confirming the actor's or actress's narrative while providing positive feedback and acceptance (p. 378). Many dramatherapists encourage their clients to participate in group sessions as well as individual meetings.

Due to personal experience as both a competitor and coach, I understand that dramatherapy is naturally going to transpire once the student has begun to perform the material in their interpretation events – diving deep into characterization acts as a way to explore the gravity of particular roles. This entails both the coach and student finding a piece of literature that fits with the chosen topic. Finding therapeutic literature may take longer than normal circumstances. Once the proper piece has been found, coaching sessions might be approached differently to include moments of self-reflexivity and moments where parallels are drawn that may help develop a repertoire of roles for the student. This can be done by identifying those moments in the piece where the student has a difficult time understanding how a particular emotion functions or justifying why an emotional reaction should exist in a particular moment. Coaches should be willing to guide the student to those moments and perhaps even inform the students about resources on campus to help them. Since the coach is not a therapist, he or she needs to be prepared for the breakthroughs that happen during performances. Pointing the student in the direction of campus support is a necessity in those moments. Not all students will require this assistance, but both the student and coach being aware that such assistance is available is important.

Limitations

This pedagogical approach is not without its difficulties and limitations. Students will inevitably voice frustration when trying to work through the pieces chosen; it can be difficult to allow ourselves to be perceptually vulnerable in front of an audience (Emunah, 1994). It is a defense mechanism, meant to protect our face; and it does not care about a competition setting. A common comment made on ballots despite the performer's approach to an event discusses the *believability* of a particular emotion coming from the performer or the disbelief of the judge that the performer *connected* with the piece. These comments will still exist when employing CAT but for entirely different reasons than normal performative choices. Dramatherapists understand that individuals may have difficulties connecting with personal material due to how the individual handles emotive expression, and they rely on two different types of techniques for their clients (Emunah, 1994). The intricacies of these two approaches are not important for forensics coaches to know, but they should understand that these two views of dramatherapy will affect student performances. Which perspective the student falls under (Stanislavsky or Brecht) determines how they interpret any piece of literature—too emotionally or emotionally detached.

The first type of technique used by dramatherapists is built upon a Stanislavskian approach to theatre that focuses on emotions; specifically, making sure the performer is in sync with her or his body's affective response to stimuli during the act (Emunah, 1994). Strategies

stemming from this line of thinking are employed by dramatherapists wishing to help those clients who have difficulty connecting with their emotions learn to articulate them. In forensics, this will likely result in comments such as, "that [emotional response] was way over the top," or "I don't feel you're really connecting to the piece because your [emotional response] was too big." For the performer of this methodological approach, the point of the performance is *learning how* to perform certain emotions not making sure they are at an appropriate moment that makes for aesthetically pleasing performance.

A Brechtian approach inspires the second type of technique. Brecht wanted his audiences to focus more on the words of his plays rather than rely on emotional appeals. Dramatherapists rely on techniques developed by Brecht as a means of aiding the clients who are too in touch with their emotions to cognitively process situations. Here you may have students who are usually emotional begin to shut down during particular moments of their interpretation. Comments on ballots may sound like, "technically flawless, but there's no emotion," or, "where is your internalization?" At this point, students who usually have no problem demonstrating their emotions will learn that there are moments where even they cannot effectively show exactly what they are feeling. This affective epistemological epiphany demonstrates that forensics can act as an important educational tool for its participants.

Aside from the performance frustration, another potential drawback of using CAT modalities to inform forensics pedagogy lies in the competitive nature of the activity. Despite the best intentions of any coach, we take our students to tournaments that end in awards ceremonies where trophies are given to the best performers and top speakers. It is hard for students who make themselves vulnerable every weekend to hear comments such as the ones above and watch other students excel when they are putting in hard work too. Using song lyrics for the basis of a poetry program does not make the most *competitive* event. That is not the point. The epistemic takeaway is what is important when using forensics in this way. The epistemic function of forensics allows the learning objectives to expand beyond the activity itself into the lives of our students. Sure, the same could be said for the competitive and educational prerogatives; however, as I stated before, not all students can relate to forensics on those levels. Some students participate to find their voice, which is what the epistemic function is trying to create. CAT helps those students find their voice through experimenting with themselves; whether that be their traumatic past, social issues that speak to them, or exploring relationships within specific texts. Students must be prepared to face such difficulties.

