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Landing

A Narrative Illustration Project

Master Thesis Project

Submitted in partial fulfillment of the requirement of the Degree of

Masters of Design

Submitted by

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Certificate

This is to certify that the project report entitled

“Landing: A Narrative Illustration Project”

is an authentic work carried out by

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The matter embodied in this project work has not been submitted earlier for award of any degree or diploma to the best of my knowledge and belief.

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Acknowledgment

This project has been made possible through the support of some incredible people.

A big thank you to Prof. Sheetal M Gokhale for taking me on, giving this project direction as well as the space to become what it needed to be. Her expertise, input and feedback have taken this work much further than otherwise.

I'm grateful to the Department of Design at IIT Guwahati for the resources and opportunities it provides to pursue such learning endeavors and growth.

Thank you to my colleague and friend Thorigso Luikham. Working with you grounds me and helps me to keep things simple while inspiring me to go further.

Anjali, Sredha, Priyank, Himani, Smriti – your kindness, acceptance, and patience through the storms in the past two years has been lifegiving. Most of all, thank you for listening.

Conversations and insights from Aasmita, Aastha, Kanika and Sonu have also played valuable roles in shaping this project. I am lucky to have you all as my batchmates.

The SSI lab team made workdays a lot of fun – Vishnudath P, Shivram Kumar, Rithwik Jayasimha, Saumya Mehta, Hardika Chaudhari, and Joel Valentine. Mornings with Soumili, Saptarishi and Prof Sharmishtha brought much needed vibrance and liveliness.

I thank my brother Manav Dhindsa and friends Gaurav Srinivas, Madhu Yamini, Prajna Rajanna, Liza Jacob, Vidya Ramaswamy and Amy Jayalakshmi as fellow travellers of the heart.

Last but not least, I am thankful for the constant support given to me by my father and mother, despite great odds, to keep exploring, sharing, and getting the best out of this life.

Abstract

Identity, Writing Stories & Narrative Illustration

The world is noisy. Many things are being done and said. Why say or do anymore? This project started out as a quest to find what is worth saying and how best to say it using drawing.

The research phase involved exploring the psychological “self” through reading, interviews with experts, and general exploration. The topic is vast, with entire fields of study dedicated to it. No concrete answer was possible.

However, two insights were found that paved a way. The first is that the way individuals express themselves defines their place in the broader community, which impacts that very self-expression. The second insight is that a safe space of nurture and guidance is necessary before the individual can find self-expression.

These key insights were moved forward into designing a solution. It was necessary to learn the foundations of storytelling to see how information can be embedded within and communicated through stories. Several techniques from Therapeutic Storytelling guided this process.

As the project progressed, the mode of expression shifted from writing to drawing, and the bones of a simple story were put in place. The original aim of learning Narrative Illustration guided the development of the final outcome, a storybook.

Contents

1. Introduction		7. Learning Storytelling	53
1.1 Objectives	14	7.1 Case Studies	54
1.2 Choosing the Topic	15	7.2 Thematic Apperception Test	55
1.3 Who is it for?	16	7.3 Practicing Writing	56
1.4 Defining the Scope	17	7.4 Observational Study	57
2. Secondary Research: What is the Self?	19	8. Execution: Building a Story	58
2.1 Defining the Self	20	8.1 Reviewing Insights	60
2.2 Important Terms	23	8.2 Moodboard	61
2.3 Mind-map: Mapping the Self	26	8.3 Characterization	62
2.4 Mind-map: Refining the Map	28	8.4 Writing the Nurturing Process	65
3. Primary Research	31	8.5 Rough Sketches	66
3.1 Expert Interview 1	32	8.6 Use of Visual Metaphors	70
3.2 Expert Interview 2	33	8.7 Storyboarding	71
4. Consolidating Learnings	35	8.8 Color Explorations	72
4.1 A Psychological Process of Finding the Self	36	9. Conclusion	74
4.2 Mind-map: Mapping the Journey	39	10. References	77
4.3 Conclusions of Research	43	11. Appendix	
5. Existing Solutions	44	11.1 Appendix A - Drafts 1,2,3, Storyboards	79
6. Ideation	49	11.2 Appendix B - New Storyboards	95
6.1 Potential Concepts	50	11.3 Appendix C - Final Outcome	115
6.2 Choosing a Medium	51		

Introduction

If someone is telling you a list of facts, more likely than not, you will soon zone out. But if they're narrating a story, you will be drawn in, and before you know it, you will have absorbed a whole bunch of facts without even realizing. When listening to stories, we are less guarded with our belief systems and more open to new ways of being or thinking. Stories are the primary way we human beings learn from each other.

This project was to be about storytelling through illustration. The dream was to create visual compositions that stir the imagination into stories through characters, light and color. This much was clear. But what story is worth telling? And how does one tell a story well?

Conversations and questions lead to several topics that people in my social circle were struggling with. "What do I do with my life?" "Who am I?" "Should I do what I love or should I do what my family wants me to do?" These were some of the questions repeatedly coming up. Finding common ground among these,

the topic narrowed to "identity".

Identity makes for a deeply subjective and philosophical topic, and as it was explored, the questions grew greater and deeper. How do we as humans define ourselves? What makes a person a person? What makes someone unique and what unites us all? What in a person can be changed? To what extent and how? What is transformation? What is healing? How does someone who is feeling lost, disassociated or purposeless find a sense of groundedness and direction again?

Following these questions, certain key insights were found, and an attempt made to incorporate them into as simple a story as possible, told largely through illustrations.

The project had much struggle involved as well as learning.



1.1 Objectives

1. Learn narrative illustration: create illustrations that tell a story.
2. Leverage color and composition for conveying emotion and atmosphere.
3. Learn to construct universally relatable stories
4. Understand the psychology behind identity formation and transformation.
5. Learn to create intriguing characters

Aim: Write a good story and tell it using narrative illustration.

My personal objective was to learn to express concepts and experiences in a beautiful, sensitive, and touching way.



low self-esteem	setting boundaries	communication	identity crisis
undeserving	lost	anxiety	
money vs passion	prioritizing others vs self		
loneliness in elders	loneliness	lack of community	

1.2 Choosing the Topic

Informal interviews were conducted within a social circle to find a meaningful area to work with. In conversation with members of family, friends, classmates, and colleagues, it was found that several themes were repeatedly coming up. These were narrowed down to three main areas –

making money from ones' passion

sense of purpose

finding yourself

These topics were taken back to the interviewees, each one emphatically picking “finding yourself” as the subject they would like explored.

They talked about struggling to find direction or a sense of purpose in their lives. “What is worth putting energy and time into?” Not seeing a worthwhile answer, people allow circumstances and momentum to carry them, usually in the direction that others around them are heading in.

The other two topics are related to having a clear sense of self. Knowing what you stand for would naturally lead to finding a purpose and earning a livelihood. Thus, finding yourself was chosen as the topic.



1.3 Who is it for?

Teenage is usually the time to explore oneself, to understand who we are and what we would like to do with our lives. People who chronically struggle with their sense of self did not have the resources necessary to create their identity in these formative years.

However, everyone goes through phases of uncertainty where they need to define or redefine their lives. Momentous events like major illness, a loss, marriage (especially for women), divorce or even entering or graduating from college can all cause loss of self. This can also happen when one changes over time, but the self-concept remains the same, resulting in an identity crises, as in the case of mid-life crises.

The audience for the final solution is any adult going through such a phase in their lives.



1.4 Defining the Scope

As can be seen even from the simple overview given alongside, there are entire fields of study and immense bodies of knowledge created in the exploration of humans and what makes them tick. Understanding the self has been a study for thousands of years.

These can roughly be split into the often-heard phrase “body, mind and spirit”:

Understanding the self through the body would be biology, where the functioning of the physical organism determines its experience. If the organism is in an ideal state of health, then more likely than not, the state of mind will also be satisfactory.

Philosophy and psychology have developed in the endeavor to understand the self through the lens of the mind, emotion, and thought.

Spirit typically addresses and tries to make sense of the unknown or the mysterious. Aspects which we have yet to find ways to study in an organized, scientific manner fall in these areas, like Religious Studies and Spirituality. Though they might be expressed differently, these often include psychological concepts, say as myths, rituals, or traditions.

In reality, these are not actually separate. The functioning of one of these aspects of the human being is interlinked and interdependent with the others. However, the human mind has a natural tendency to compartmentalize data in the pursuit of understanding.

For the purposes of this project, Psychology is chosen as the primary approach among these options. Within psychology, the main focus area will be Psychoanalysis.

Meanwhile, the branch of Philosophy, Existentialism directly addresses the topics of the meaning, purpose, and value of human existence. Therefore that will also be explored.



Various fields of study endeavor to understand humans and their behavior using different approaches.

Secondary Research

To start off the research, much reading was done, and some discussions were had. The topic is as broad and subjective. I was curious to understand the different ways of looking at identity formation. There were several paths explored, the main ones of which are as follows.

Erik Erikson's stages of identity formation provided good information and clarified many concepts. However, there was not much guidance on what to do for someone struggling with their identity as an adult.

Carl Jung's concept of integration and individuation, mainly as applied to folktales, is explained by Clarissa Pinkola Estes in "Women Who Run with the Wolves." This changed my entire view of stories and the importance of storytelling to communicate profound concepts.

Contrary to general perception, existentialism gives a practical, action-based approach to life and understanding oneself. The individual bears responsibility for who she is. Her decisions are hers. Authenticity, analogous to Jung's concept of integration, is the foundation on which this responsibility and decision-making ability rests.

Based on these gleanings, I attempted to create a mind-map of all that makes up one's identity. This led to a crucial insight into the interdependence of an individual with the community.

2.1 What is the Self?

There are many explorations and attempts to answer the question, "Who am I?" They are usually based on the philosophical thought experiment where one takes away various aspects of a person to see whether they can still be considered the same person.

There is a general assumption that the body is the personal identity. This is questioned by asking whether someone remains the same person if she loses a limb or an organ. The usual answer would be, yes, they'd be the same person – our bodies change drastically throughout our lives.

Then how about if the person loses her brain? Here, most people would pause. This implies that some parts of the body are closer to personal identity than others. Further, if it is the brain, what part of the brain might be considered the true self? If we lose an ability like speaking a particular language, are we still ourselves?

What about if someone loses their memory? Would she still be the same person? The answer could be yes, as long as her character is the same. What is the character? A particular way of responding to the world, a sense of what is beautiful, fun, or meaningful and what isn't. Therefore, even if memory is lost, if a person continues to feel the same way and value certain things, we can say she's still the same person.

There are several versions of this kind of thought experiment that similarly explore desire, the story of self, emotions, values, beliefs, etc.

Affecting self-esteem and confidence, one's sense of self has lasting effects on life quality. The value of a healthy sense of self can be brought into relief by considering the impact of a poor sense of self.

It influences motivation, sociableness, the feeling of security, sense of belonging, the decision-making process, and sense of competence.

An important role that the sense of self plays is seeing oneself clearly – strengths and weaknesses both. Being aware of one's limitations has the counterintuitive effect of moving beyond them. A problem has to be understood before it can be addressed.

Meanwhile, understanding yourself leads to confidence in what one says or does, i.e., self-expression or engaging with the world. And this leads to the individual's place in the community and a sense of belonging.

To start mapping the Self, a word cloud was created of the various words that are employed to talk about an individual.

self	identity	ego	self-concept	unconscious mind	consciousness	selfish
personality	psyche	image	selfhood	mind	awareness	selfless
individuality	soul	spirit	true self	name	I am	authenticity
I	anima	inner child	mind	subconscious	watcher	name

The field of Psychology attempts to define the self by describing various sub-aspects of it.

2.3 Important Terms



Self-concept is based on one's self-schema - a long-lasting and stable set of memories - the perception one has of oneself. The self-concept interacts with self-awareness, self-knowledge, and self-esteem. The self-concept is usually a subset of the entire self, described as a combination of personality, values, habits, physical features, talents, beliefs, emotions, interests, and dreams.

Self-awareness is the experience of one's own personality.

Self-knowledge is the data that someone calls upon when asked, "What am I like?"

The social self is made up of behavior when interacting with others, the self-perception concerning how others perceive them.

Self-esteem is the evaluative component that assesses the entire self.

2.2 Defining the Self

Secondary Research

Existentialism

“Sensory perceptions form a necessary foundation for the emerging sense of self.”
The self meets the world by employing the senses; the self is in the world.

The Self in Existentialism, Antonia Wenkart, 1962, <https://doi.org/10.1111/j.1749-6632.1962.tb50164.x>

Existential theory or Existentialism is a philosophical school of thought from the 19th and 20th centuries. The crux of the philosophy is to embrace **personal freedom and choice**. Therefore, human beings choose their own meaning for their lives.

Søren Kierkegaard is considered to be the first of the Existential philosophers. He believed that self-awareness and self-respect were the way one could know their own identity. Further, given that life is always evolving and changing, the only constant was how a person decides who or what they want to be and how.

Key Concepts

Absurdism

Absurdism is the idea that there is no meaning in the world beyond what meaning we give it. There is nothing to be discovered, and one should not pursue any specific meaning for man’s existence. What happens, happens, and it can happen to a “good” or “bad” person.

Albert Camus takes this thought further saying that Absurdism comes in to play only due to the incompatibility of human beings with the world they live in.

Authenticity

Authenticity involves the idea that one has to “create oneself” and live in accordance with this self. It is the degree to which a person’s actions match his or her values and desires despite pressure to do otherwise. The Oracle of Delphi instructs, “ Don’t merely know thyself–be thyself.”

Psychoanalysis

The Self signifies the unification of consciousness and unconsciousness in a person and represents the psyche as a whole.

Josepf L. Henderson, "Ancient Myths and Modern Man" in C. G. Jung ed., Man and his Symbols (London 1978) p. 120

Analytical Psychology is a theory of mind that emphasizes the importance of wholeness for each individual. It names the unconscious as a "Shadow" and works to bring it to consciousness through a process called integration, resulting in individuation – a person becoming a whole individual with an integrated consciousness.

Carl Jung, the founder, was a Swiss psychiatrist and psychoanalyst who created some of the best known psychological concepts including extroversion and introversion, the collective unconscious, synchronicity and inner child.

Key Concepts

Shadow

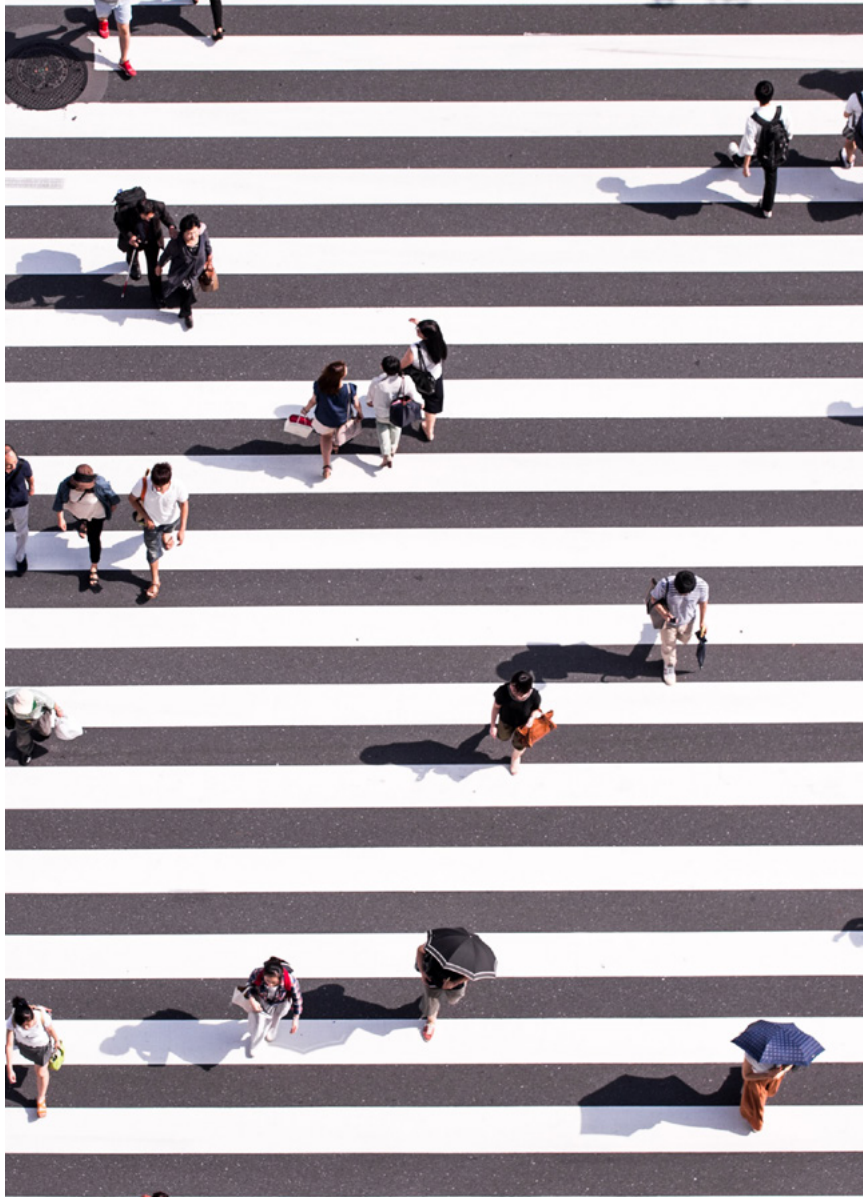
The Shadow comprises of parts of the personality that a person is unconscious of. These are typically the undesirable aspects that are rejected or ignored but can also be positive aspects in the case of people with low self-esteem, anxieties, or false beliefs.

Inner Child

The concept of the Inner Child is an individual's childlike aspect. It includes what a person learned as a child before puberty. The inner child is often conceived as a semi-independent sub-personality subordinate to the waking conscious mind.

Individuation

The psychological process of the development of a self out of an undifferentiated unconscious, where integral parts of personality, various components of an immature psyche and the experiences of the person's life integrate over time into a well-functioning whole. It is the process where an individual transcends group attachment as well as self-absorption.



2.3 Mapping the Self

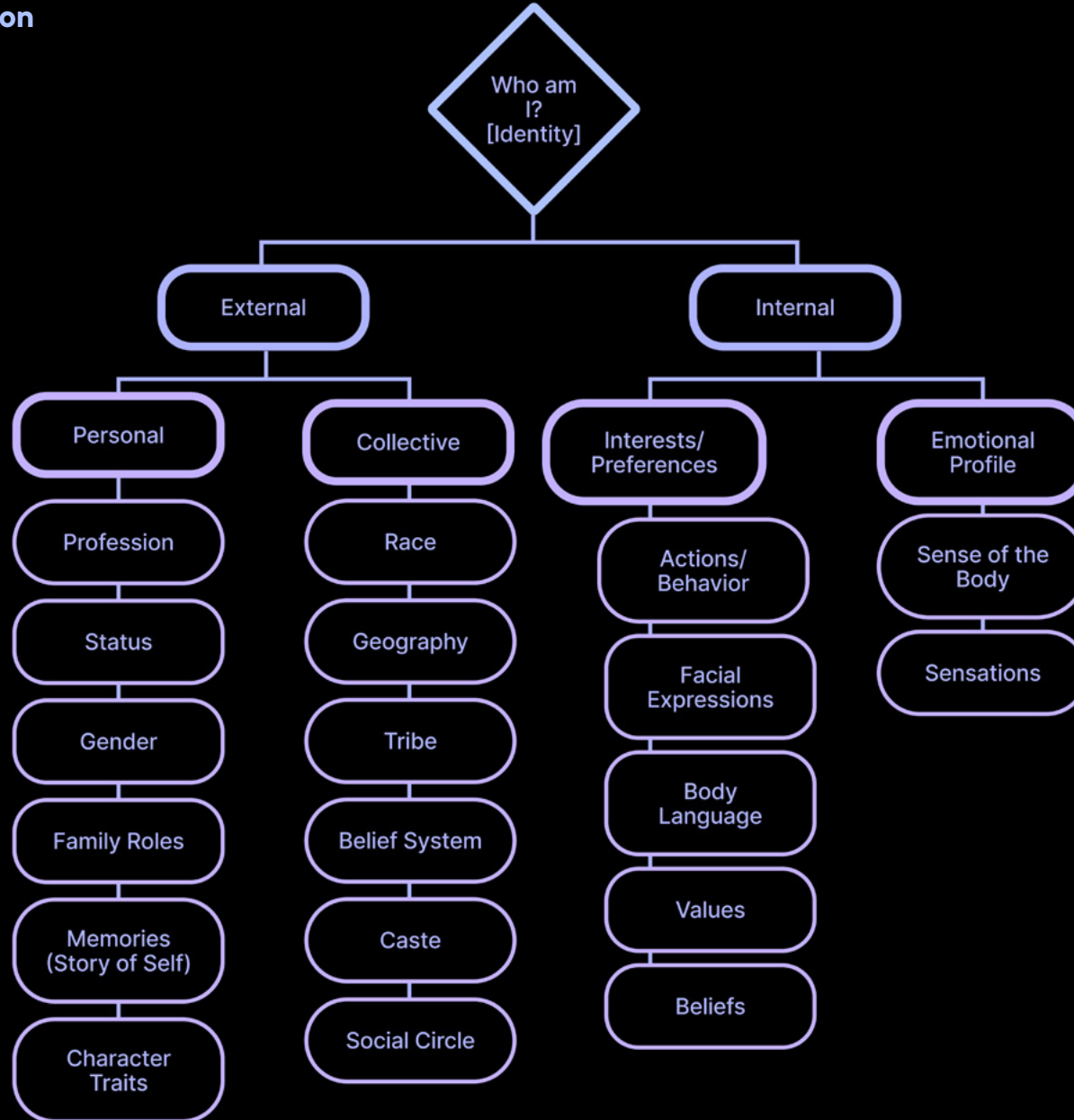
Initial research was done to understand the constituents of identity, simultaneously creating a mind-map to purview and gauge progress.

First, there is a difference marked between identity as intellectual labels versus the more primal sense of the body.

Right after this, the distinction that an individual feels between herself and the outer world can be seen immediately as the constituents split into a personal and collective identity.

The need to know and understand is one of the basic needs in Maslow's Hierarchy of Basic Needs. This need applied to how a human being functions has given rise to bodies of thought via multiple approaches. The following mind-map is an attempt to map these.

An Initial Exploration



2.4 Refining the Map

Through the process of research and exploration, I gained a greater understanding of how identity works, especially in how it connects with others. The main change was that both intellectual labels, as well as sensory ones could be clubbed into the personal experience of an individual. What remained were external labels. It was found that:

- i. Individuals take in or ignore emotional stimuli in a self-validating process based on their identity. This is how different people can have very different experiences in the same situations.
- ii. Actions are what ultimately constitute identity markers. These are an expression of the individual's identity.
- iii. The individual exerts as much influence on society and its component groups as these exert on her.

Based on this new understanding, the mind-map was refined. The critical insight gained through the exercise was:

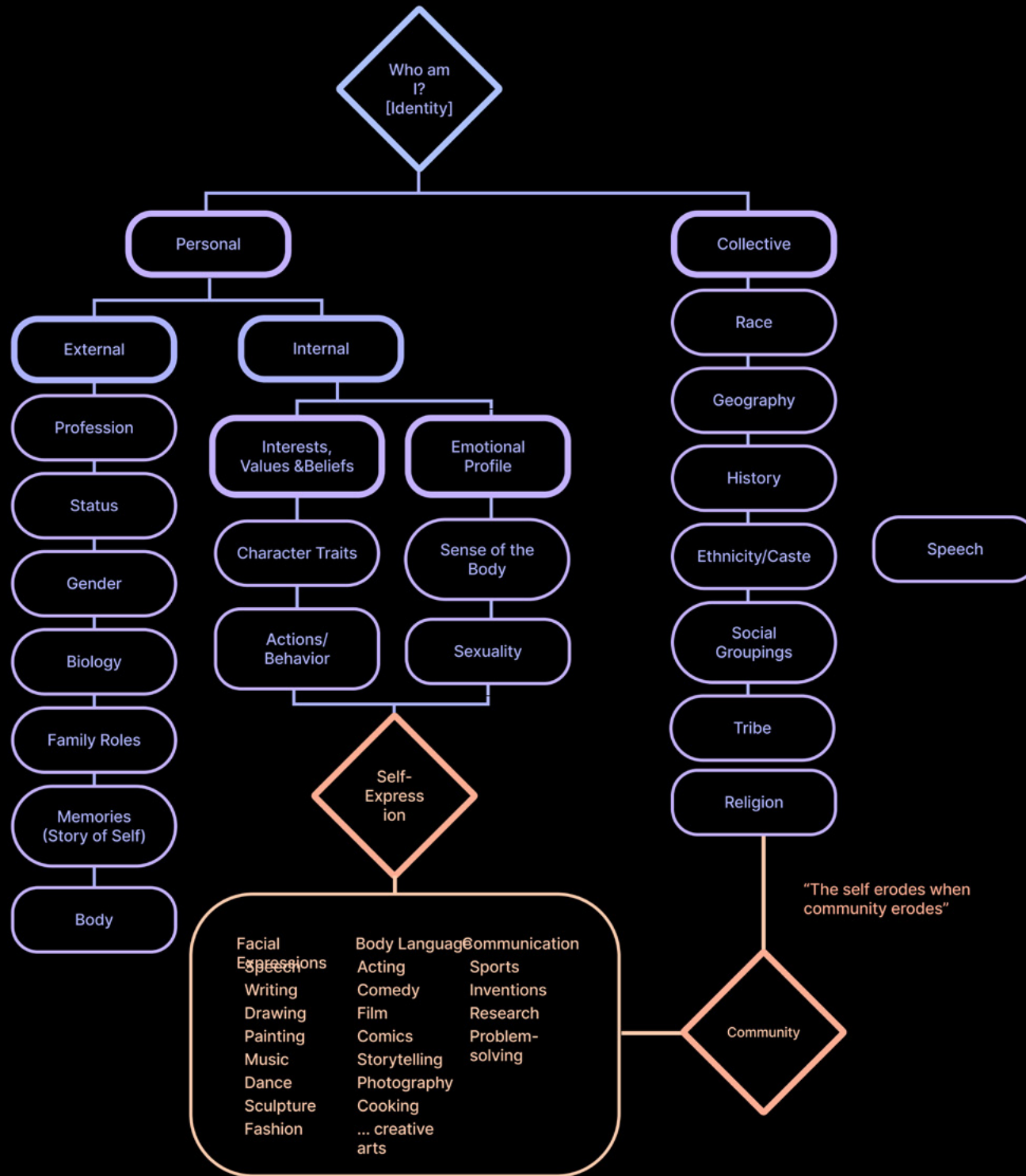
Identity can be said to be changeable, dependent on an individual's choice of self-expression(actions) that influence and are influenced by their social and cultural context(community).

Given that emotional stimuli reinforce identity through a self-validation process, it could be used to zero in to understand oneself. Thus, this is chosen as the focus area of research.

Emotions can truly be experienced viscerally through bodily sensations. This can only be done when the individual is "grounded" instead of being disassociated from the body. This requires a sense of security.

Focus Area Identified

Emotions, Sense of Security and Taking Action



Primary Research

The process of research was predictably non-linear. Along with the ongoing reading, I conducted several expert interviews with counselors, had discussions and interviews with people I met, and did an observational study. Alongside, I built up a new mind-map exploring the process of change in identity that was modified and refined several times.

3.1 Expert Interview 1

Key Insights



Mrs. Pallabita Barooah Chowdhury,
Counsellor, IIT Guwahati
Double Masters in Education & Psychology

This interview was conducted with Mrs Chowdhury regarding the topic of students and their sense of identity. Below are the key insights.

“Many students are doing everything well. They are IIT students – they complete their work, participate in sports. Yet they feel like they’re not good enough.”

“People learn through failure what their strengths and weaknesses are.”

“Thematic Apperception Test. Through your stories you reveal your inner motivations, your complexes, what is driving you.”

“Passion requires freedom.”

“We, humans, are designed to be cocooned, to have a harbor to come back to, a sense of safety.”

3.2 Expert Interview 2

Key Insights



Ms. Namrata N. Rynjah
Counsellor, IIT Guwahati
Masters in Counseling Psychology.

“Everyone has a period of catharsis.”

“We look at contentment or acceptance as a destination. “When I get there, then things are going to get better.” But actually it happens in the now.”

“The stage of being able to be mindful of yourself and accept yourself as you are, *happens with some sort of intervention* – either you hit rock bottom, or you just realize the need for change. There is a period of catharsis for everyone.

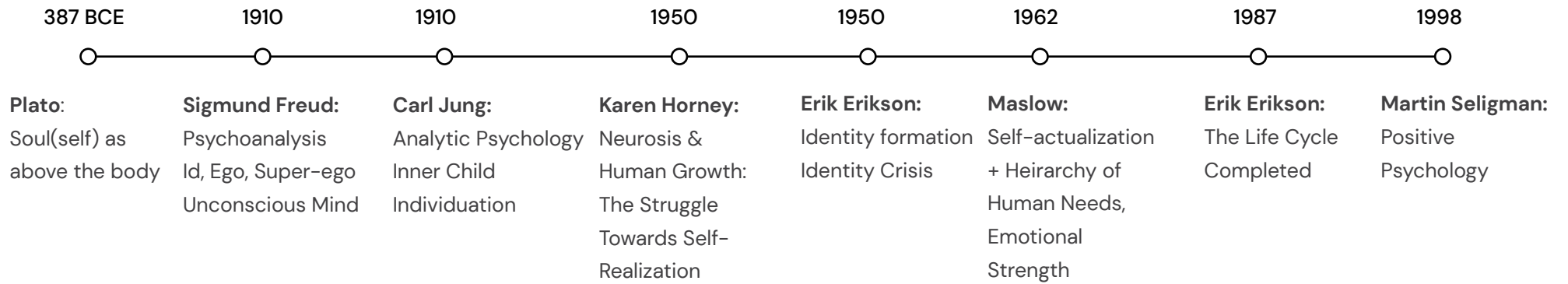
“For some people, self-reflection creates this intervention. For others, external circumstances push them towards one. Only when you’ve hit a certain stage where you feel nothing else is working for me, that there is intervention that works for you. Either it comes in from your inner self or your external circumstances prompt you to do something. Eg. breakup.”

“There’s no happy ending. Many people stay stuck and are unable to change. And there’s no shame in that.”

“Life is like a spiral. We evolve but the ups and downs continue to happen. Situations trigger us. Just because there’s realization doesn’t mean it won’t affect you anymore. Self-awareness helps moderate the response.”

“The end effort here is to help them understand themselves better.”

A Summary



The branch of **Philosophy, Existentialism** directly addresses the topics of the meaning, purpose and value of human existence.

< expert interview

initial research >

Psychology is the science of mind and behavior.

Analytic Psychology broke new ground with concepts related to finding the self that are still in use today.

Consolidating Learnings

So far, an initial research was done to define how identity might be looked at. Secondary research lead to the insight that self-expression is the bridge between an individual and community. Primary research confirmed that a sense of security enables self-expression. This can be shown summarized as:

Sense of security > Confidence > Self-expression > Place in Community > Belonging

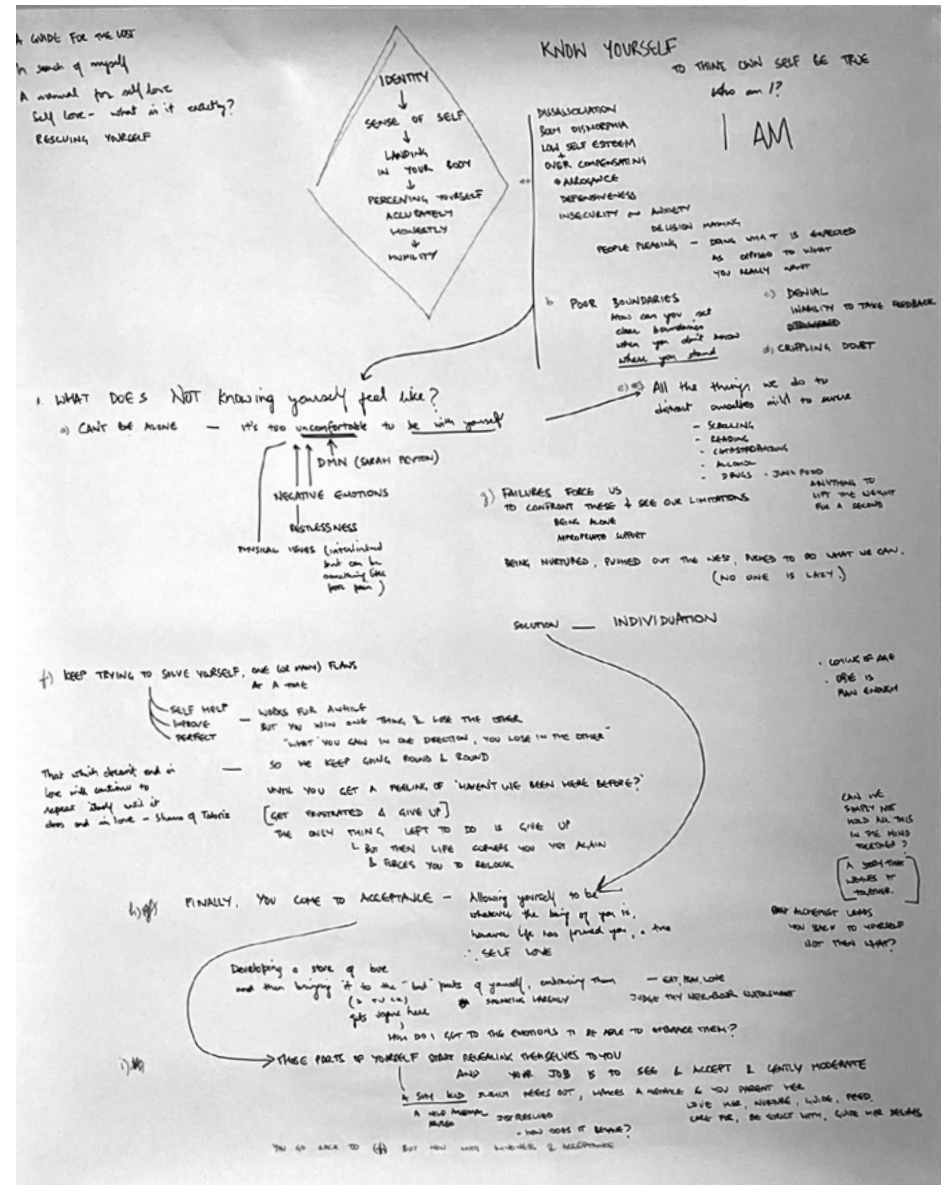
This comprises of the healing process. What happens before this? Why does one lose themselves. This was explored during the research as well. This part of the journey also needed to be fleshed out. Using the understanding and resources thus far, as incomplete as they are, I attempted to map the whole journey. This thought process is shown in the next few pages, culminating in a mindmap of the same.

4.1 The Psychological Process of Finding the Self

Based on the gathered understanding in the given time, a flow was created tracking the process of change within an individual's psychology.

After researching the topic of identity, finding oneself and direction in life, the process that leads to knowing yourself was attempted to be mapped out, first as a mind-map. This was presented to three people of the target audience and a subject matter expert who added insights and information, along with recommendations of further research for some parts.

After doing so, the entire journey was documented as follows, going as much into detail as possible so as to explore as much nuance as possible.



People identify themselves with various external factors like geography, gender, or religion. When it comes to internal factors, any given individual's sense of self could be considered universal. Two individuals might be afraid of different things, but the experience of fear itself overlaps significantly. The sense of "This is me" and "This is who I am" leads to confidence. It can be said to be being in your senses, being in your body. A healthy sense of self results in an accurate perception of oneself – understanding what one is good at and what one's limitations are. There is an ability to feel one's feelings clearly. It amounts to knowing oneself, knowing how one would behave in a given situation.

This state of being is the goal. The state of not knowing oneself manifests as:

- Poor boundaries – When one doesn't know who they are and where they stand, they don't know what they're ok with or not. Hence, it isn't easy to communicate with others.
- Self-esteem issues – An oscillation between low-self esteem and inflated self-esteem occurs as the person struggles with their sense of self. Not having an anchor, they compare themselves to others around. Low self-esteem is triggered around people better than them, and around people worse than them, over-confidence or inflated self-esteem is exhibited.
- Overcompensating for low self-esteem results in arrogance, over-confidence, defensiveness, insecurity, and anxiety.

- Insecurity results in crippling doubt and so results in difficulties with decision making as you don't know what you want.

- People-pleasing – not knowing oneself and own preferences, one ends up doing what others want to do rather than what they themselves would like to do if they knew.

- Denial – they are unable to take feedback easily and get into defensive mode.

A consequence of all of this is an inner conflict and discomfort with one's own self. It manifests as tension and stress in the body, which can compound and become unbearable over time.

One tries to distract themselves so as to find respite from this discomfort, often leading to addictions – scrolling through social media, reading, working, studying, catastrophizing, alcohol, drugs, junk food, relationships, friends, never being alone, etc. Anything to lift the weight for a moment and escape from the discomfort. In severe cases, this results in the various addictions we see around.

Breaking down discomfort: Negative emotions are the greatest part of this discomfort (Carl Jung). When there is no understanding of how to navigate negative emotions, the tendency is to avoid them. This leads to cutting off from parts of the psyche. There is a numbing that can result in disassociation. There is restlessness and anxiety when forced to be focused). There is also physical discomfort, though this might have medical causes as well. Over

time, this discomfort, along with any addictions, leads to bodily problems. For example, stress creates burning or pain in parts of the body. Meanwhile, having had a severe injury, there might also be purely physical pain or discomfort in the body that the person doesn't want to feel and feels anxious about. In this way, psychological processes are interlinked with the physical states of the body.

While a person remains in this state of not knowing themselves, they distract themselves until there appears to be a need for a change or they "hit rock bottom." The person tries to address this need by "solving" or "fixing" herself. Often, there is a sense of emptiness, and seeking to fill that emptiness – "there must be more to life than this" – something that pushes them to fill the gap. – Self-help, Doing things to make themselves better, prove themselves, and improve themselves in a thousand different ways. Perfectionism plays a role here, from changing health habits to making progress in their career and improving relationships. However, no one can be perfect. Someone who is working a lot might find that their relationships start suffering. When they start working on relationships, they miss out on work. Progress in one area leads to a decline in another and vice versa. Inadequacy and feelings of low self-worth show up. After a while of trying to do it all, they might start to notice the pattern. As they make progress in one thing, they lose gains in another thing. As they try to balance relationships, their work suffers. No matter how many problems they solve, the solving of problems creates new problems. Eventually, they burn out and give up. It doesn't last

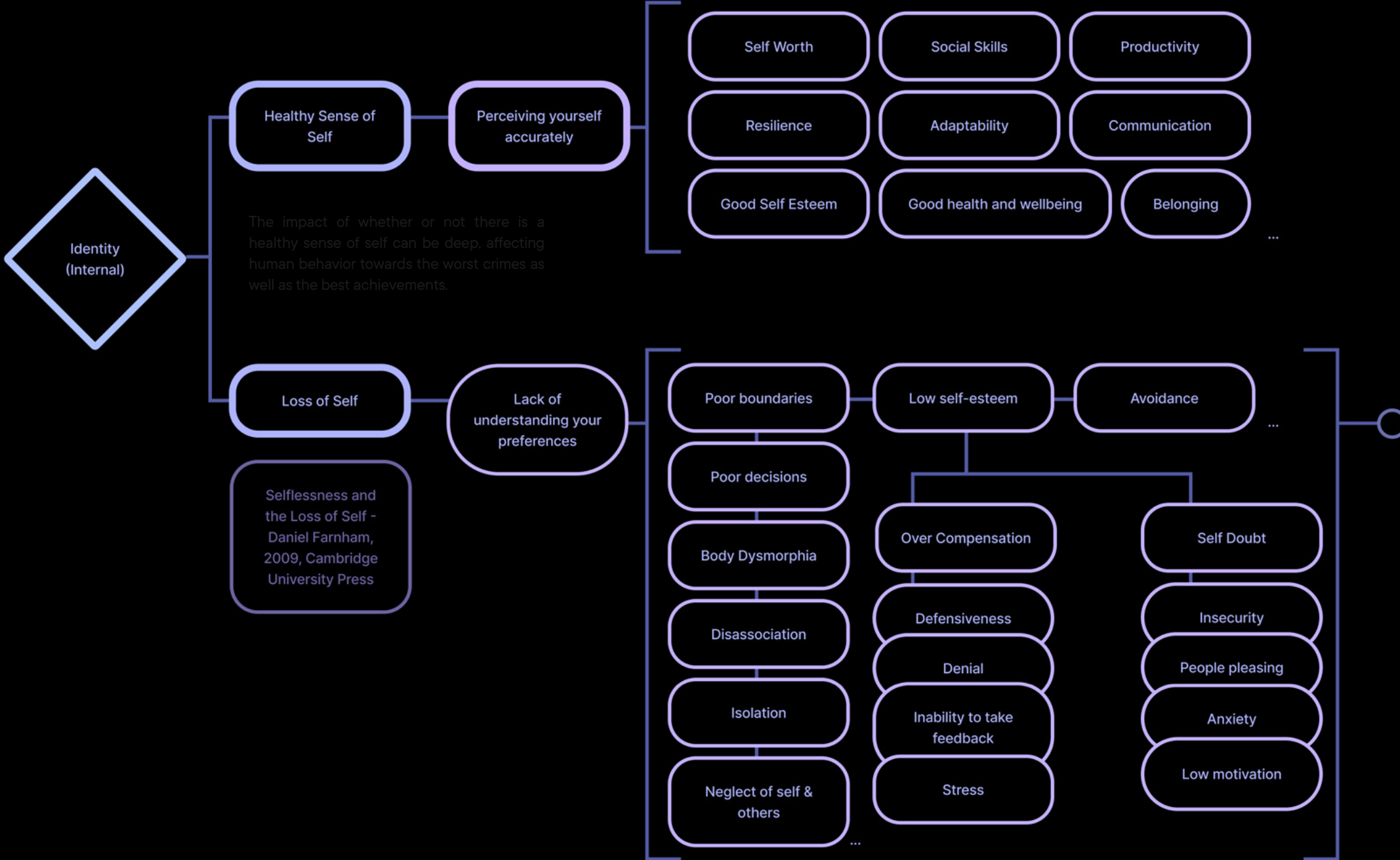
long, though. There is a push from the external world and guilt and self-criticism within. As they gain some energy, they get drawn back into the pattern. But after a few rounds of this, either they are cornered or hit rock bottom. It takes an intervention, whether internal or external, to realize that they have to accept themselves the way they are, warts and all. Instead of dismissive giving up, there is a shift to active acceptance. As this acceptance is cultivated, it is as if parts of the "shadow" self start revealing themselves. The denial and defensiveness start dissolving. The cut-off parts of the self start showing up. This has been called the inner child. Once these parts are recognized and accepted, a gentle shift can be created. This requires a sense of security and nurture within the psyche, as well as in the external environment.

This entire process has been summed up in the following mind-map.

**There is no coming to consciousness without pain.
People will do anything, no matter how absurd, in
order to avoid facing their own soul. One does not
become enlightened by imagining figures of light,
but by making the darkness conscious.**

– Carl G Jung

4.2 MAPPING THE JOURNEY



The Body Keeps Score: Brain, Mind, and Body in the Healing of Trauma - Bessel van der Kolk

Push by society to achieve perfection, criticism, comparison

Repetitive Cycle



Guilt/Self Criticism

Give up

- "Letting Go" doesn't mean:
- Pretending it never happened
 - Belittling how it impacted us
 - Acting like it didn't matter

Frustration

Progress in one area results in decline in the other

Too many things to balance
Life is complex

Trying to find a solution

Self Help
Therapy
Medication
Lifestyle
...

Crisis

Distractions
(If in extreme:
addiction, mental illness)

Alcohol/Drugs/Substances
Gambling
Gaming
Social Media
Reading
Working
Food/Sex/Shopping...