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Coaching Responsibilities

Coaches should play an active part in these techniques because the guidance they provide can function similarly to a therapist, without *actually being* a therapist. In order to not blur that

line, knowledge of CAT modalities can help. It is important to realize that each student is different, so each individual case will be different; some tactics may work for some students but not for others. Either way, it is important for coaches to embrace the epistemic benefits of forensics, as well as provide the support students need during this process. Apart from advocating for the epistemological benefits of forensics, coaches also have the responsibility of being a support for students who choose to employ CAT techniques in their career. This responsibility includes guiding students who wish to perform their own material, preparing students for potentially negative feedback, as well as providing encouragement at the end of the season.

Both lyrical therapy and dramatherapy strategies can be incorporated regardless of whether the coach agrees with the argumentation for performing original literature (Lauth, 2010; Paine, 2005; Reid, 2012), or disagree (Endres, 1988; Gernant, 1991; Green, 1998; Rossi & Goodnow, 2006). After experimenting with poetry therapy, the student can use the piece of literature they wrote in their program or just use it as a technique for connecting with literature that is already written by other authors. If students are allowed to use their own story, it is important to realize that dramatherapy literature suggests that original pieces need to speak to some *universal theme* to contribute to a repertoire of roles (Bailey, 2009; Emunah, 1994). It is best to only allow older or experienced competitors to perform "home writes," as individuals using this form of therapeutic technique "need to have attained a certain amount of *insight and resolution* [emphasis added] of the therapeutic issues they are performing in order for there to be emotional safety for both the actors and the audience" (Bailey, 2009, p. 378). There are some students I would never allow to perform their own sensitive material, regardless of their age or experience. If the student relatively strong and are they using this technique to deal with a personal issue, then perhaps they could handle that vulnerability. If the student normally pretty fragile or socially inept, then it is probably best to not allow that student to use their own narrative. Once again, these methods should be considered on an *individual* basis.

To prepare for this pedagogical choice, coaches need to keep in mind not to judge what may happen during the process. Whether it is the quality of their events, or the information you receive, you must remain supportive. Be prepared to set aside extra time for this student to come and talk with you. Encourage them to choose literature that speaks to them and the topic the two of you have discussed. To combat the vulnerability when it becomes too much, it is important that the coach be familiar with the campus's therapy services if necessary. Remember: The coach is *not* a therapist. If ever the event begins to affect schoolwork and personal life, the coach should contact those services or send the student there immediately. Constantly reminding the student that those resources exist is a good strategy. I try to keep my campus's psychological service number posted in my office for students to see. Because of the amount of time this process takes (and the mental and emotional toll it can take on both coach and student), it is probably best to only set aside one event for this use. The student can continue to learn and expand their repertoire of roles from their other pieces but only choosing one to focus the majority of their effort on alleviates some of the mental and emotional toll the process can take

on both coach and student. Students must lead this process; eager coaches could push for answers or deeper interpretation before the student is ready, potentially jumping into the role of the therapist.

The role of the coach who chooses to use CAT techniques in their coaching pedagogy, then, must prepare students for possible ramifications. Battling vulnerability, negative ballot comments, and the personal realizations are tough to handle, not only for the student performing but also for the coach. Being upfront with students that their competitive goals may not be realized if they decide to do a personal program helps in the moments when students receive negative ballot remarks. Due to the potential negative comments that may show up on ballots, it is necessary to sit down with the students who are doing personal programs and review each ballot so that you may help them discern between which are useful comments and which comments should not be applied to the program. It can be hard for students who are using CAT to hear harsh criticism (as opposed to more constructive directives) while potentially witnessing fellow teammates being very successful (Grace, 2015). Reminding them of their purpose for initially choosing to do this event may be needed.