Discomfort

Denial/Resistance

In the Realm of Hungry Ghosts: Close Encounters with Addiction - Gabor Maté

1. telling out stories to make sense of ourselves - "the story of self"
2. the impact it has on others

"It's the fundamental life that is being lived that needs to change, not the external behaviours" -Gabor Maté

Subject Expert Interview

Failure

Breaking perfectionism

Intervention (External or Internal)/
Basic Instinct to Survive

Other people's stories create self-reflection because of our tendency to compare

SPOTLIGHT: THE PROCESS OF TRANSFORMATION

Self Reflection

+

Other People's Stories

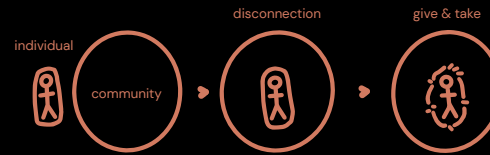
Awareness

The only way left
Moving from denial to acceptance

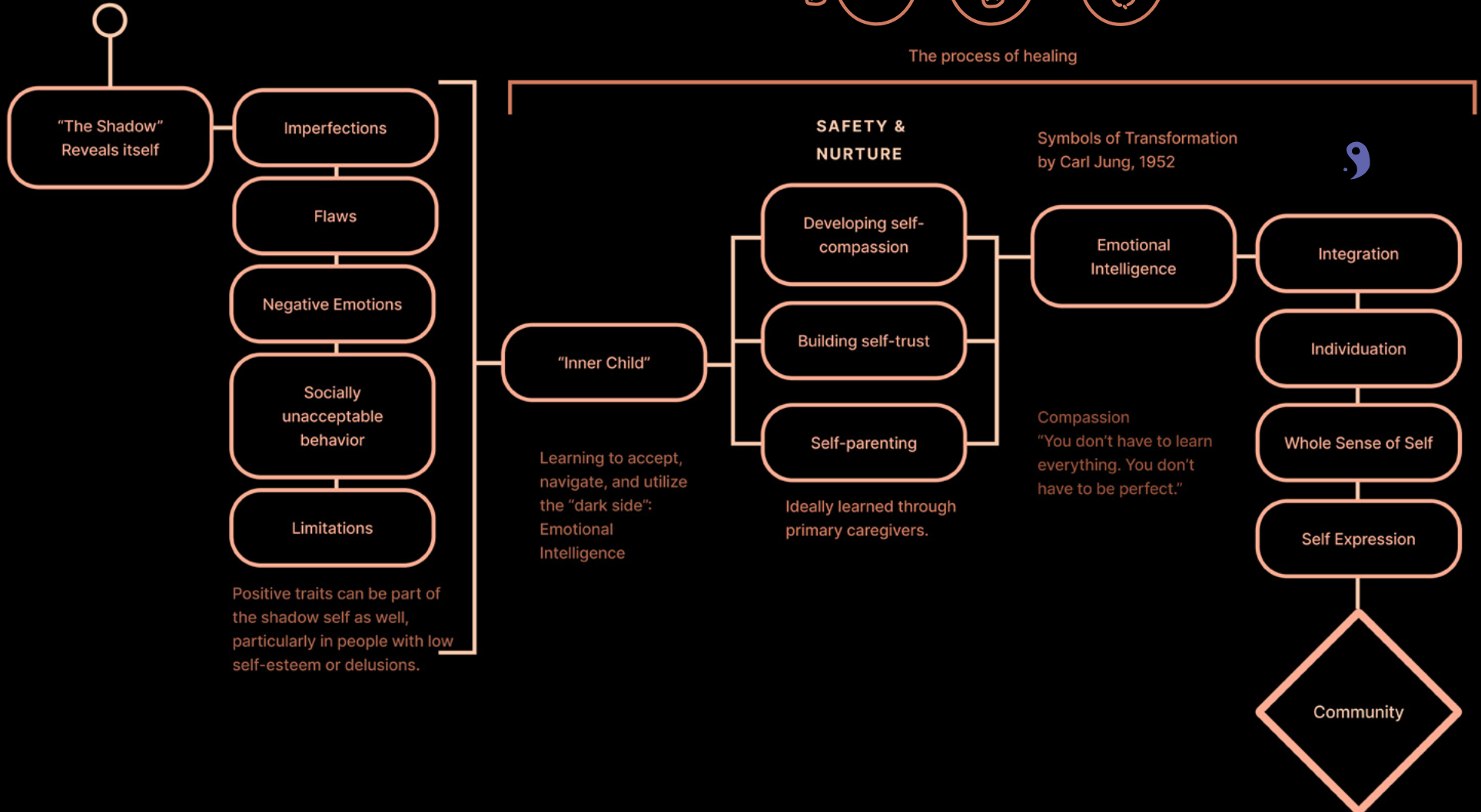
Acceptance

Acceptance means:

- Acknowledging that it happened
- Understanding how it impacted us
- Watching exactly how it makes us behave



The process of healing



4.3 Conclusion of Research

Self-expression and one's place in community are interdependent.

Mind-map

Community and the individual affect each other. The individual is not an entirely separate entity.

Literature Review

Perfectionism and self doubt hinder self-expression.

Literature Review

Safety and nurture helps create healing so that one may express themselves freely. This safety is cultivated by wise people as well as internally within oneself.

Literature Review

Failure is a way to know the edges of self, limits. The process of trial and error leads to understanding about limitations and strength.

Subject Matter Expert

This allows for the self to develop to an extent where she can now extend nurture, care and kindness to others aka responsibility

Literature Review

We make meaning out of images based on our own thinking about our circumstances.

Thematic Aperception Test

Freedom, release, exploration and self-realization are universally desired.

Observational Study

4

Existing Solutions

Exploring life, taking opportunities and learning skills is the way one learns who we are. Those who struggle look for tools to help guide us. These are some of the existing ways that humans try to find their way and make meaning.



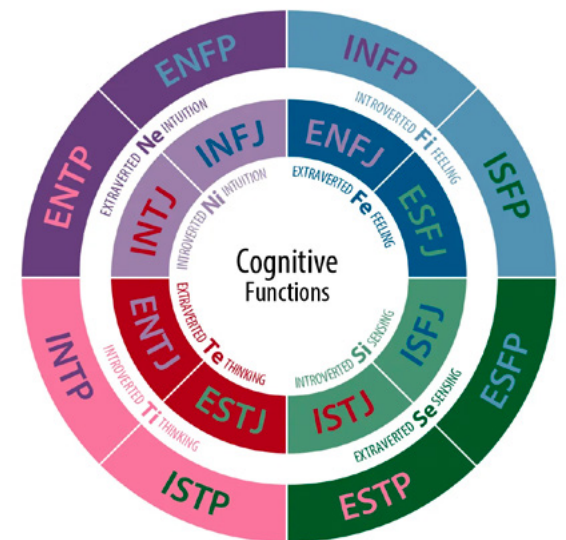
APTITUDE TESTS AND CAREER COUNSELLING

Aptitude tests and career counseling are typically based on reasoning and rational thinking. So they are useful for application in that realm. For someone who is yet to find the very sense of their body, these are not helpful.



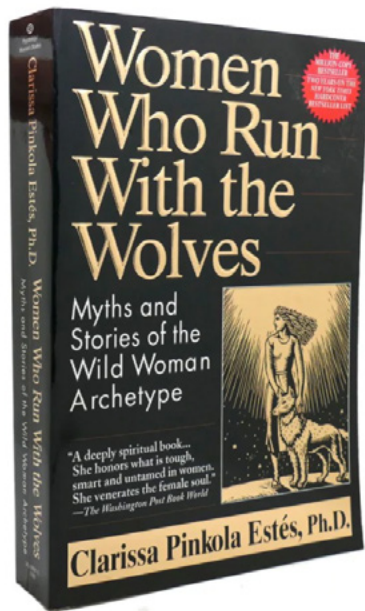
VARIOUS FORMS OF ASTROLOGY

Astrology is one way that we make meaning out of ourselves and life, categorizing people. It is very layered and complex, and thus quite open to interpretation. I think it can be seen as a form of play, or an identity anchor.



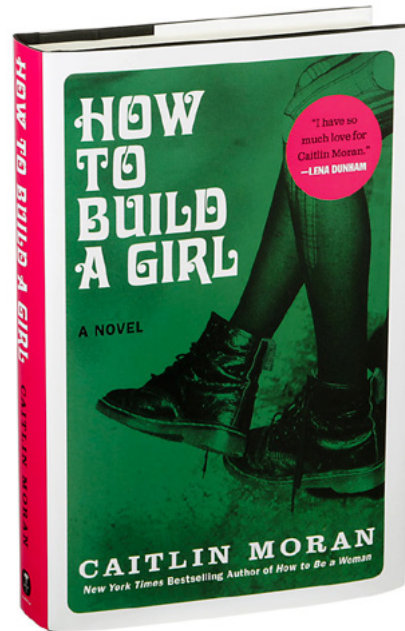
PERSONALITY TESTS

Personality tests help people identify their character traits and bond with others of the same types. The Myer-Briggs test is one of the most popular ones, with people basing much of their lives and decisions on its results. It covers more of the emotional profile than aptitude tests do and can be helpful for self-acceptance.



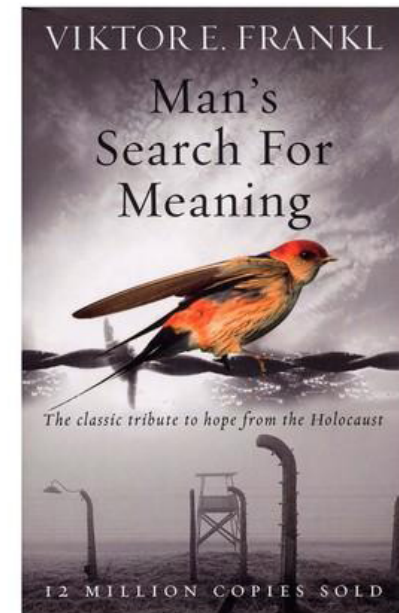
FOLKTALES & MYTHS

Stories in many forms, but particularly folktales have embedded in them profound psychological keys. They were used to pass lessons from generation to generation. This book interprets several iconic folktales from the lens of Jungian psychology, showing the integration process between light and dark. The same can also be seen in movies like Maleficent and Beauty and the Beast.



COMING OF AGE STORIES

Books and movies that show the exploration and eventual coming of age of characters become inspiration for many readers and viewers. How to Build a Girl is a very pro feminist book by a woman and is recommended to moms of teenage daughters to help guide them through their own explorations.



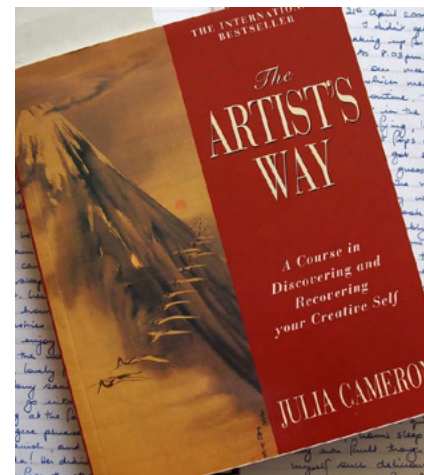
KNOWLEDGE & THERAPY

This classic book is by neurologist and psychiatrist Viktor Frankl. He writes about his experiences in the Holocaust, and how having a purpose helped him survive and not give up. In the book, he also outlines a form of therapy called logotherapy. The knowledge shared in the book as well therapy, including in other forms, are greatly helpful to help a lost individual make sense of her life and find direction.



SELF-HELP

The self-help genre of media is vast. From professionals to people sharing their own journeys hoping to be of help to others going through similar struggles, the topic of finding oneself and one's place in the world is also covered from many perspectives. It exists for a reason and can provide tremendous guidance to those who feel disconnected or introverted.



WORKSHOPS, THERAPY AND RETREATS



These could be considered as part of self-help or can be seen as spilling into spirituality. Processes such as these, especially in-person workshops, can provide experiential learning as well as connection to community. Each of these nudge people towards the experiencing fully through the senses and are a tremendous resource for those feeling lost.

Ideation

The predictably nonlinear process of the research lead to some great insights. It lead to a greater understanding of the process of individuation. There was self reflection, discussions with colleagues and friends, exploration of stories, mind-mapping and cross checking these with experts. A final flowchart helped summarize all the learning and narrow down on a focus area that would enable a solution to the problem taken up.

The next step would be to figure out such a solution. I had several ideas that I kept noting down. It was time to explore their viability and choose one to execute. Having the skill of drawing, it was already decided that illustrations would be part of the solution. Several concepts were explored, and finally it was chosen to write a story and use narrative illustration to tell it.

6.1 Potential Concepts

During and after the given research, these were the ideas came up that could address the problem area identified using the visual medium.

Personalized Character Design

For subjects to be able to picture themselves better and gain a clearer sense of themselves.

Building the Self

Creating **illustrations for vision boards** for subjects depicting an ideal scenario in the future for them to visualize a goal and have a sense of direction.

Graphic Novel

Depicting a personal story that can serve as inspiration.

Illustrated Storybook

Craft a story based on the psychological journey identified and convey it in an effective manner.

Given the defined objectives of the project, this option was chosen.

6.2 Choosing the Medium

The medium of Narrative Illustration is effective for the task at hand because of two main reasons.

Power of Storytelling

Humans like stories. They listen better and with more attention when listening to or watching a story. They both find themselves in stories and are inspired towards change and growth through them.

Humans are very different. Yet the inner human experience has a lot of commonalities. The more personal and authentic a story is, the more relatable it becomes. Skill and tact are still necessary to craft a good story. It must be intellectually engaging and emotionally connecting for it to be effective.

“If we want to find the way back to ourselves and one another, we need language and the grounded confidence to both tell our stories and to be stewards of the stories that we hear. This is the framework for meaningful connection.”

– Brene Brown

Visual Images & Comprehension

Creating a mental image of what is read is a natural process for proficient readers. But not everyone can do this. It is reported that many people cannot comprehend written material to the point that they can visualize it in their minds. Meanwhile, television and the Internet spoon feed visuals such that people cannot create their own internal visual imagery.

Reluctant or low-ability readers with comprehension difficulties find it challenging to convert words to images in their minds. Strategic use of visual material can enhance reading experiences and help readers become more proficient creators of internal visual imagery.

Someone who is lost is often in a state of confusion and anxiety, lowering their comprehension. So it makes sense to tell the story through images as much as possible, keeping text to a minimum.

Storytelling through the medium of images is a powerful form of communication.

Learning Storytelling

To study storytelling, both practice and theory were explored. After learning basics of storytelling, I wrote about a time in my own life and created storyboards for it. These are the steps followed.

1. Case Studies: Learning from other stories
2. Thematic Apperception Test
3. Observational Study - Understanding motivations
4. Writing personal story
5. Identifying key psychological elements in story
6. Writing fictional story based on these elements
7. Writing allegory based on the elements
8. Storyboarding

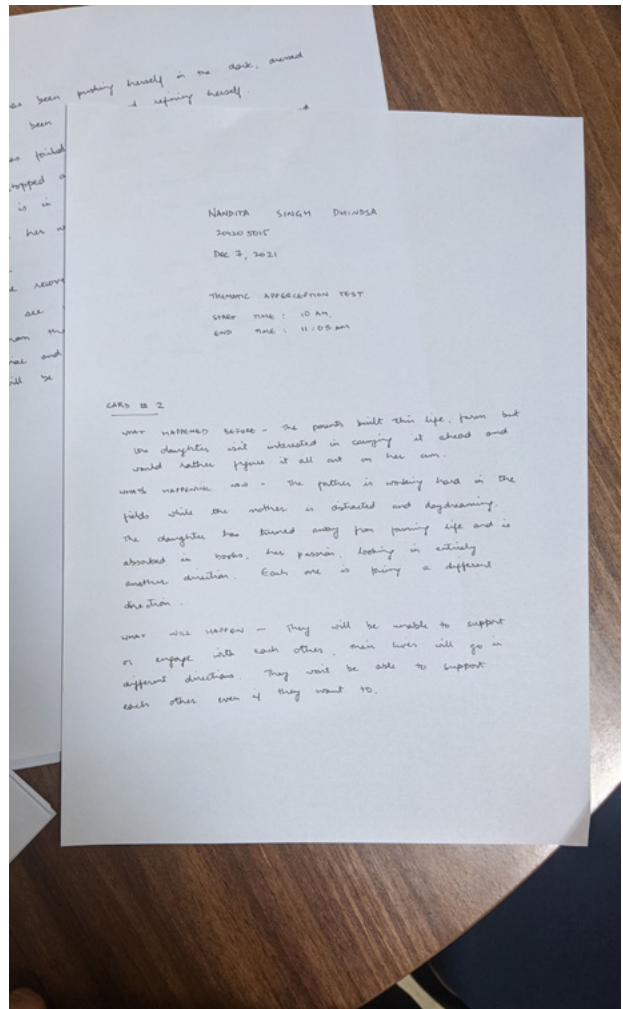
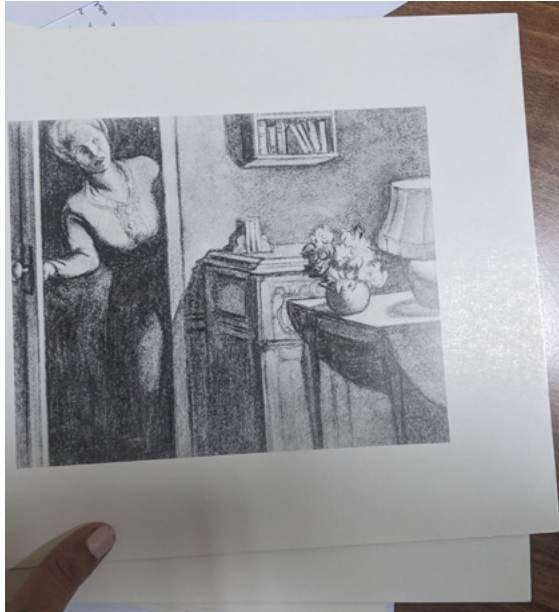
7.1 Case Studies

Three stories that cover similar themes in different ways were studied, and the following components were identified. The goal was to understand the underlying psychological structure and identify parallels. This would enable me to utilize similar features to build my own story. I was especially interested in understanding how endings are written.



Story Title	Protagonist	Antagonist	The Desire created	The guide comes in	The Goal	Obstacle	Realization	Ending
Fish in the Sky	Hunterwoman	The Cold	Hunger	Rainbow Woman	Fish in the Sky (dream of what you want)	Inability to let go	Allowing self to be	Turns into journeywoman, back in village, everyone gets what she has found.
Moana	Chief's daughter	The Darkness	Healing the land	Grandmother	Return the heart of Te Fiti	Te-Ka	To take charge	Back on island, everyone gets what she has found.
Lost & Found	Boy	Penguin being lost	Take Penguin home	A book	Going to Antarctica	Ocean	That penguin wasn't lost, but was lonely.	Reunion

7.2 Thematic Apperception Test(TAT)



NANDITA SINGH DHINDSA
200305015
Dec 7, 2021

THEMATIC APPERCEPTION TEST
START TIME : 10 AM
END TIME : 11:00 AM

CARD # 2

was unhappy before - The parents built this life, from but the daughter was interested in carrying it ahead and would rather figure it all out on her own.

was unhappy now - The father is working hard in the fields while the mother is distracted and daydreaming. The daughter has turned away from family life and is absorbed in books, her passion, looking in entirely another direction. Each one is taking a different direction.

was will happen - They will be unable to support or engage with each other. Their lives will go in different directions. They won't be able to support each other even if they want to.

The Thematic Apperception Test(TAT) is a psychological tool developed by Morgan and Murray (1935). It is a projective test designed to reveal a subject's self-attitude and the dynamics of her interpersonal relationships. It is supposed to bring to light her dominant needs and emotional profile.

I underwent this test with Mrs. Pallabita Barooah Chowdhury, Counsellor at IIT Guwahati, to understand firsthand how it works.

The Counsellor chose 10 images from the complete set of 31 cards. I was given paper and asked to write a story based on what I saw in each image. The Counselor analyzed these stories, returning the results to me a few days later. The results were startlingly accurate for the quick, short stories I had written.

This was revelatory. Other than the practice in creating stories, the main insight I got was how a viewer sees themselves in images. It reinforced the decision to depict the story using images with minimal text, such that the reader might find herself there.

7.3 Practicing Writing

Taking a personal incident from my own life, I attempted to write it as a story. This first draft was refined, and storyboards were created. Refer to Appendix A to read these.

To understand and improve the writing, the components of the story were identified. Insights from these allowed modifications to be made to write the story better, explore variations as well as create an allegory.

Appendix A:

- Draft 1: Personal Incident
- Draft 2: Fictionalizing
- Draft 3: Allegory
- Storyboards



<i>Original</i>	Worked too hard.	Burnt out	Moved to mountains	Healing Process	Recovered	Resume life
<i>Focus: Nutrition</i>	Poor Life style	Got sick	Moved to mountains	Healing Process - lifestyle	Recovered	Resume life but better
<i>Coming-of-age</i>	Lived for others	Burnt out	Moved to mountains	Isolated, introspection	Found herself	Contribute
<i>Allegory</i>	Bird flying. Pushed back.	Got injured	Gave up, falling to death	Letting go, surrender	Unexpected save	Ends up in a better place

7.4 Observational Study

To several people of the target audience, a premise was given as a prompt:

"There is a girl in a city, and she is completely exhausted with her life there. What does she do?" These were the responses:

She goes seeking for something and finds a box on which is written, "This is who can change your life."

She opens it and finds a mirror.

She goes to the mountains and starts climbing a peak. As she struggles with the mountain, she's also fighting her fear and doubt, and she reaches the peak, conquering her fears.

Then she slips and falls to her death.

She would go to the mountains, build a wooden house with beautiful joinery. One by one, make handcrafted pieces of furniture and sell wherever customers are. She'd have some goats or cows on the side, wandering around.

She goes to a mountainous place and finds that there are many creatures around. She talks to them and realizes many things and gets to know who she is.

Wakes up from the dream.

She flies at night, weekends to get a sense of freedom in the moments that she can, so that she can carry on with the other more difficult parts of life.

She dreams of going back home where there are endless fields to walk in.

She would leave and start traveling, covering the land bit by bit and moving from continent to continent.

She becomes a monk.

She goes for a long trek as far away from everything as possible and as she walks, she realizes many things.

She comes back to the same situation but with better knowledge.