Once the performance ends, the process is not over, and "extreme stress revolves not only around the prospective dissolution of the new self-image, but more complexly, the feared annihilation of the previous negative self-image" (Emunah, 1994, p. 296). The students may mourn who they once were even though they have developed skills to handle past situations. It is crucial for coaches to help students with the incredibly important fifth and final step of dramatherapy: the debriefing. Coaches should encourage students to continue to develop their role as necessary and to view the performance as more of "a climax, not a finale" (Emunah, 1994, p. 296). In traditional dramatherapy, this is done by an ending ceremony in which clients perform a finalizing ritual, such as hypothetically crossing over a *bridge*—from trauma to healing (Emunah, 1994; Jones, 1996). Other therapists have their clients write about their experience and how they intend to continue the methods that have been discussing in their sessions. Coaches can have students write about their experience, even posing questions that they can try to answer as they move forward with their new knowledge of self. Self-reflexivity is key. Verbalizing this experience helps them make sense of the event and truly see how the CAT modalities aided their understanding.

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Any student wishing to utilize these strategies must be prepared for these potentially negative consequences and ask themselves if it is worth the epistemic gain. Personally, I have seen students get frustrated and upset when they receive negative comments on ballots or do not qualify the event to nationals. Assure your students that their messages have reached local/regional audiences that otherwise would not have heard it, and point out how they have grown from the experience. Would they have rather not used this strategy after the season? I

have never asked students specifically, and the framework provided in this paper would undergird an interesting study in incorporating CAT modalities into forensics pedagogy. Because this pedagogical approach relies on reflection on both the student and coaching levels, I suggest having the student and the coach journal before, after, and during the process provides ample text for an ethnographic study.

Obviously, this entire process can also be very taxing on coaches. Many coaches would say that they feel this is stressful regardless of employing CAT, but I argue it is an entirely different beast when you understand the personal undertones of the performances. To counter this argument, I am reminded of the previously cited Kuyper (2011) sentiment: if we were not willing to perform the difficult tasks, we would just be public speaking teachers. It would be foolish of me to say that only the student needs to be strong when CAT modalities are involved. Being cognizant of the potential issues and self-preparation for this emotional roller coaster can aid in addressing situations as they arise. The benefits are worth the work and taxing emotions that can occur. This method seems to be more risks than benefits, but students *want* to explore their repertoire of roles via performance. Having knowledge of the epistemic function through the use of CAT is a way to guide those students through the process.

Forensics, as an activity, risks a dramatic change from incorporating this type of pedagogy. As a coach whose students often decide to use interpretation as a way to work through issues in their life, I have found that I am gentler on ballots when a student falls into the non-competitive/non-education crack in the event. I do not adjust my ranking system, but I do take their role in the activity into consideration in my comments. If I hear a program that is more personal to the student, I make it a point to go up after the performance and say something to the student. Usually, it is just a simple thanks for sharing that part of themselves with the audience and with me. I also commend their bravery for being so vulnerable. It is tough, and so are they. Perhaps if more coaches understood this aspect, we would not have the competitive tension, or the cut-throat approach to every event, that many coaches demonstrate currently. Yes, there is still room to be competitive, but what is the cost to be more gentle on ballots for those who are not here for that purpose? Focusing on just one of the three roles (competitive, educational, epistemic) has the potential to ostracize a sect of our students and perceptively place more value on a particular type of student. Some students will not benefit from this brand of epistemic self-discovery and that is okay. It is important to keep those three roles in balance so that the diversity of the activity is maintained.

Combining CAT modalities with forensics pedagogy helps coaches see the embodied results of forensics participation. Since some competitors will inevitably utilize forensics as a tool to explore themselves and learn new coping mechanisms, those who serve at mentors (be they coaches, volunteers, or judges) can turn to CAT modalities to help support and offer resources to those students. The few modalities I have mentioned here are the ones that I see being the most relevant, but I urge anyone who is interested in this pedagogical change to research CAT further. In the end, pedagogical papers attempt to put a particular practice in

conversation so that the ideas within them can either be adopted or can be argued and perfected through discussion. My hope is that the ideas within this article have allowed coaches and judges to rethink their own pedagogical approaches to events and ballot writing.

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