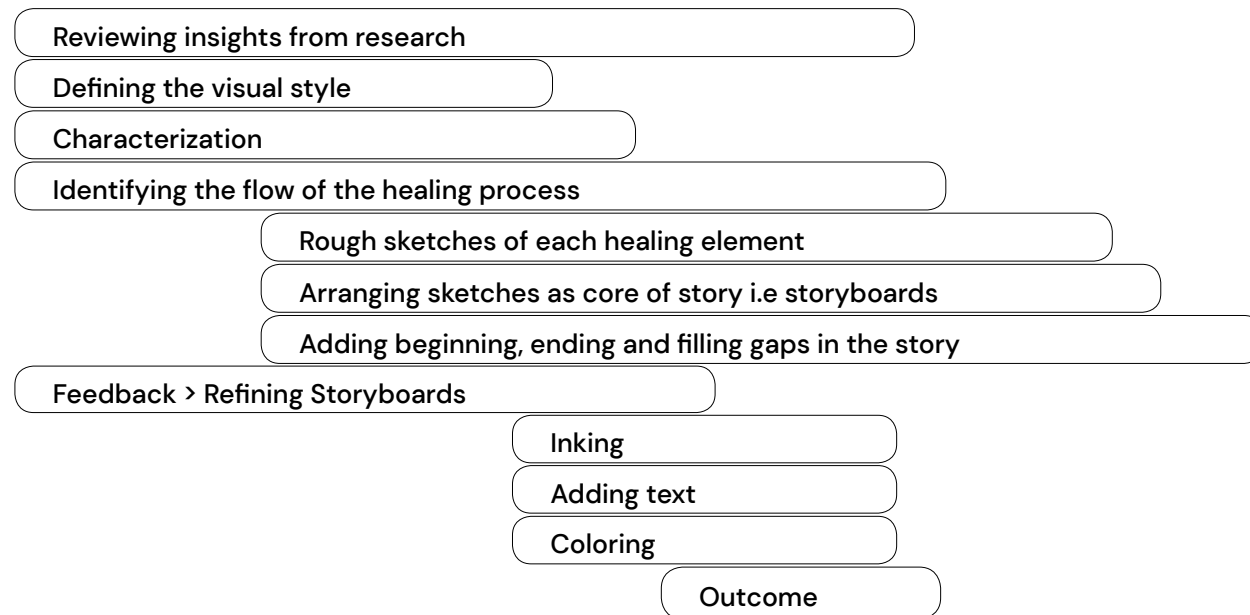
She moves deep into the mountains and gets a small house away from everyone and everything. There she starts a small cafe where different people would come and she serves them.

She is happy with a peaceful life and a small home.

The themes identified are: escape, freedom, exploration, time spent alone and self-realization.

Building a Story

It took some effort to stop researching and learning, and jump into execution. As the deliverable finally came together, I found that the insights played their part well.



Why Tell a Personal Story?

There are several reasons behind the use of a personal story for this project. These are pointed out below.

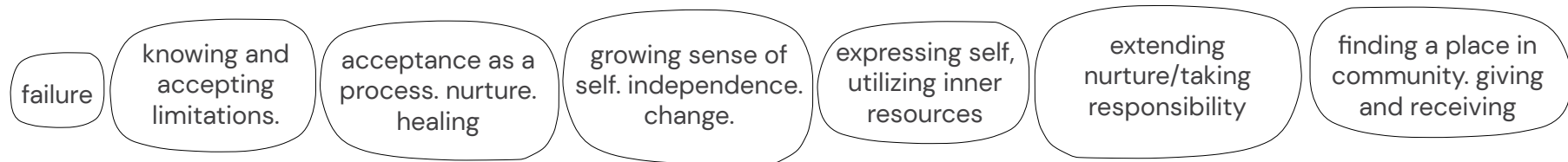
As identified in the final mindmap, people's personal stories serve as inspiration, education or warning during periods of self-reflection that commence after any significant failure.

An author knows her own experiences more vividly and can understand and visualize them best.

Writing for authentic purposes and real audiences is more likely to be lively and engaging.

8.1 Reviewing Insights

The insights gained from the research are gathered here to define the healing process and the journey towards finding a sense of self.



How can these connect to the story?

Failure acts as an intervention, leading to a time of reckoning and introspection where limitations are understood better. It is often a time of solitude and disconnection.

When someone is given a space of nurture and healing, it is a natural outcome that they start feeling freer to express themselves. Often, this comprises basic things that build health and well-being. A well-cooked meal, rest and sleep, connecting with nature, a moment to be quiet.

As this bedrock is built, there is a natural opening up of creative expression. They can be guided to strengthen and refine this expression. They themselves start hungering to learn more and find growth in the world. The innate drive towards independence can be seen. A sense of self comes into relief.

The learning process, and the output they eventually create allow them to be part of a community or even create one. They become able to nurture and guide others, finding connection, meaning and belonging.



I like the in-betweens



I like the time it takes



to get somewhere



CLEAR PATHS LAY NEAR THE BASE. THESE ARE EASY TO FOLLOW AND I TAKE THEM OFTEN.



SOME PATHS ARE STILL ROUGH AND NEED MORE WORK.



you



did



good



8.3 Characterization

I decided to base the new story on the personal incident I wrote about earlier. Therefore the characters were a grandmother and granddaughter. Given the target audience, the main character is a woman in her mid twenties, trying to find direction. Her grandmother, provides the interaction and nurture the healing process needs.

Granma

Female, 84 years old, short, chubby, short white hair

Personality: Sharp minded, compassionate, playful, decisive, caring, supportive.

Ava

Female, 25 years old, medium height, short bob.

Personality: Caring, likes working with her hands, loves mountains, gardening, foody, outdoorsy, playful, funny.

"Before" version

Based on symptoms of poorly formed identity.

"After" version

Characteristic of an integrated sense of self.

Psychological Characteristics: Distressed, confused, passive, trapped, isolated, fearful, low self esteem, willing to listen.

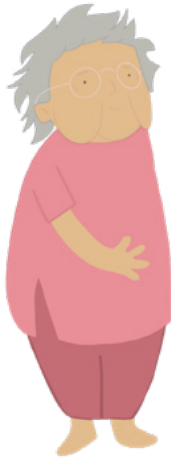
Deliberate, calm, confident, centered, proactive, playful, kind.

Physical Characteristics: Lithe build, strained, gone skinny, tired, slouched posture

Athletic, slightly chubby, straight posture

Character Explorations

Using some references as well as my memories, I started exploring possible designs for the two characters at various levels of detail. I also explored using only shapes, without outlines.



Final Character Design

The final style that I narrowed down to has an element of playfulness through its scribbly and loose lines as well as rounded shapes. The characters are simplified with minimal details. This helps create a sense of accessibility and ease, and would hopefully make the final work both legible and enjoyable.

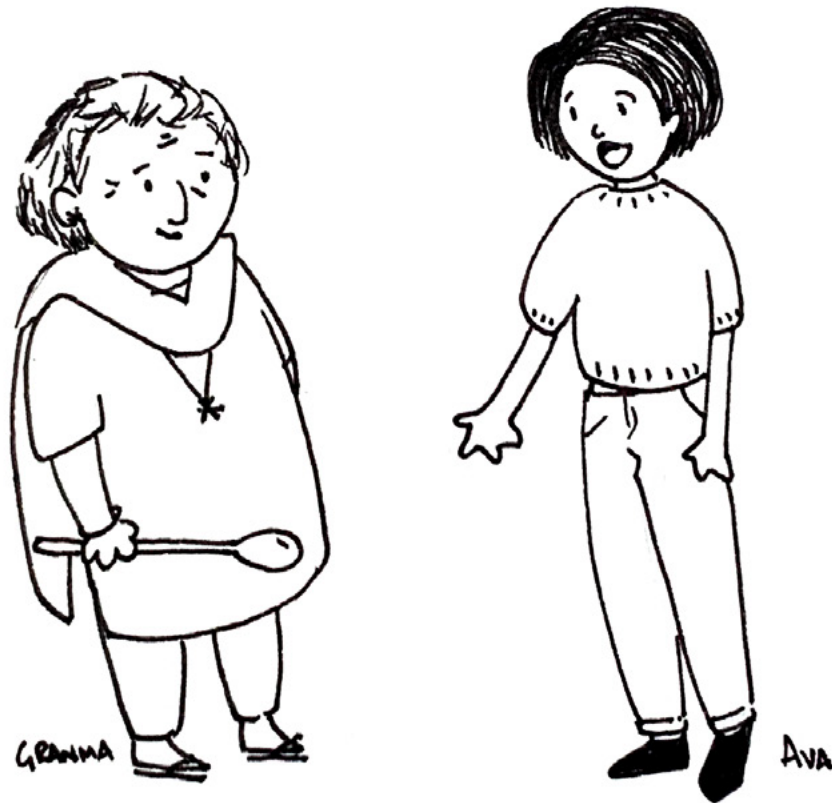




Photo by Christina Deravedisian on Unsplash

8.4 Writing the Nurturing Process

It was challenging to directly translate the theoretical insights into a story. So a different approach was used. I wrote out various interactions between the two characters, with the grandmother as a guide, as well as some moments of introspection and playfulness too. The goal was to portray various experiences that contribute to healing. Themes included connection with nature, nurture, nourishment and food, rest, play and safety.

1. Grandma's cooking. Plate full of corn rotis, ghee, dal, sabzi. (Various different meals?)
2. Learning to cook - make butter and corn rotis from her in the kitchen.
3. Gardening - Khudai kar
4. Watching TV.
5. Painting toenails.
6. Solitude and sleep
7. Walks and explorations. Train tracks, tiny flowers, streams, pink sunset mountains. - add dog, playing
8. Popcorn seller. Location
9. Bus rides with music
10. Playing cards.

8.5 Rough Sketches

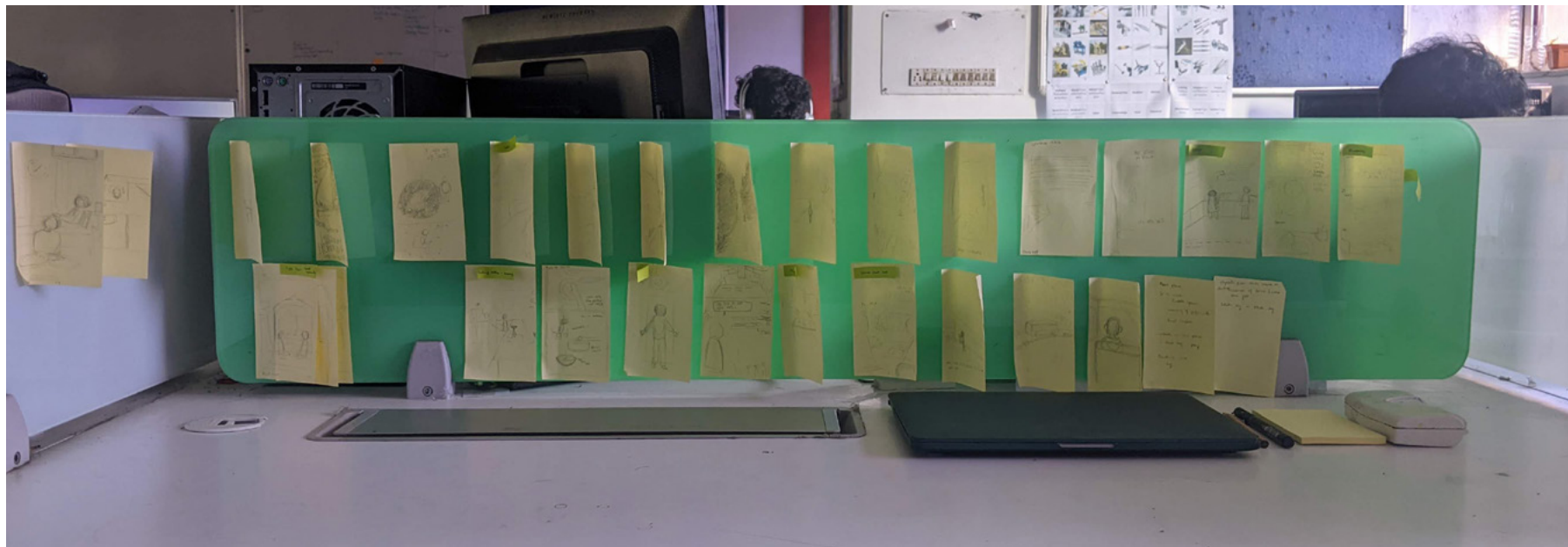
Rough sketches were created to portray each of these beats. In an average of three panels, mini narratives were created.

These were then compiled together as shown below to get an overview and rearranged to find connections, gradually building up the core of the story, where the healing takes place.

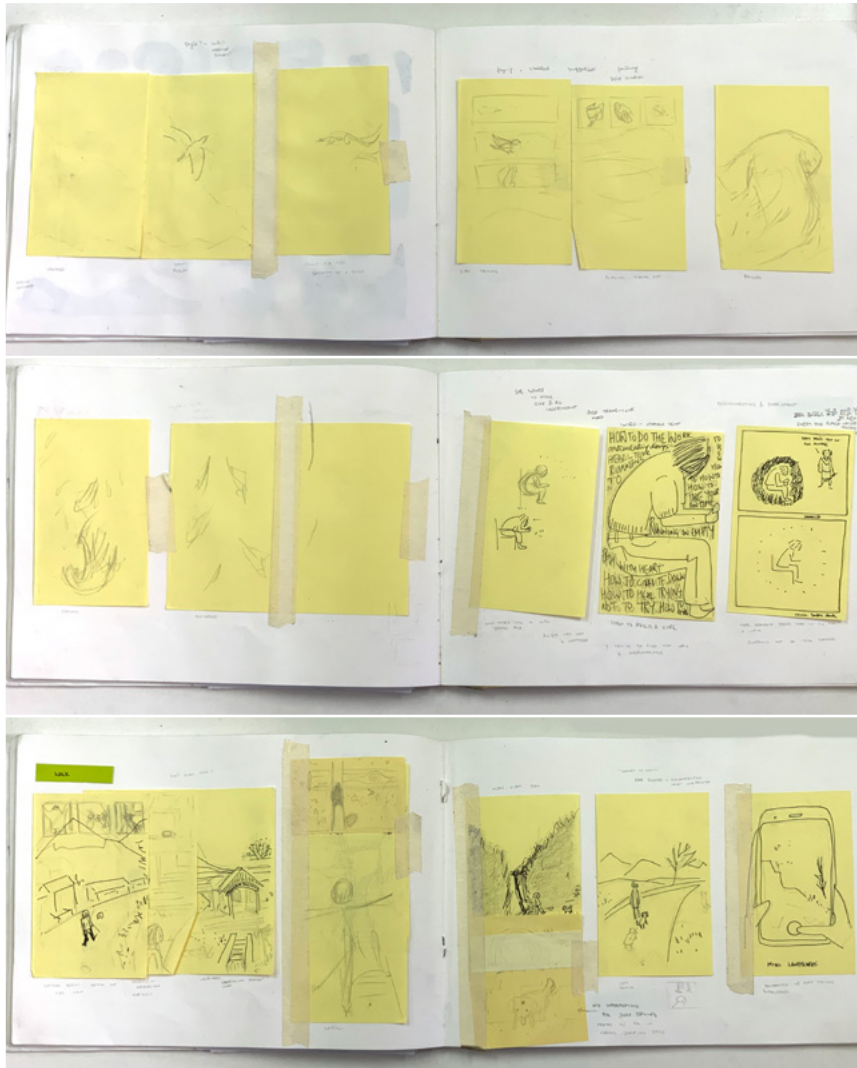
Then a beginning and ending were added, while also filling gaps in the story.



Rearrangement



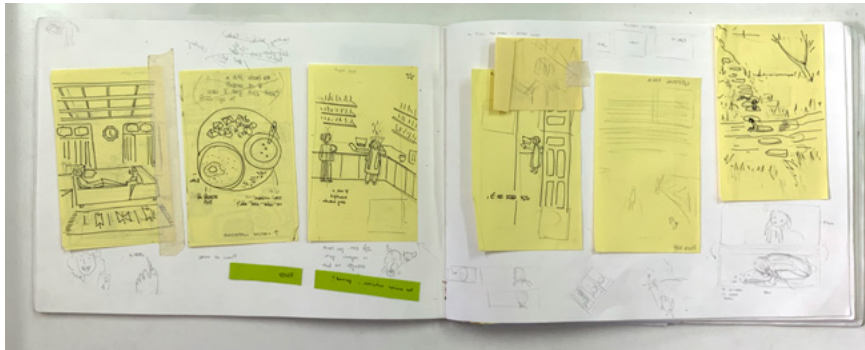
Adding a beginning and ending



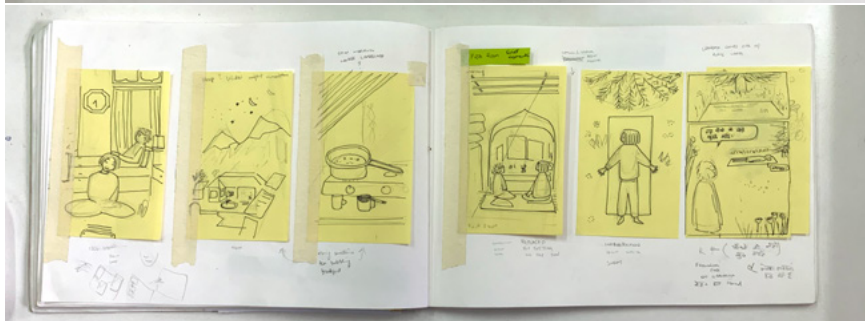
The storyboards so far are about the struggle of the main character and the healing events she experienced.

For the introduction, the allegory about the bird would serve well to create a sense of universal relatability.

For the introduction, a serene landscape is shown. Moving across the pages, a bird is seen flying (stability). A gust of wind comes and the bird is tumbled a bit by it. The gust slowly turns into a storm and the bird struggles against it, eventually falling and scattering into darkness. This symbolizes a loss of identity due to a turbulent life event.

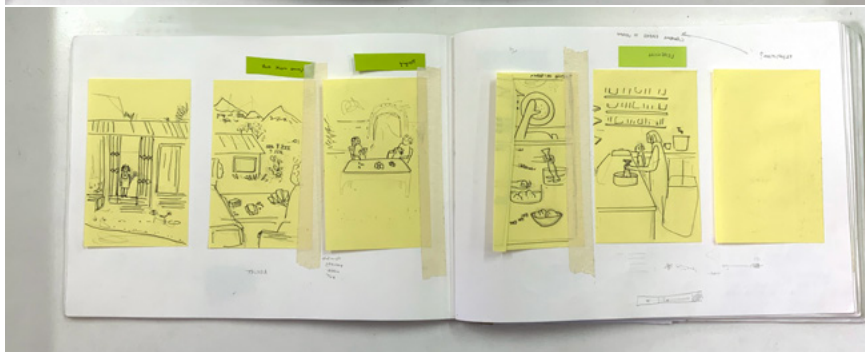


The storyboards were first made in pencil. After the order was created, there was a round of edits.



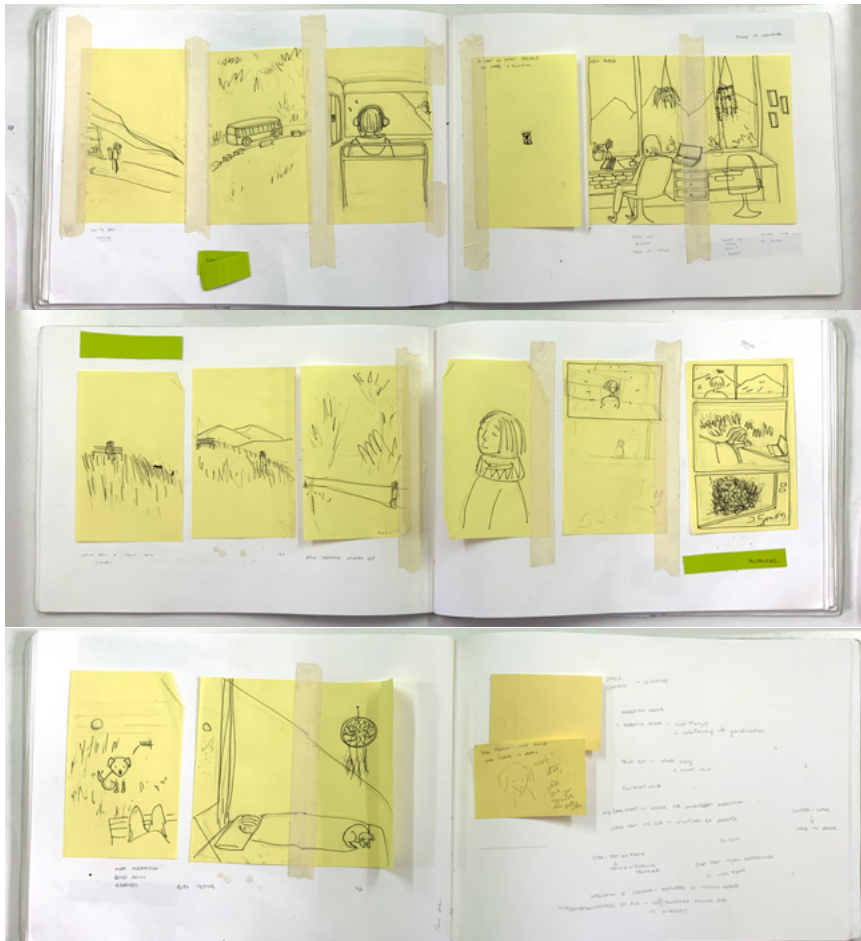
Initially, the storyboards were mostly pencil scribbles hinting at a series of full page illustrations. The following edits created the definition shown here.

Edit 1 - For each panel, a word or phrase was written to identify what the main message to be communicated was. Insights from the research were drawn on here.



Edit 2 - Panels were added to create more of a connection with the protagonist, and to spotlight other details.

Edit 3 - Drawing over with ink to define and photograph better.



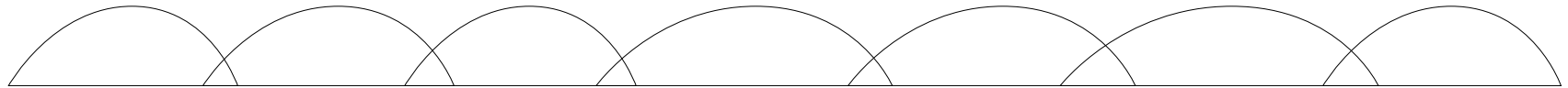
For the ending, I drew on more of the insights The theme here is that once the character has experience nurture and healed, she moves out into the world to be her own person.

She continues to face her struggles but now has experiences and resources to work through them.

The story ends with her being able to respond and connect with another living being, something she was unable to do earlier in the story..

8.6 Use of Visual Metaphors

Once the story was in place, it was reviewed to make sure the key concepts that were identified have been embedded in it. These were mapped as below. Several metaphors were utilized to convey each one, also mapped here.



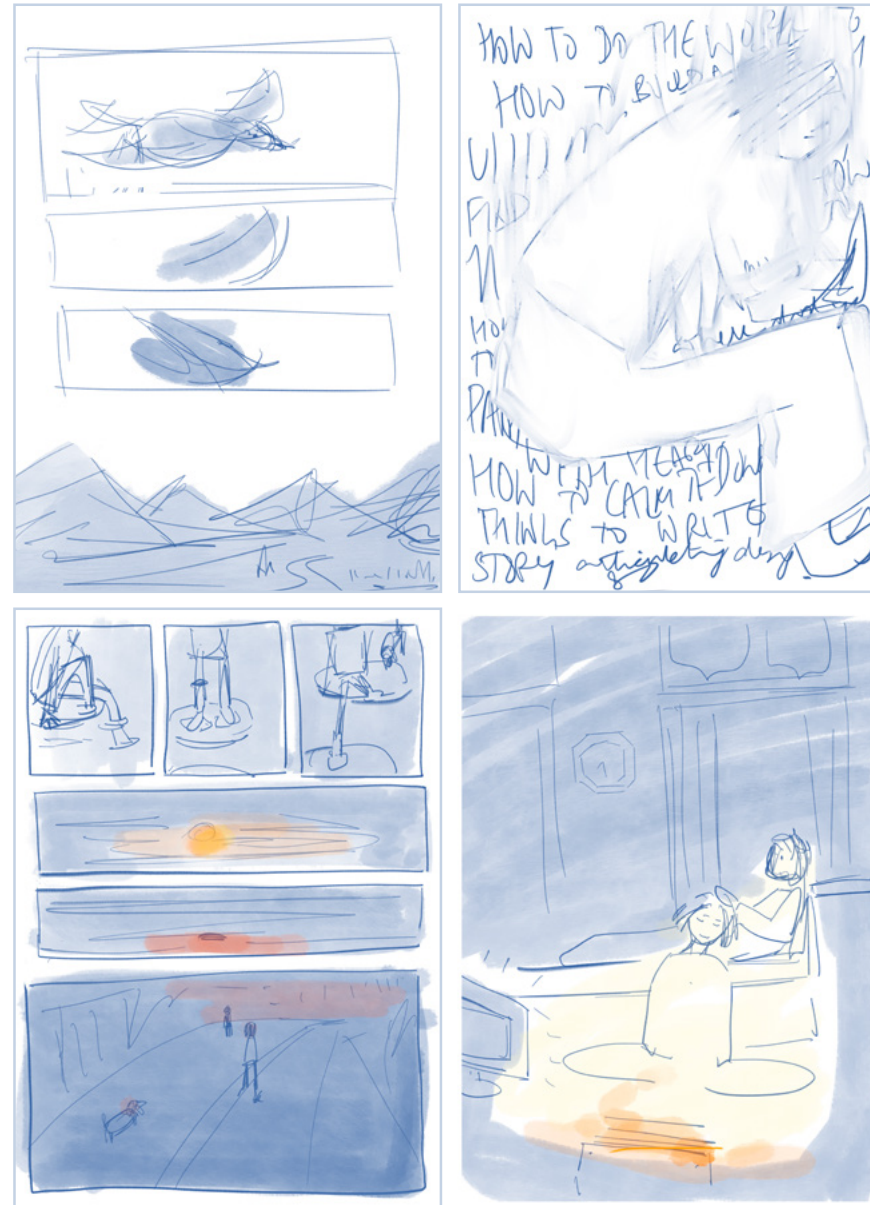
Landing	failure	intro to character+lost state of being	isolation, disconnection	healing - nature, nurture, interaction and connection	moving out- change- independence	utilizing inner resources	extending nurture/taking responsibility
<i>Metaphor</i>	bird in storm	scribbles	inability to connect or respond	food, outdoors, nurture by Granma	leaving home	return of overwhelm	adopting dog
<i>Visuals used</i>	lines showing darkness, turbulence, scattering	face not shown, messy hair	dog tries to play, Ava walks on	face revealed, hair tidied	leaving home	tidy space with memories, scribbles, memory in bright light	dog shown in her home

8.7 Storyboarding

Once the story was in place, the sketches were transferred to the digital medium (Procreate) forming the storyboards.

Here, more details and text were added.

These storyboards, along with their descriptions, can be seen in full in **Appendix B**.



8.9 Inking (and “lettering”)

The storyboards were developed and inked. As the narrative took shape, text was added sporadically between artwork. This text was taken from the book “When you’re ready, this is how you heal,” by Brianna Wiest who is an author covering similar themes as this project. This inked version can be found in **Appendix C**.

There was feedback received however that this text made the story overwhelming, now allowing the reader space for their own perspective or apperception. Therefore, this text was removed going forward.



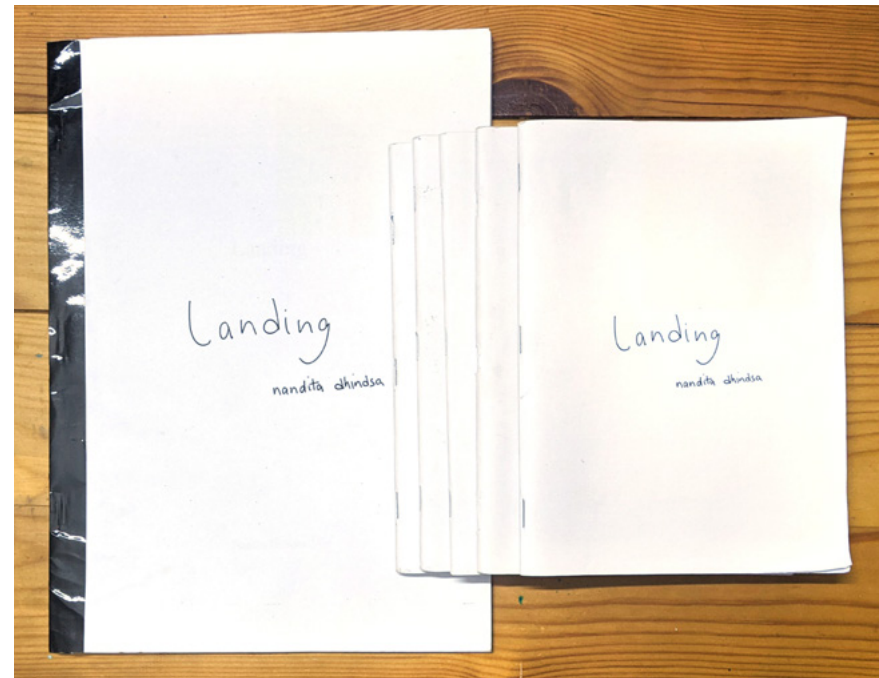
8.10 Audience Feedback

In order to see how the images are being perceived, six copies of the visual narrative were printed and distributed to three women and three men in their mid-twenties and late twenties.

There was no text in the printouts except for the dialogues between the two characters. Each of them was asked to use blank spaces within the book to narrate the story as they perceive it from the images.

Five out of six readers identified the story as it was intended. Two readers understood Ava to be male. Three readers thought the grandmother is her mother. Four readers felt the transition from the bird allegory to the girl was abrupt though they were able to understand the connection.

Based on this, some dialog was added to make clear the roles of each character. Artwork was changed to show some connection between the bird and Ava.



8.8 Coloring

Given that the story mostly has to be conveyed using images, color would play a crucial role in conveying atmosphere and emotions. It has been explored how colors can show Ava's state of being in various parts of her transition and integration. This is conveyed through a transition from gloomy greys to warm yellow to finally finding a balance between the two.

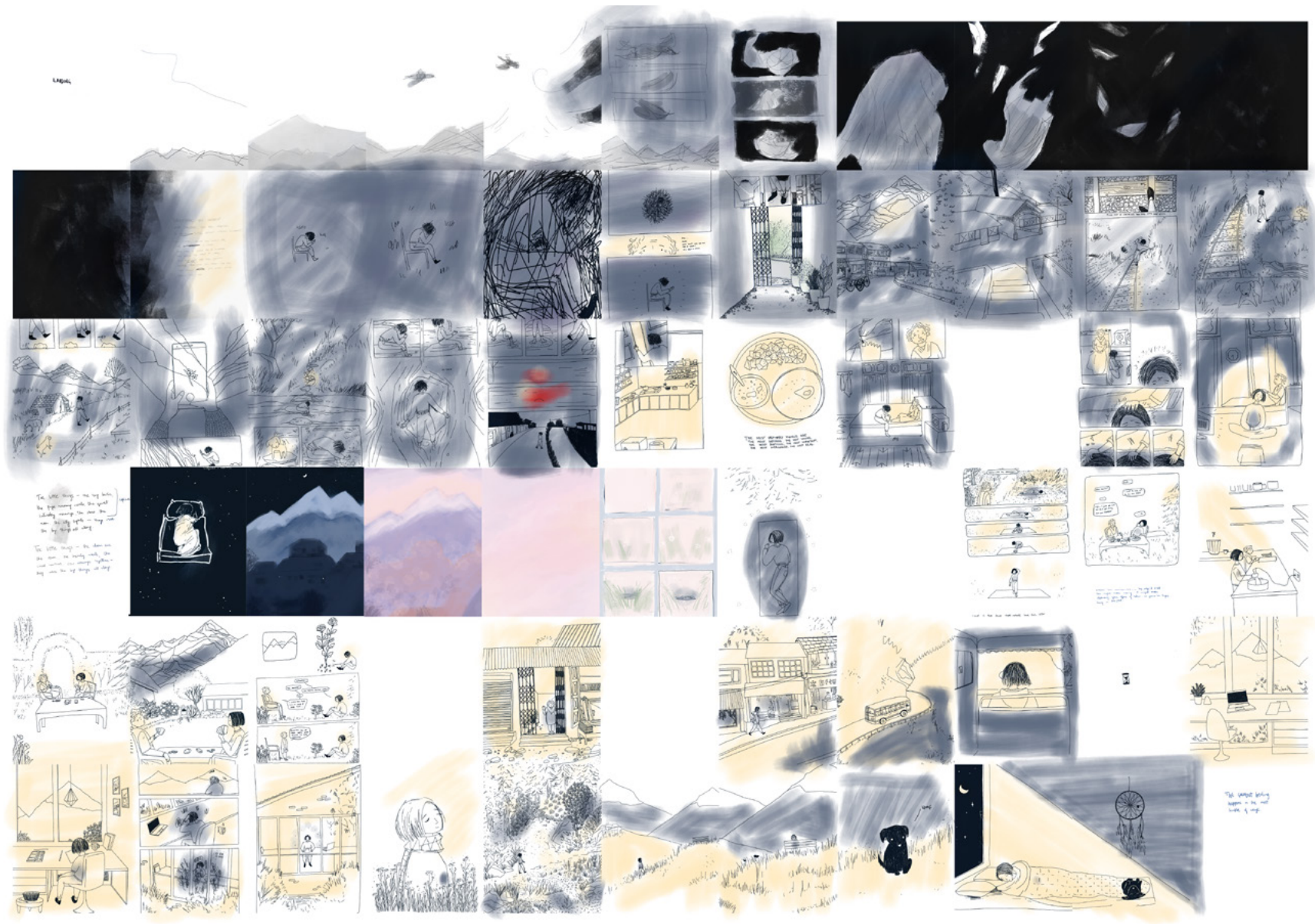
To find a harmonious color palette, an image that captures a desired overall atmosphere was used to pick out shades.

A color key was developed to get an overall idea of how the changes in the colors will reflect Ava's healing and integration journey.

Finally, the coloring was done, which took a good two weeks. The final version can be found in **Appendix D**.



Photo by Nandita Dhindsa on Unsplash








Conclusion

The outcome of this project can be found in **Appendix C** of this report.

This project has been a struggle of the best kind – to learn and grow. It is the first of its kind I have had the opportunity to work on. The evaluation, feedback and consequent reflection has brought to light both flaws and achievements.

By my own estimation, I have been able to achieve the objectives I set to the following extent:

Create illustrations that tell a story.	
Leverage color and composition for conveying emotion and atmosphere.	
Learn to construct universally relatable stories	
Understand the psychology behind identity formation and transformation.	
Learn to create intriguing characters	

There has been much experience gained in expressing various concepts through illustration.

Reflections

Research

As is often the case, the research could have been presented more clearly and the process of research should have been more structured and thorough. For example, three schools of thought regarding identity could have been chosen to be studied and compared on a common ground.

Upon hindsight, the gaps can be seen in the research are:

- What exactly creates safety and nurture?
- What is the role of burnout and trauma?
- What exactly are the various causes of identity crises?
- What is the current scenario in the country and the world regarding identity crises, burnout and trauma?
- Where does this project place in this broader scenario?

Given the topic of the Self, there could not have been a conclusive answer. Whatever insights were gained were carried forward into the execution.

Storytelling

There has been an attempt to incorporate insights gained from the research. This has resulted in a narrative that is somewhat fragmented and abstract. Adding intentionality to this can lead

to a productive use of apperception.

The story is based on personal incidents. Taking this forward, more projects can be made based on other people's experiences, evoking their own memories.

Development and learning of storytelling, narration, characterization, dialogue and relationships between characters, can be done through further iterations.

Illustration

The final product has more elements of comics than expected. This proved very interesting and can be developed further.

It was interesting to find expression through the presence or lack of panels.

The characters need to be drawn more consistently, with a greater range of expressions.

There can be more experimentation with the composition and camera angles.

Two drawing styles were used, one for the introductory allegory and the other for Ava's story. There should be ways to tie them together as they're part of a single story.

Using memories was helpful to be able to visualize the environment for the characters and draw more consistently.

References

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Appendix A

This appendix contains the experimentation with story writing and storyboarding in the following order.

Draft 1 - Personal Incident

Draft 2 - Fictionalizing

Draft 3 - Allegory

Storyboards

Draft 1

This story is about me. It takes place when I was in my early thirties, when I had been an artist for a fair few years and found it fulfilling. Fulfilling definitely didn't mean easy. I lived in busy Bangalore, and my work included long commutes ironically.

[A typical day – the factors that created the burnout. On autopilot but the idea/insistent thought/intuition to move to the mountains. Interwoven here – see storyboard.]

Burnout Description

Moving to the mountains.

I didn't tell anyone and booked a ticket 4 months in advance, planning to move there after the monsoon of twenty seventeen. During these 4 months, however, I found herself more and more drained until she was unable to work anymore. I went to the family doctor and asked, why does it feel like my head is being squeezed? It hurts a lot! The doctor found a diagnosis. Low thyroid. I was officially burnt out and my body had declared its state. I was dismayed to hear this diagnosis and turned to the Internet to find information, to find people facing the same thing. I researched and read and discussed and arrived at the decision of not taking the medication. The doctor pressed her and so did her family. What if this is the silver bullet that will make you fly! Said my dad, just try it out. But no, I didn't want to mess around with my health.

With each passing week, I felt weaker and weaker, pain in her bones increasing, yet another symptom showing up like an

uninvited guest. "I've booked the ticket too late," she despaired, "I'll die before I can leave."

But leave she did. And without telling anyone.

One morning I woke up, tired as usual, got on a plane and by afternoon was in the land of my birth. I had many plans. I would paint and make friends and explore. But my body refused. It found itself a nice virus and got sick so that I was left with only the option to close her eyes and rest. And the only place available to me for this was at my grandmother's home.

Two weeks I spent bedridden. Still in pain and sensitive to the point of light being too bright, sounds being too loud, thoughts being too much. So I kept my eyes closed and ran away from it all by sleeping as much as I could.

Slowly I found some strength. Something moved me to look for a place to move to. As she searched, everyone around tried to stop me. "There's so much space here," they would say, "why do you want to move?" Or they would call me strange for wanting to live alone. I listened, with no energy to argue and yet, continued to slowly search.

I found a small mud hut, decades old and almost in ruins. But the owner fixed it up. He had the cracks filled, walls painted and extra lights put in. It had walls 2 feet thick and a small gentle arch above the doorway. The floor was dark polished cement with white paint splatters. The bathroom entrance was from outside. The tiny veranda had been made into more of an open room with walls of mesh windows. The sun would rise from one side of this veranda

and set on the other. The hut was close to the market but hidden away from the road up a steep stone path through bamboo.

While the hut was being fixed up, I spent my time at her grandmother's home learning to listen to her body.

My drained out, burnt out, aching body wanted to sleep. So I slept.

It didn't want my intensive workouts. I didn't even want to walk. So I stopped even walking. My mind was exhausted too. I couldn't read, couldn't focus, couldn't remember. My minimal energy went to sourcing and preparing large quantities of vegetables in healthy fats, thanks to all my research. In sum, she cooked, ate and I slept.

A month later, it was time to move into the little mud house. Fear. I went one day and dropped off my stuff and then journeyed back to the safety of my grandma.

A few days later, I went and set everything up. Braved one night and went back again.

Then I went for two nights and yet again went back to comfort.

The next time, I finally moved in. A quiet, slow, cold winter in the mountains commenced.

Alone. Peace. Solitude. Loneliness. Fear.

And the constant push within to do more.

"Get back to your art practice now," I would hear herself. "And what about those books you wanted to read?" "You don't need to

do anything, I countered herself as I lay on the grass in the sun.

I overheard my grandma telling someone she's lazy and no good because I doesn't do anything. It pinched. "You're fine the way you are", I told myself.

A friend got into Oxford with full scholarship. "What are you doing with your life?" My loud mind scolded, afflicted with jealousy. Yet I countered, this is all I need, this is all I am, this is all I can do right now. Breathe, sleep, cook and eat.

They say everyone should be alone sometimes. And everyone talks about wanting to get away from it all, giving it all up. Solitude is difficult. It comes with profound loneliness. It comes with bright, loud fears. But solitude teaches things that words can't.

To thine own self be true. It shows you the meaning of this well known statement.

And at the end of it all, it brings peace and comfort that company never can..

Spring came around. Along with the world, I also started waking up. As bulky clothes were shed, I discovered a newly built body. I started going out and meeting people. I was surprised to find that I was able to keep up. Suddenly, life also demanded more of me and I found that incredibly, my body was stronger with rest and nutrition than it ever had been with sweaty workouts. My skill at my craft was crisper with relaxation than it had ever been with practice and striving. And my creativity was clearer and sharper with sleep and calmness than by reading a thousand books or listening to a million talks.



Draft 2

Bangalore is a city in India. It has great weather. That is a big reason why it has been attracting people to move to work there and it has been growing rapidly. As with any city, it has many activities taking place. People working in industries and industries working for people. It is a mesh of activities.

In this mesh, there is a girl. Let's call her Miu. She is originally from a small town in Himachal Pradesh. Her work involves designing graphics for interior spaces. Usually this means painting murals, and her clients are mostly restaurants around the city. In the five years she has been there, she has experienced part of the infamous progressive crowding of the city. In the hubbub, she's been working on growing her art practice. She gets a steady stream of projects, and she has streamlined her work process so that she works on one project at a time in a balanced way. At the time of this story, she is working on graphics for an Andhra cuisine restaurant, imaginatively called AndhraKafe. The tag line is "In Chilly We Trust."

Each weekday, Miu gets up around noon and heads out into the traffic of Bangalore, driving her scooter for an hour before she reaches the restaurant. It takes her about 15 minutes to recover from the ride in which she slowly sets up her painting tools around the wall she's working on. There is a tall ladder that the restaurant provides so she can reach the entire wall. For the next 10 hours or so, Miu will work on creating on the wall what

she has in her mind. She will climb up, spend time making lines, filling shapes and layering coats of paint. Every half hour or so, she climbs down from the ladder to step away to see what is being made on the wall from a distance.

[What is in Miu's mind though? What does she want to make?]

The owner of the restaurant is a quiet woman named Neha. She has given Miu phrases that describe the offerings of the restaurant. "Please include these in your artwork." Miu doesn't argue. In whatever way possible, she accommodates her clients. She gives them what they ask for, as long as they pay her what she asks for. So as she is working, she pictures what the owner has asked for. "I hope she'll like what I make."

The question of whether she likes what she makes barely strikes her. Instead, something tugs at her – leave from here.

Day after day, she works long days. She tends to be compulsive with her work, and doesn't stop to eat, drink or even go to the bathroom until it's absolutely cannot be avoided.

On her way to the restaurant one day, she is stuck in traffic and zoning out again. "Leave," a clear thought bubbles up from the swirl in her mind. She looks up and realizes she's on the wrong road. She checks the map on her phone and finds she missed her turn 40 minutes ago. "What is wrong with me?!" She berates herself. Her head aches. She's tired.

Over the next few weeks, the tug inside her grows to the point

that she actually does book a ticket out. The dream is to go to a mountainous place that she's never been to before, where no one knows her. But she's too tired to figure out the logistics. So she books to Himachal, where she was born and spent some peaceful time in her chaotic childhood.

"It's unlivable there during the monsoon. I'll book something in September."

The next time she's visiting the doctor, she mentions to him that she isn't feeling too well. Particularly, it feels like her head is in a vice. The doctor does a blood test and diagnoses her with Hypothyroidism. Brain fog, trouble concentrating, low energy and hair loss are some common symptoms. Miu is shocked. The doctor prescribes her synthetic thyroid hormone. She is resistant to take any medication blindly, so she starts researching the condition.

Pretty soon, she finds forums with people talking about struggles with finding the right dosage of the medicine, and how even when their blood reports start coming back normal, they still suffer the symptoms of the condition. Miu is discouraged. But then she sees a post about a woman who is sharing using coconut oil to help her condition. This becomes the start of a research on nutrition for healing.

The AndhraKafe project is almost complete. Another few days of work. Miu is completely drained out at this point.

"I'm going to die before I can leave. I've booked the ticket too late."

It doesn't even occur to her that she can change the dates of her flight. And in her compulsive way, she wraps up remaining work, shuts down her studio (that she hasn't had the energy to use anyway), gets the furniture home.

It's finally 4th September. Just like that, by afternoon, she's in the mountains at her grandmother's old home (skip the weeks at the monastery, and grandfather's death). A few days later, she gets a severe cold. It takes her a full two weeks to recover. She gets nursed by her grandmother. Her days are spent lying on the grass in the garden in the sun. She's barely able to get anything done. It takes her everything just to get herself to stop thinking.

In the blackness of night and shut eyes, "Nothing exists. Nothing has ever existed. Nothing will ever exist. Except the tip of my nose."

In the over bright day, lying in the sun, "Nothing exists. Nothing has every existed. Nothing will ever exist. Except this blade of grass."

It takes a few weeks for her to get out of bed. She starts with the slowest of walks - "old-man-walks". She usually starts out towards the little train station in the mountain town. The trains don't come very frequently. She walks on the railway tracks, stepping on the wooden sleepers in a soothing rhythm. The

tracks alternately cut through mountains and go over ravines with streams running through them. She walks away from the town and then takes a new trail leading away into the mountains. Sometimes she finds herself closer to the streams, and spends time looking at the water and pebbles. Other times she discovers fields and villages, or else, pine forests.

Her energy somewhat built up. She starts looking for a place to move out to. As she begins the process of asking around, she knows there will be resistance from her family members. Her aunt offers her place to stay. Her grandmother wants her to continue staying with her. Her parents want her to come back to Bangalore. The lack of energy becomes useful in this case. She can't find it in her to argue with them or convince them. She just continues taking the steps to find a place suitable for her. Seeing that her mind is made up, her family starts helping her with the process. Her father calls people he knows to ask about any available places, her mom helps her decide on a place, and her grandma starts putting together kitchen items that she can use.

The place she moves to is a small mud house in Dharamsala. The entry is an unassuming gate on the side of a quiet road just outside the marketplace. The gate opens to a rock path hidden from the road by bamboos. The path curves up turning into stairs. The place is on the top of these stairs, to the right. Her only neighbors are in another house just further up the same mountainside.

Miu moves into the place in phases. She is scared to live alone. She goes there one day to clean it up and goes back to her Grandma's place. After a few days, she goes there and leaves her bags. After another few days, she goes there and stays just one night. Then she finally moves in.

The first thing to do is to set up the kitchen. As she does so, her neighbors send plates of food. Her old-man walks now involve going to the market and bringing things she needs bit by bit. An electric stove today. Food containers and glasses the next day. She bought just as much as would fit in her small backpack and set up the house bit by bit.

Soon enough, just as the winter started setting in, her days fell into a steady rhythm. She would awake at 9am and cook a very unconventional breakfast for herself. Large amounts of different vegetables cooked into the semblance of parathas, with dollops of coconut oil. She'd eat her fill and then lay outside in the warm sun, looking at the blue sky with tree tops swaying in the breeze.

Life was peaceful but Miu's thoughts continued at city speeds. All the things left to be done, all the things to be learned, all the achievements to be had – her mind kept pushing at her. And she countered back – nothing exists – there's nothing to be done, nothing to be had, nowhere to go. Finally, she would relax and she would fall asleep till mid afternoon. She'd wake up and then go shopping for vegetables for the next day's food, spend some time in the market with the people and the bustle and then get back to cook dinner. She would watch this while watching a movie

on her laptop and go to bed.

Every couple weeks, she would go visit her grandmother for a few days, taking her laundry with her. Or sometimes, her grandma would call her to stay with her when she'd be alone. Those were peaceful winter days, playing cards in the sun, eating lots of home food and watching TV together in the evenings.

The winter passed by like this. Inside Miu, things were shifting. There was growing contentment as well as acceptance of a slower pace of living. As spring arrived, so did travelers and Miu thought she'd venture out. She joined a yoga class and made friends. She was surprised to find she could keep up with everyone.



Draft 3 - Allegory

Image of a bird trying to fly into a wall of wind and getting plummeted, making some headway and then tiring out and getting buffeted away again. She recoups and again drives into the wind, and again the same. Each time she is more worn down, until she's completely down and out and falls to the ground.. Feebly flapping her wings, still struggling to fly, giving up, struggling again just let it go she falls thinking she'll die

She falls into water she's drowning and a warm current brings her back to the surface she's floating.. It's cold, there's the warm current cold, warm, cold, warm nourishment.. Cleansing and slowly she heals to even better than before, brighter feathers One day, she tests her wings to fly again and finds good strength. She flies strongly enjoying the flight, and then chances upon the old wall of wind again.. Her considers going at it (the reader would expect she would go and she would cross it this time).. she does try, but gets buffeted again but she just releases herself quickly, and it turns out theres a breeze (it was there before too).. that she glides onto, and it flows her away from the wall of wind.. And she looks longingly back.. It leads her around and in and out and she doesn't know where she's going but she's trusting it now.. And it brings her upon the same thing. A better thing. A garden of Eden with other birds and fruit and just lushness and many trees full of berries everywhere. (There was a tree with berries on it beyond the wall of wind).

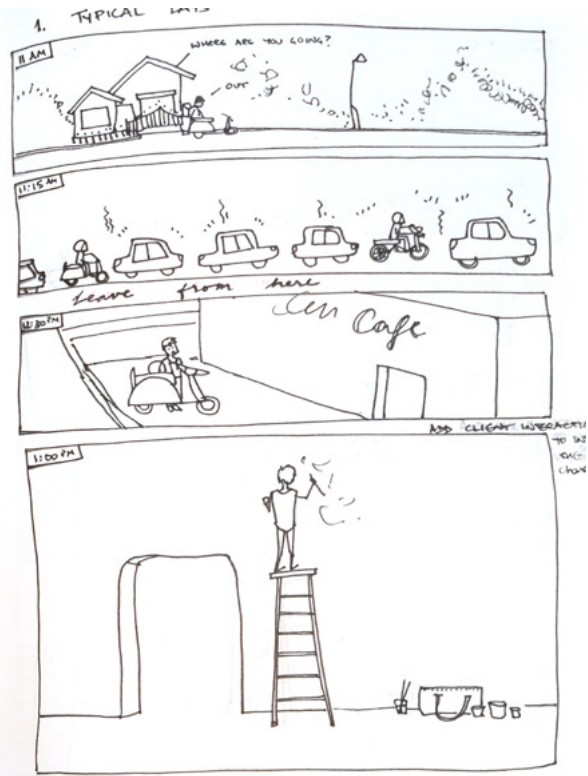


Storyboarding

While researching and attempting to write the story to be depicted, I worked to create storyboards for the story established thus far in order to get hang of how visual narration works. The following pages show storyboards for the first half of the personal story written so far.

There are some color explorations in pencil colors and watercolor to decide which medium is most suited for the purpose of the project.

1



Section 1: Typical Day in Bangalore: Depicting the initial situation in Bangalore by showing how a typical day was with timestamps.

- Panel 1 - Starting out from home.
- Panel 2 - Navigating through heavy traffic
Inner voice - "leave from here."
- Panel 3 - Arriving at site. "Phew."
- Panel 4 - Starting mural

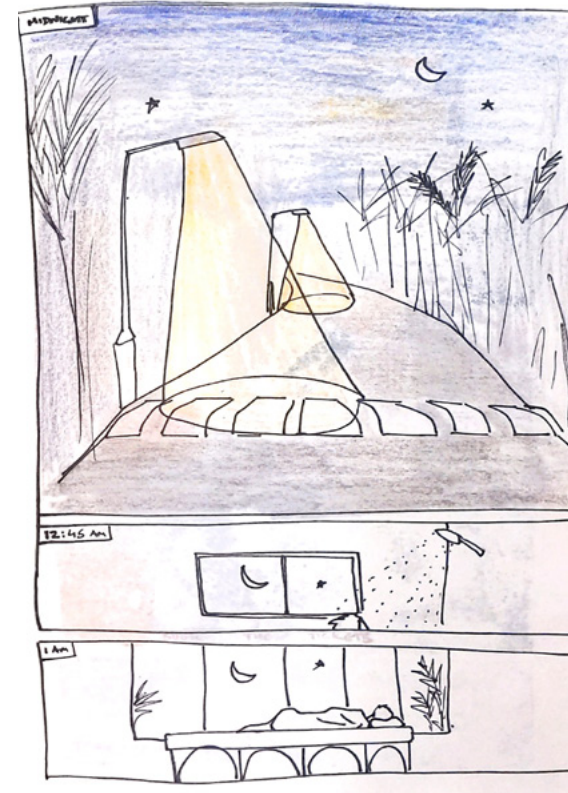
2



Section 1: Typical Day in Bangalore (contd)

- Panel 1 - 5 hours later - stepping back to check mural.
- Panel 2 - Delayed meal.
Inner voice - "Just leave from here."
- Panel 3 - Arriving at site. "Phew."
- Panel 4 - Starting mural

3



Section 1: Typical Day in Bangalore (contd)

- Panel 1 - View of driving home at midnight.
- Panel 2 - Shower
- Panel 3 - Sleep

4

2. BURNOUT



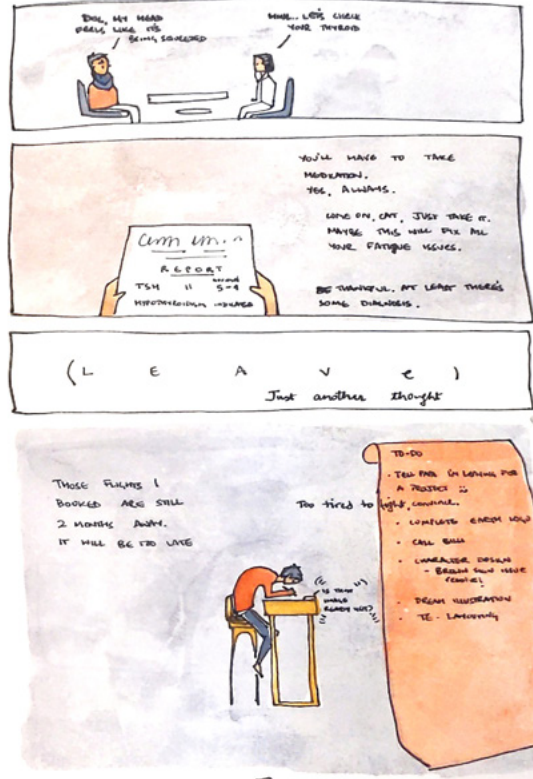
"IF I DON'T CHANGE, I'LL SOON DIE."
 Just a passing thought in her head.

4

Section 2: Burnout

Panel 1 - Overview shot of Miu lying on floor, exhausted
 Panel 2 - Inner voice, clearer now, "If I don't change, I'll soon die."

5



DR. MY HEAD FEELS LIKE IT'S BEEN SQUEEZED
 MIU... LET'S CHECK YOUR THROAT

YOU'LL HAVE TO TAKE MEDICATION. YES, ANTIBIOTICS.
 LONG ON, CAT, JUST TAKE IT. MAYBE THIS WILL SOLVE YOUR FATIGUE ISSUES.
 BE THANKFUL, AT LEAST THERE'S SOME DIRECTION.

Um...
 REPORT
 TSM 11 5-9
 HYPERMEDIATION - 12/12

(L E A V E)
 Just another thought

THESE FILMS I BOOKED ARE STILL 2 MONTHS AWAY. IT WILL BE TOO LATE

Too tired to

- TO-DO
- TEL FRD ON LEAVING FOR A TRIP TO
- CONTACT GENEVA
- CALL BABA
- LANGUAGE DESIGN - BRUSH UP ON THE POINTS
- DEAN RECEPTION
- TE - LAMARCA

5

Section 3: Inciting Incident - Diagnosis

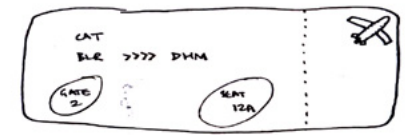
Panel 1 - Consulting a doctor
 Panel 2 - Diagnosis, comments from others
 Panel 3 - Inner voice, clearer now, "I e a v e". Dismissed as a thought.
 Panel 4 - Yet, Miu books tickets to move to Himachal. Task list to finish before she leaves

6

FINALLY

Wife

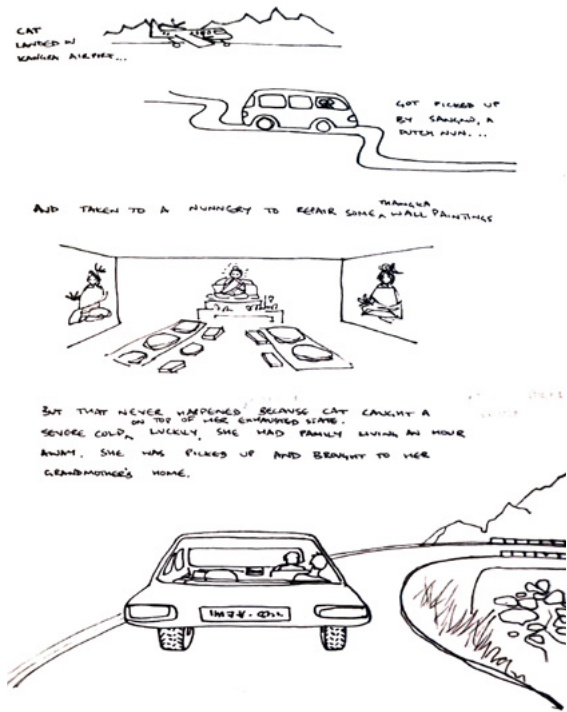
4 SEPT 2016



Transition

Panel 1 - Inner voice - "Finally" + Boarding pass

7



Transition

Panel 1 - Merged graphic of initial days in Himachal:

1. Picked up by a nun
2. Monastery shot
3. Description of getting sick, and being picked up to go to grandma's.

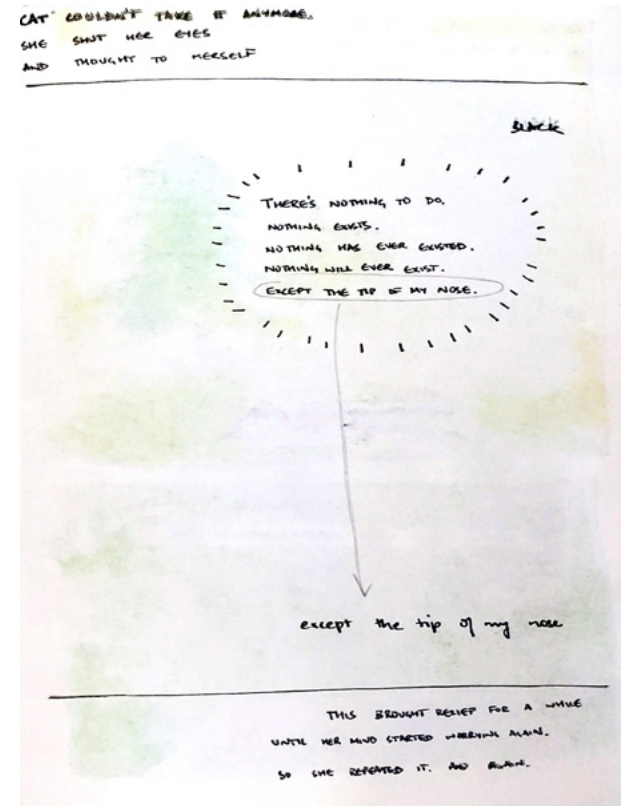
8



Inner State

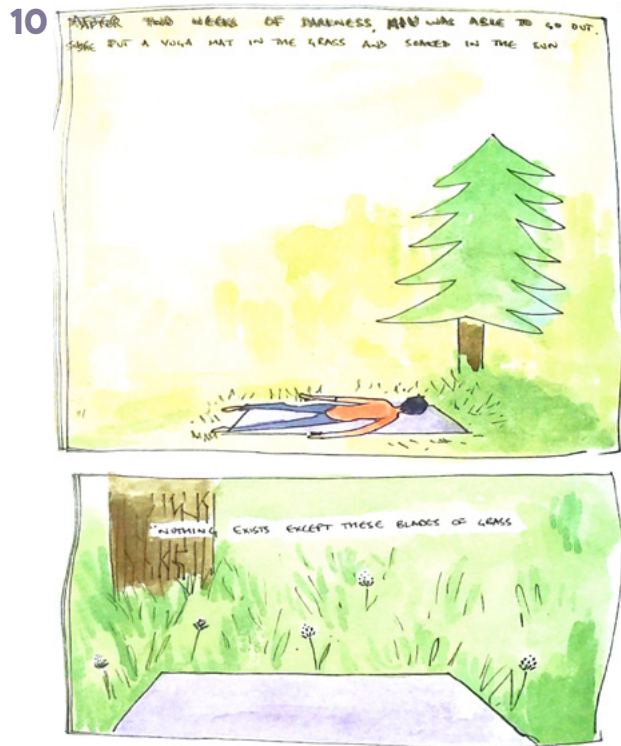
Panel 1 - Graphic of physical + psychological state with annotations.

9



Inner state

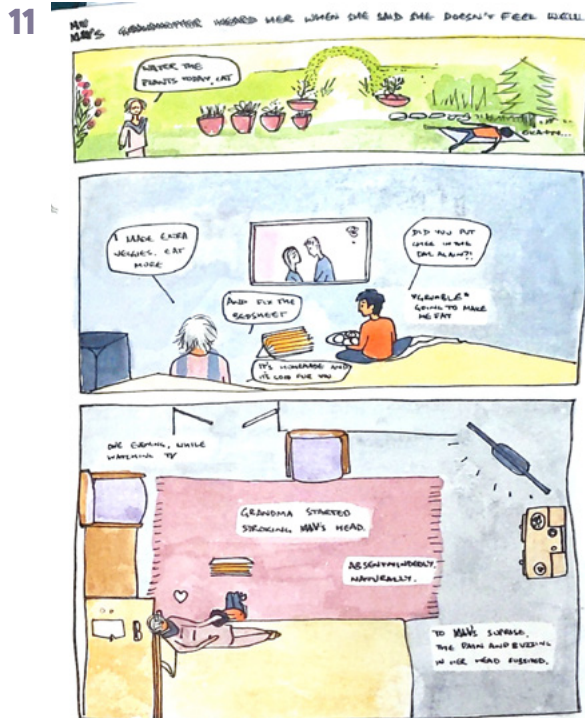
Panel 1 - Abstract graphic of thought process + description



Inner state

Panel 1 - Going into the light

Panel 2 - Thought process with point of view of grass

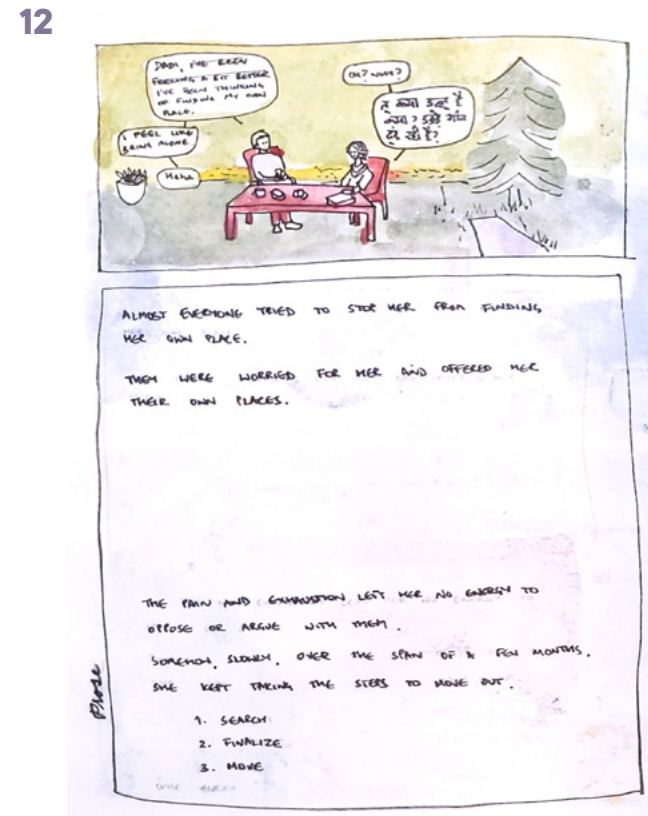


Grandmother's care

Panel 1 - Grandma pushes to do small, helpful tasks

Panel 2 - Interaction about eating better

Panel 3 - Interaction about care



Moving out

Panel 1 - Informing Grandma about moving out

Panel 2 - Written description of hurdles in moving out

13

ONCE EVERYONE SAW THAT HER MIND WAS MADE UP,
THEY HELPED HER IN MOVING

HER FATHER VISITED AND DROVE HER AROUND TO FIND A PLACE
HER MOTHER SUPPORTED HER IN PLANNING WHAT SHE WANTED.
HER GRANDMOTHER PUT TOGETHER THINGS SHE WOULD NEED.

THE ENTRANCE WAS A SMALL GATE ON THE SIDE OF A ROAD



Moving out(contd)

Panel 1 - Written description of resolving hurdles.
Panel 2 - Illustration of entrance gate to the mud house

14

WHICH OPENED INTO A STONE PATH THROUGH BAMBOO



Moving out(contd)

Panel 1 - Pathway inside gate

15

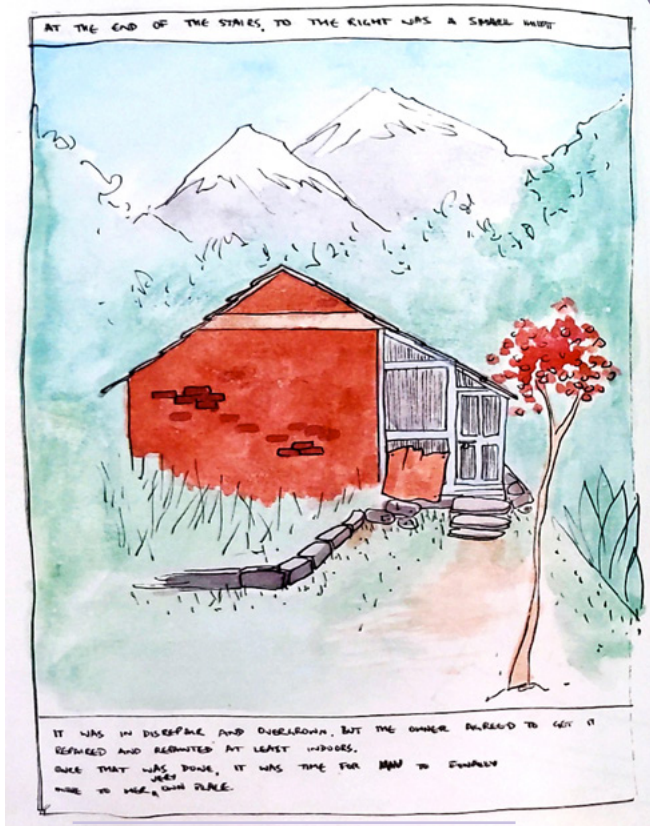
CURVING STEPS JOINED BEFORE BECOMING STAIRS



Moving out(contd)

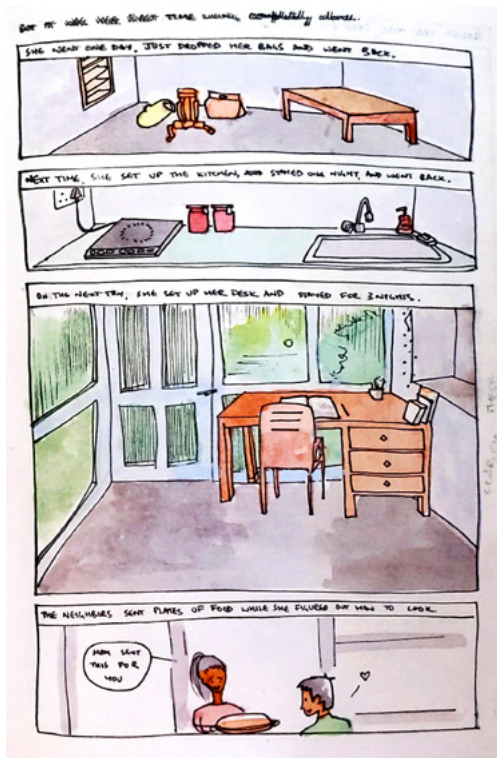
Panel 1 - Pathway turns to stairs

10



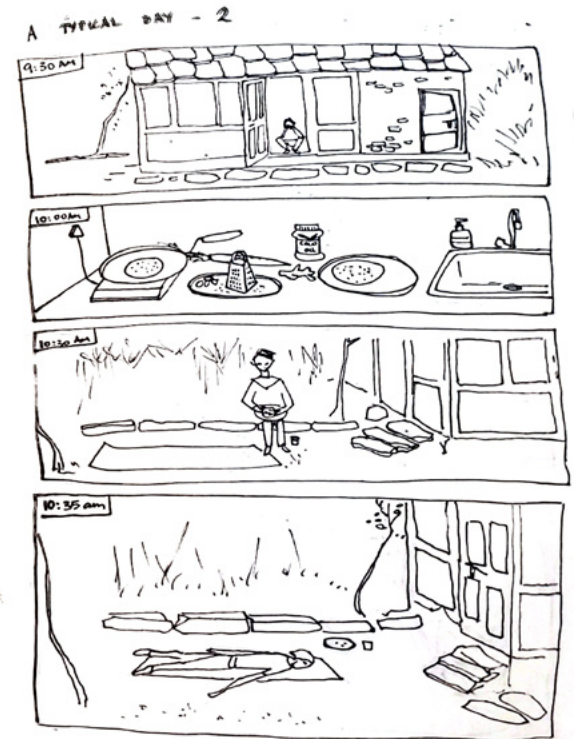
Moving out(contd)
 Panel 1 - First view of the mud-house

11



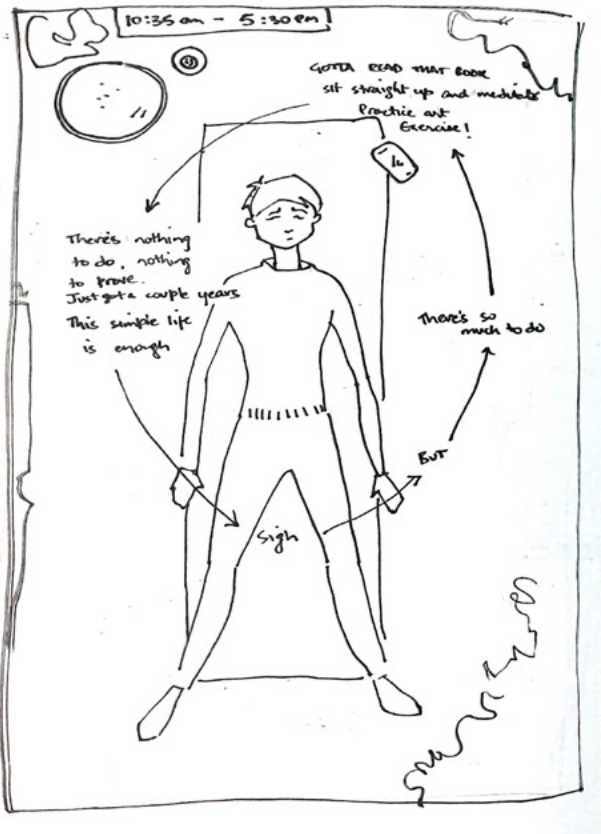
Moving in stages
 Panel 1 - First visit
 Panel 2 - Second visit
 Panel 3 - Third visit
 Panel 4 - Neighbors' support

12



Falling into a new routine: Typical day 2
 Panel 1 - Brushing teeth
 Panel 2 - Cooking breakfast
 Panel 3 - Eating breakfast in the winter sun
 Panel 4 - Lying on yoga mat in the sun with dishes nearby.

8



Typical Day 2(contd)

Panel 1 - Lying on yoga mat + Psychological state

9



Typical Day 2(contd)

Panel 1 - 5:30pm - Cooking dinner
 Panel 2 - 6pm - Watching a movie with dinner
 Panel 3 - 8pm - Bedtime

Appendix B

This appendix contains the storyboards for the final story along with their descriptions and script.



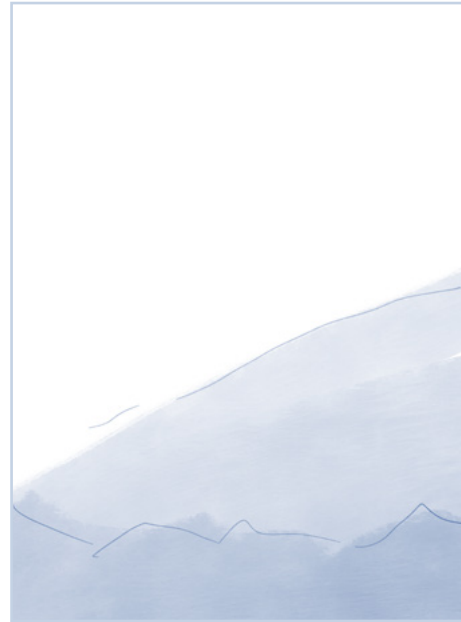
Cover Page:

Title, name



[vastness, calm]

Opening: Landscape



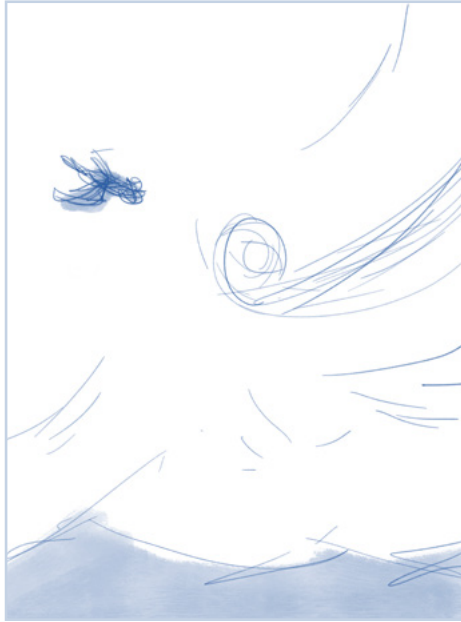
[vastness, calm]

Opening: Landscape



[strength, stability]

Bird flying.



[anticipation]

Bird encounters a gust of wind



[struggle]

Bird tumbling in strong winds



[struggle]

Stormy wind and clouds



[overwhelm]

Storm swallows the bird



[striving, struggle]

Bird retrying, but failing



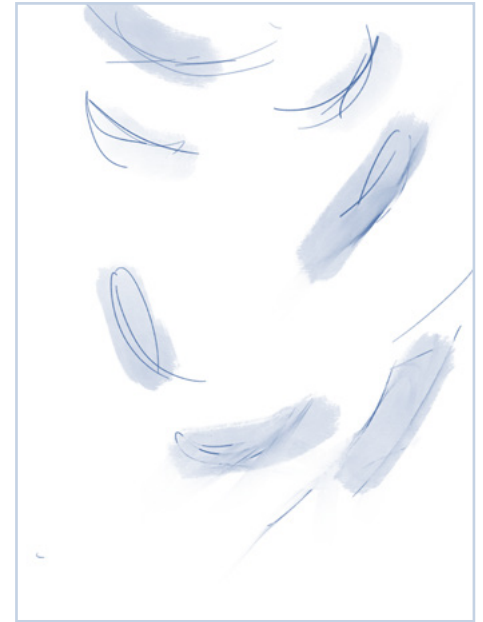
[failure]

Bird falling



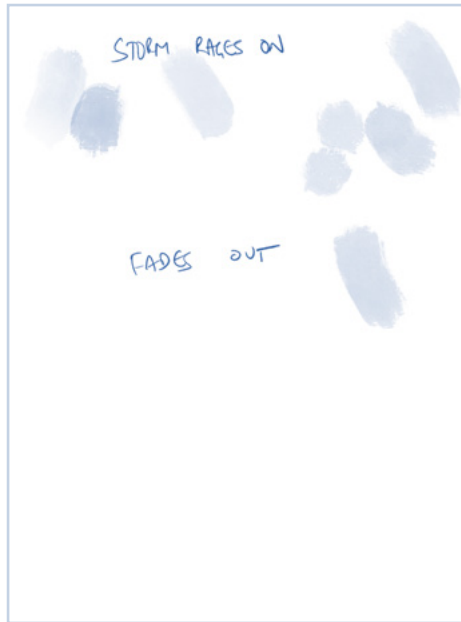
[failure]

Bird falling



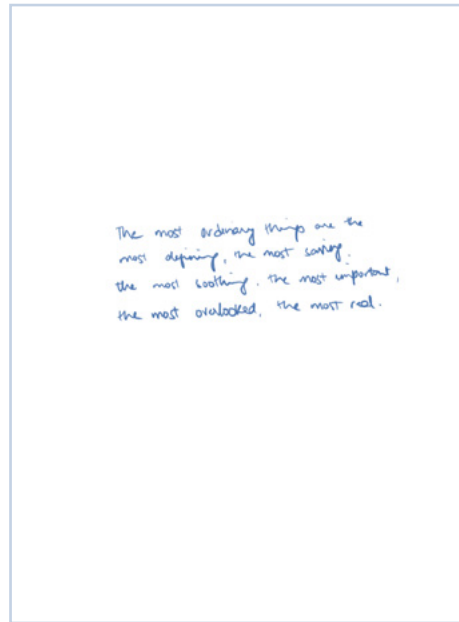
[scattered, lost]

Feathers floating down



[transition]

Storm fades out



[pause]

Text: To be decided.



[intro]

Character, out of focus, far away.



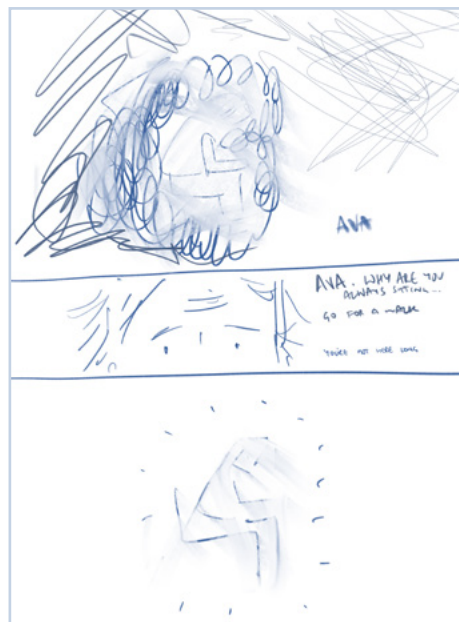
[scattered, lost]

Zoom into character.



[trying hard, confusion, overthink]

Ava surrounded by text of her thoughts, trying to solve everything, find her way out



[intervention, guidance]- option 1

Granma's eyes, speech: Ava, why are you always sitting. Go for a walk or something.



[intervention, guidance]-option 2

Alternative to previous panel. Ava darkened by her confusion. Granma opens a door of light.



[preparation]

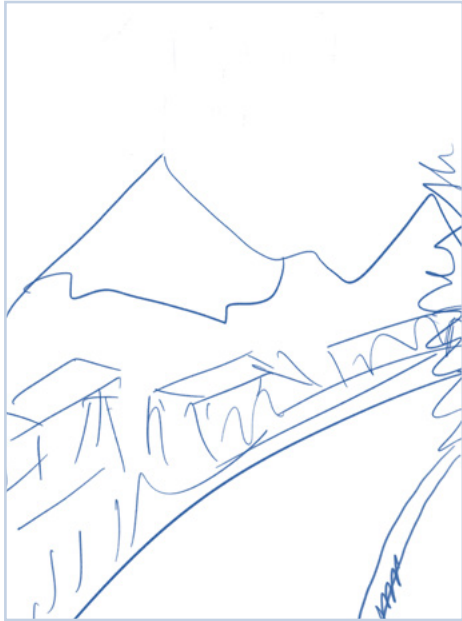
Panel 1: putting on sweater

Panel 2: tying laces

Panel 3: opening door

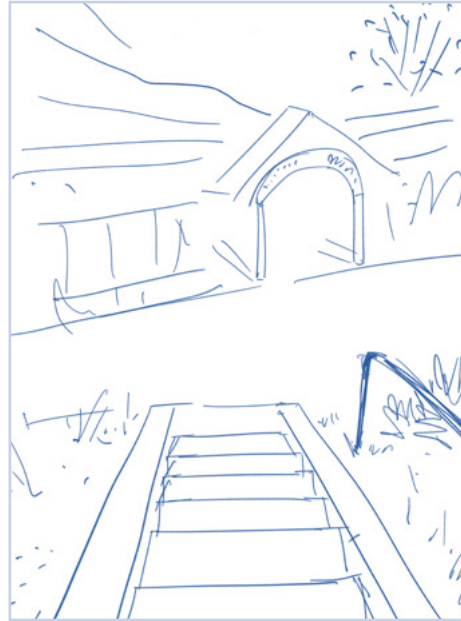
Main image: Walkway leading to outside

Color: Grey to bright - showing a glimmer of hope.



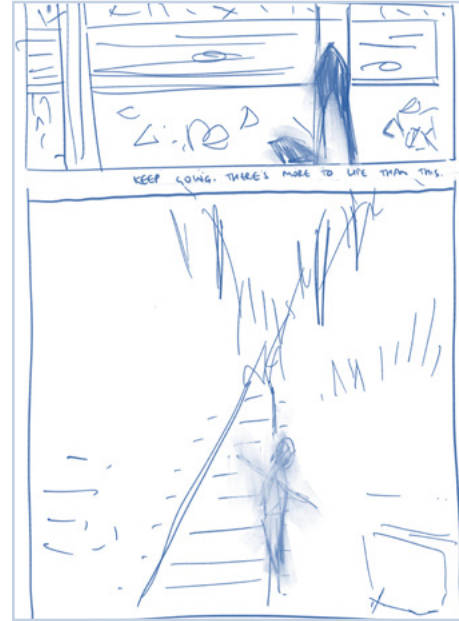
[path, beginning, space]

First view of the town, road, landscape from Ava's perspective.



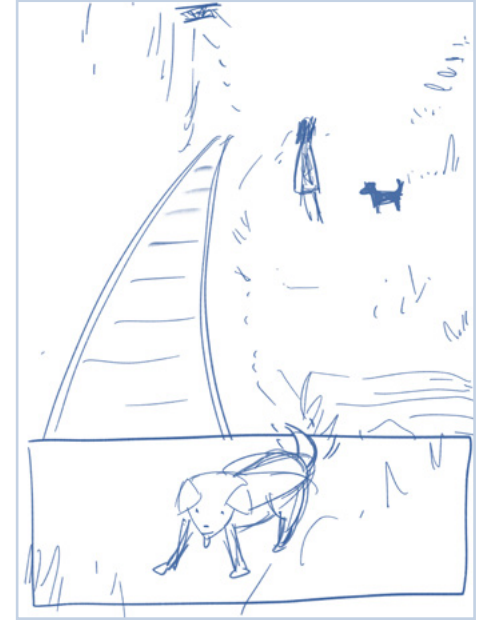
[making way]

View changes to entrance of railway station.



[trying to find balance]

Panel 1: looking down feet balancing on railway track.



[opportunity]

Main image: Ava turns off the railway track. A dog approaches.

Panel 2: Dog looking up at Ava, wagging tail.



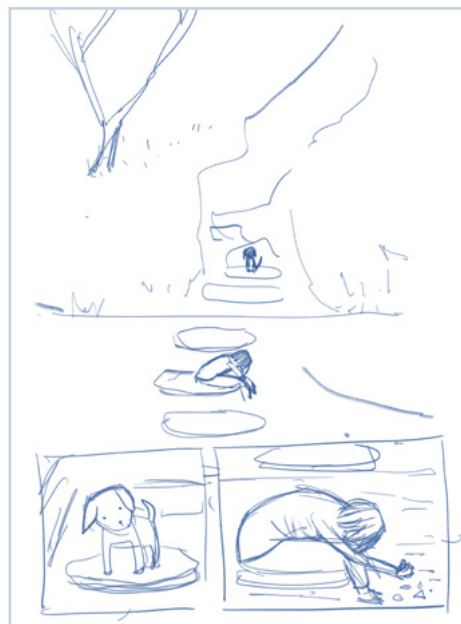
[unresponsive]

Panel 1: Dog hopeful and waiting, wagging tail. Ava's feet walking past.

Panel 2: Dog woofs for attention. Ava continues walking.

Panel 3: Dog left behind.

Main image: Ava walking ahead in mountain village landscape. Dog follows behind her.



[pause]

Main image: Stream with stepping stones. Ava sitting on one, bent over herself looking at something. Dog up ahead, waiting for her.

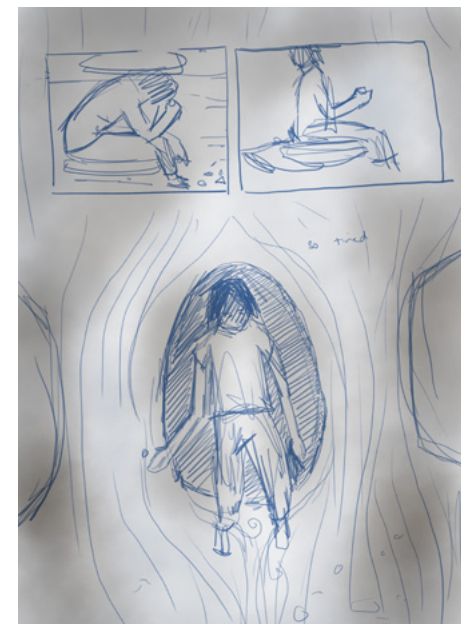
Panel 1: Dog tilting head, waiting.
Panel 2: Zoom into Ava bent over, feet in water, looking at rocks from the stream.



[lost in little details, barrier]

Main image: Phone taking photo of a tiny wildflower against rocks.

Panel 1: Zoom out to see Ava crouched against rock, taking the photo.

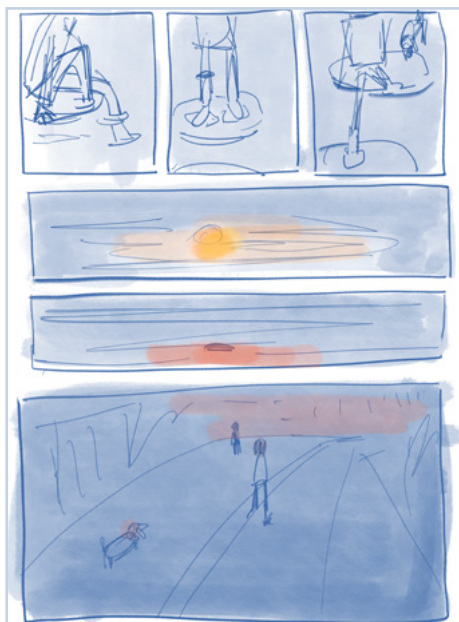


[exhausted, stalled while life flows on]

Panel 1: Ava sits up, looking at rock in her hand.

Panel 2: Ava sits up straighter, rock is further away.

Main image: Ava falls back on the stepping stone, rock falling from her hand. Water flowing around her.



[heading back, end of day]

Panel 1: Ava stepping out of the water.

Panel 2: Ava's legs standing on stepping stone.

Panel 3: Ava jumping to next stepping stone, heading back.

Panel 4+5+6: Sun setting, darkening through cuts of a single scene.

Panel 6: Ava on same road almost back home.



[always late] - option 1

Panel 1: Ava in the dark, opening door into light

Panel 2: Kitchen scene, Grandma's back as she cooks.

Panel 3: Kitchen scene, Granma moves in her cooking

Panel 4: Kitchen scene, Granma turns around.



[always late] - option 2

Panel 1: Ava opening door

Main image: Kitchen scene, granma cooking.

Granma - "I keep telling you to come before dark."

Ava - "I lose track of time."

Granma - "Come eat now."



[clutter]

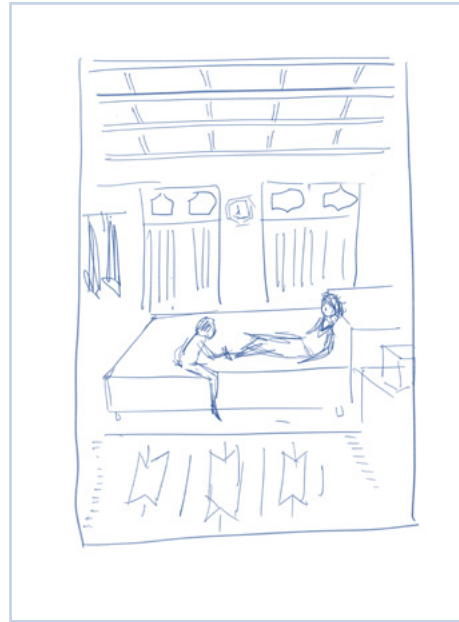
Main image: Kitchen, cluttered reflecting Ava's state. Ava waiting for food as Granma prepares it.



[nourishment]

Main image: Plate of good food.

Text: To be decided.



[connection] - option 1

Main image: Bedroom scene. Ava sitting at Granma's feet, painting toenails.



[connection] - option 2

Panel 1: Ava's hand painting toenails

Panel 2: Granma smiling, laughing.

Main image: Bedroom scene, Ava sitting at Granma's feet, painting her toenails.



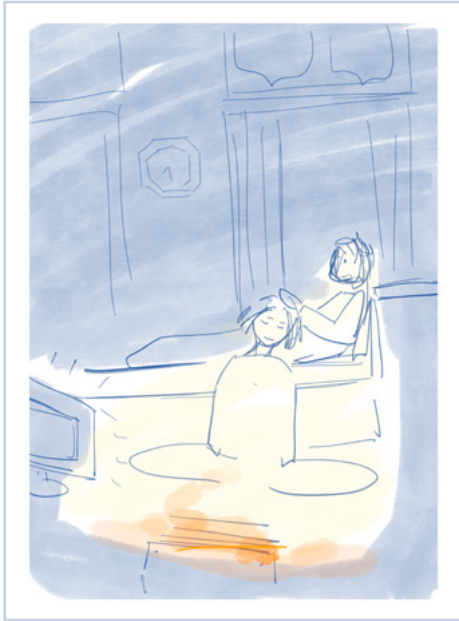
[soothe]

Panel 1: Granma sitting looking toward TV, remote. Ava sits next to her near a heater, reading something.

Panel 2: Ava's forehead and hair. Stress shown as scribbly lines around her head.

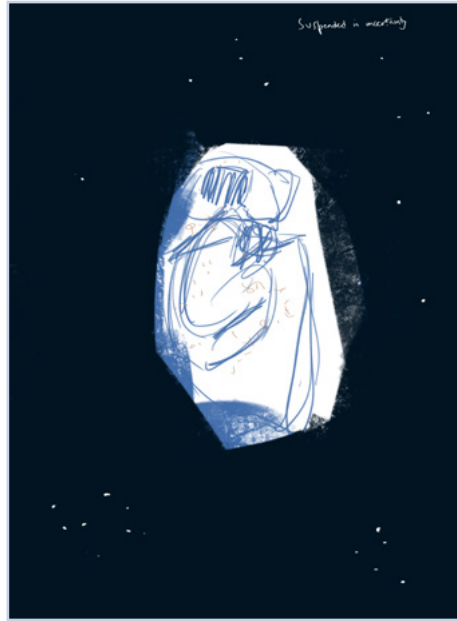
Panel 3: Granma's hand caressing her hair.

Panel 4-5-6: Caress, scribbly lines subsiding.



[loved]

Main image: Full scene of Granma caressing Ava's hair. Warm glow. Ava seen clearly for the first time.



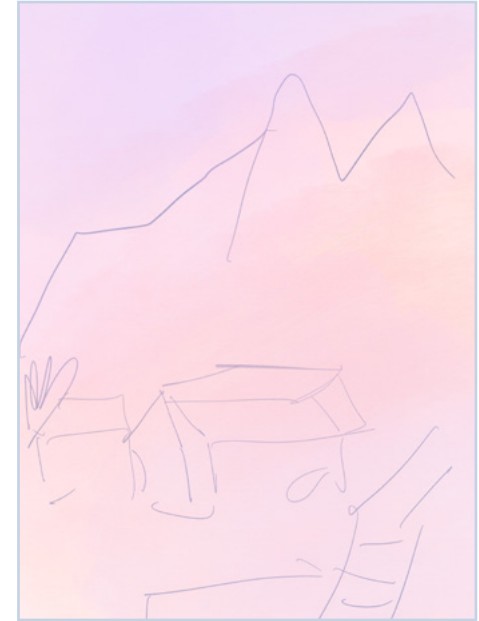
[rest]

Main image: Ava asleep, curled up in the dark. Introspective thoughts/dreams around her.



[night, home]

Main image: Home in the night, mountain night.



[dawn, hope]

Main image: Home in the morning, mountain dawn. Colors start transitioning.



[affected]

Main image: Ava lying outside in grass in the morning. Even though there's beauty around, she's still surrounded by her own cloud. At least she's able to see it now.



[only this moment]

Panel 1: Granma calls out to Ava to eat breakfast as she lies in the grass in the garden.

Panel 2: Ava getting up - 1

Panel 3: Ava getting up - 2

Panel 4: Ava getting up - 3

Panel 5(open): Ava standing.

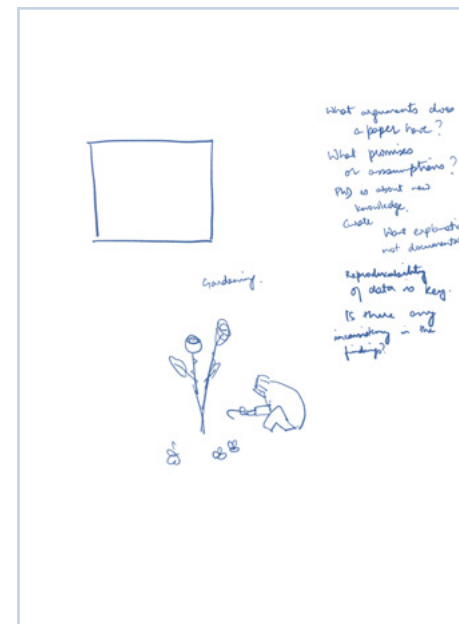


[wanting change]

Main image: Ava and Granma sitting at breakfast in garden.

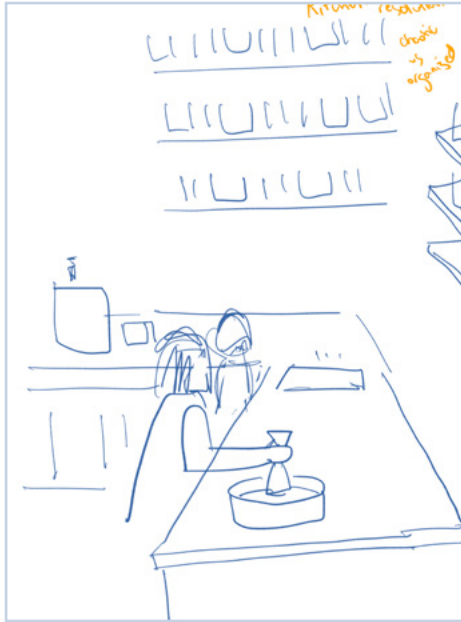
Ava: "Granma, I want to move out..."

Granma: "I guess you must. But get stronger first."



[coming alive]

Main image: Ava small, rose plant much bigger blooming. Ava is gardening.



[get up and learn]

Main image: Ava in kitchen, in focus, learning to make butter from Granma. Looks tired, but getting active.

Kitchen more in relief, and organized now.



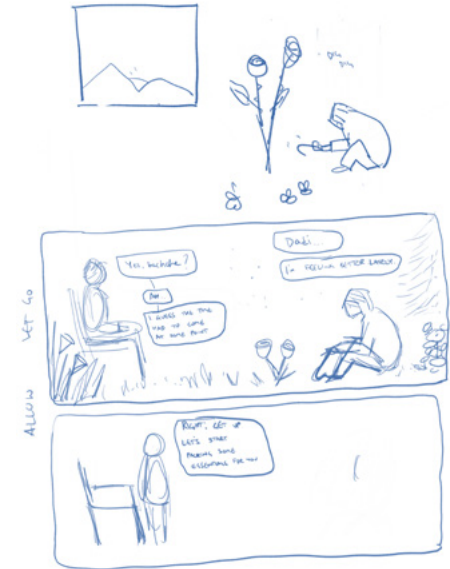
[play]

Main image: Ava and Grandma sitting in garden playing cards. Ava looks more engaged now.



[togetherness]

Main image: Opposite view of previous scene. Storytelling/ togetherness.



[support to growth]

Panel 1: Ava gardening, much smaller than the rose plant.

Panel 2: Ava tells Granma she'd like to leave now. Granma is sad but accepting.

Panel 3: Granma stands up to get things ready.



[goodbye]

Main image: Granma standing in entrance doorway waving goodbye.



[leaving]

Main image: Ava walking down the neighborhood street with a backpack.



[transition]

Main image: Bus on curved mountain road.



[flow and change] - option 1

Main image: Ava sitting in bus vibing to music as she moves to the new place.



[flow and change] - option 2

Panel 1: Ava walking down street.

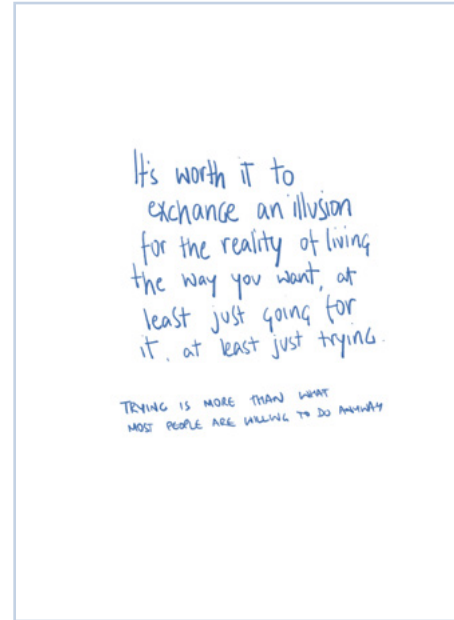
Panel 2: Bus on curved road.

Panel 3: Ava sitting in bus with music.



[time passes]

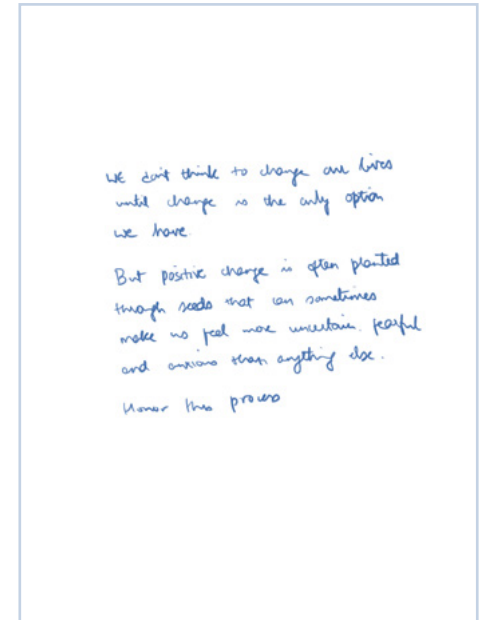
Main image: Hourglass



[-]

Text: It's worth it to exchange an illusion for the reality of living the way you want, at least just going for it, at least just trying.

Trying is more than what most people are willing to do anyway.



[-]

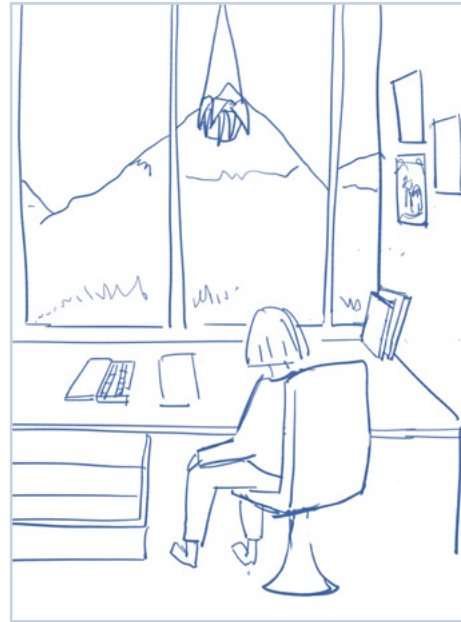
Text: We don't think to change our lives until change is the only option we have. But positive change is often planted through seeds that can sometimes make us feel more uncertain, fearful and anxious than anything else.

Honor this process.



[mindscape]

Main image: A tidy desk with some plants, sheets of paper and a laptop. Spacious, large windows, with a mountain view.



[independence]

Main image: Workspace continues. Ava sitting and working on some artwork..

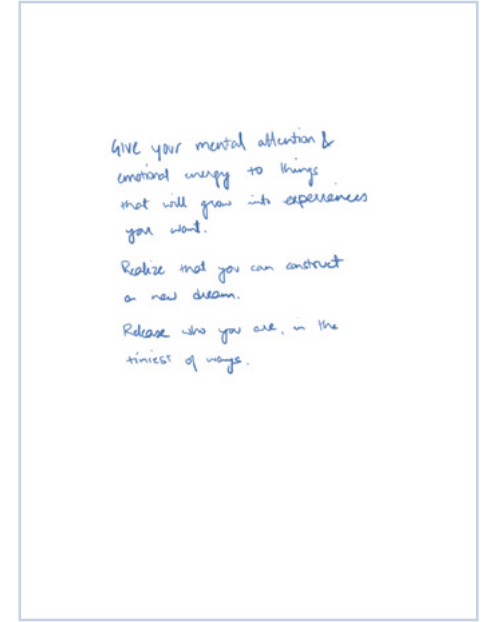


[recurrence]

Panel 1: Zoom out of Ava working. Stress starting again.

Panel 2. Camera tilts as stress increases.

Panel 3: View completely rotated as stress engulfs Ava. Memory pops up of Granma's words "Go for a walk."



[-]

Give your mental attention & emotional energy to things that will grow into experiences you want.

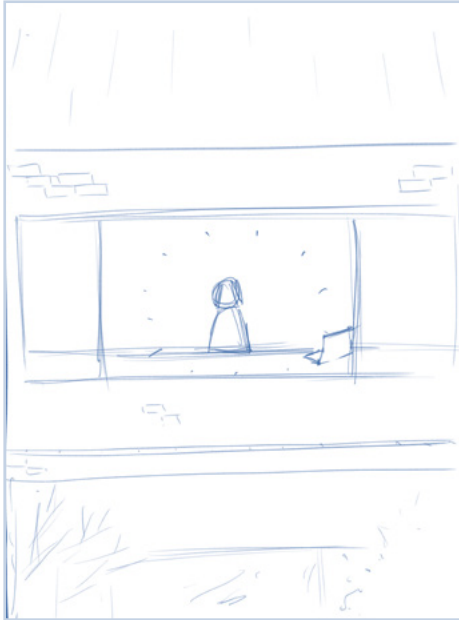
Realize that you can construct a new dream.

Release who you are, in the tiniest of ways.

Text: Give your mental attention and emotional energy to things that will grow into experiences you want.

Realize that you can construct a new dream.

Release who you are in the tiniest of ways



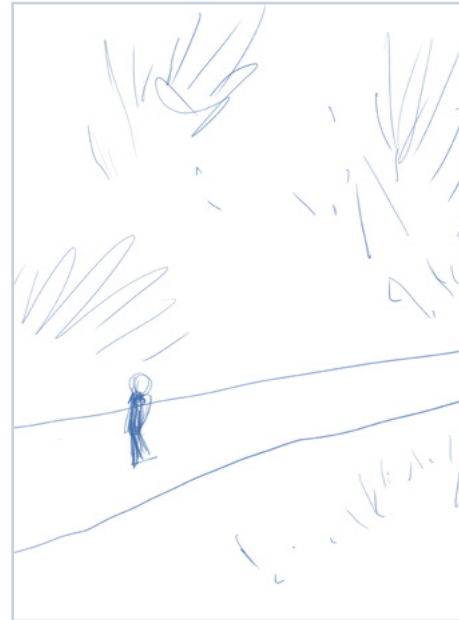
[resources]

Main image: Ava comes back to present moment. View from outside building, into window.



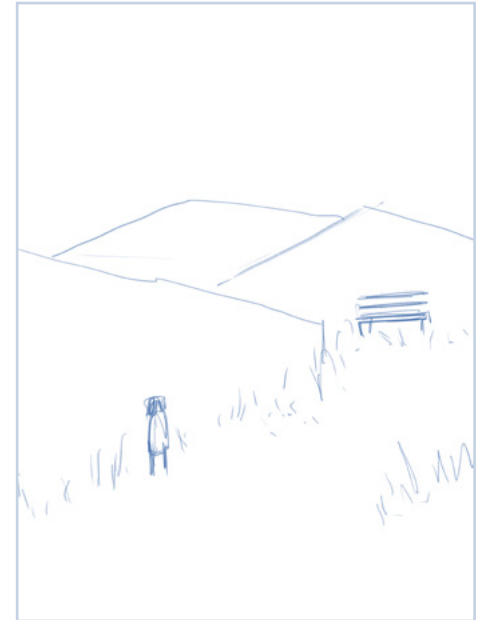
[relief]

Main image: Ava walking outside feeling relief and taking in the peace.



[beauty and variation]

Main image: Ava walking through a variety of plants. Beauty and variation.



[rest in movement]

Main image: Ava walking up to a bench on the top of a hill for a moment of quiet. Broad view.



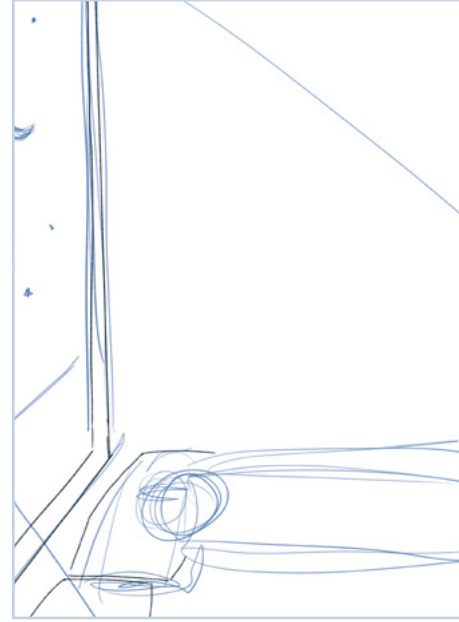
[opportunity]

Main image: Ava sitting on bench. A dog approaches.



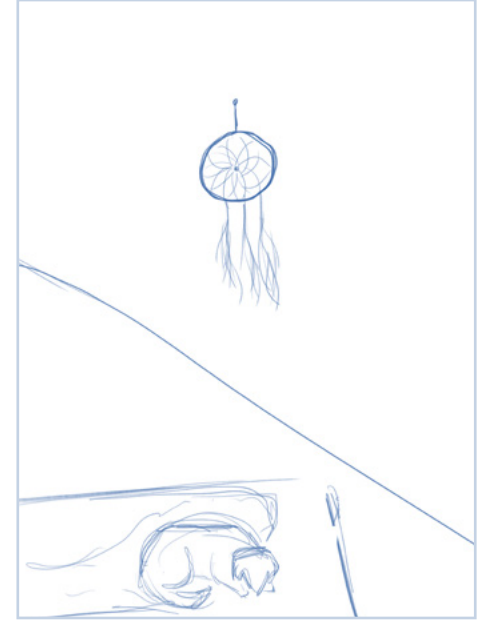
[hello]

Main image: Dog looking up at Ava questioningly while the sun sets behind it.



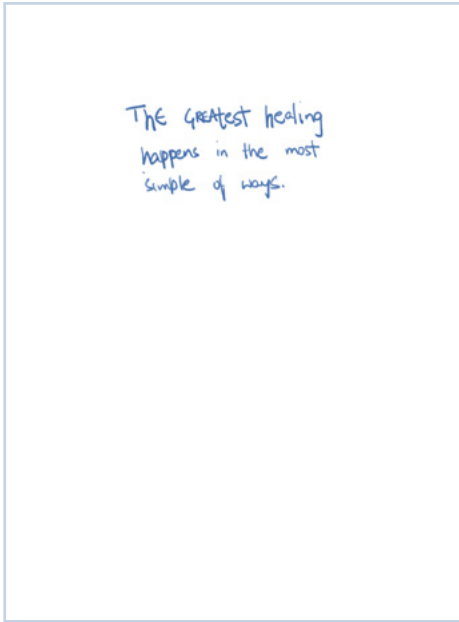
[rest]

Main image: First half of spread. Ava sleeping with moonlight streaming in from the window.



[response-ability]

Main image: Second half of spread. Dog sleeping at Ava's feet. Dreamcatcher on wall above the dog.



[healing] option 1

Text: The greatest healing happens in the most simple of ways.



[community, teamwork]

Back cover:

Birds flying in a V over original vast landscape.

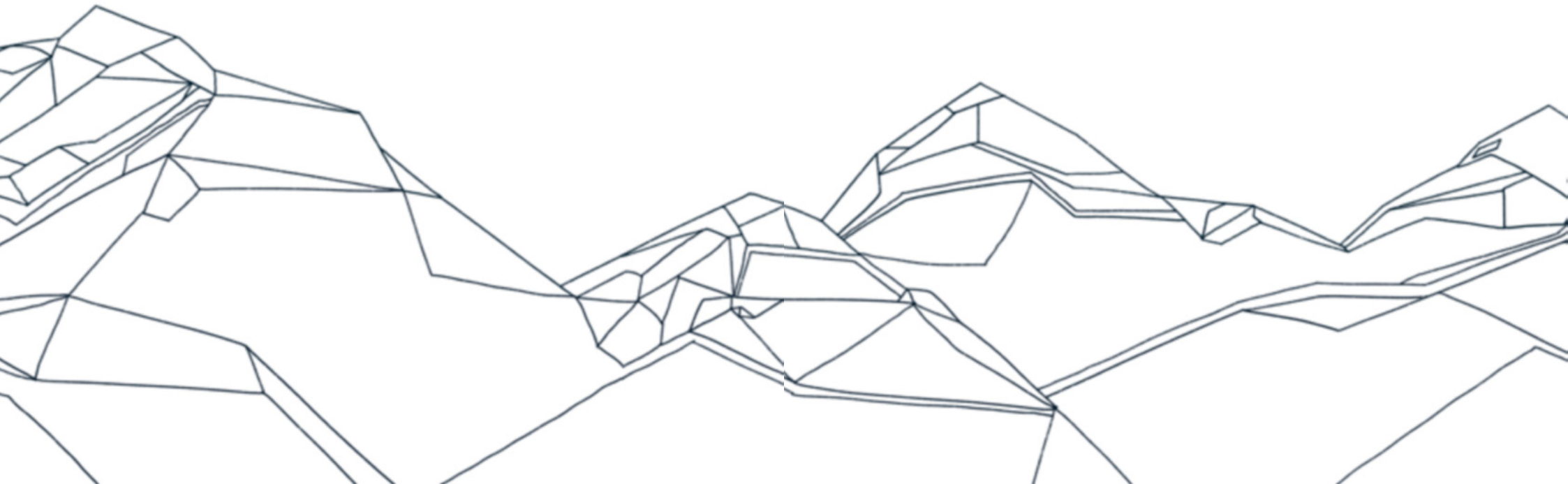
Appendix C

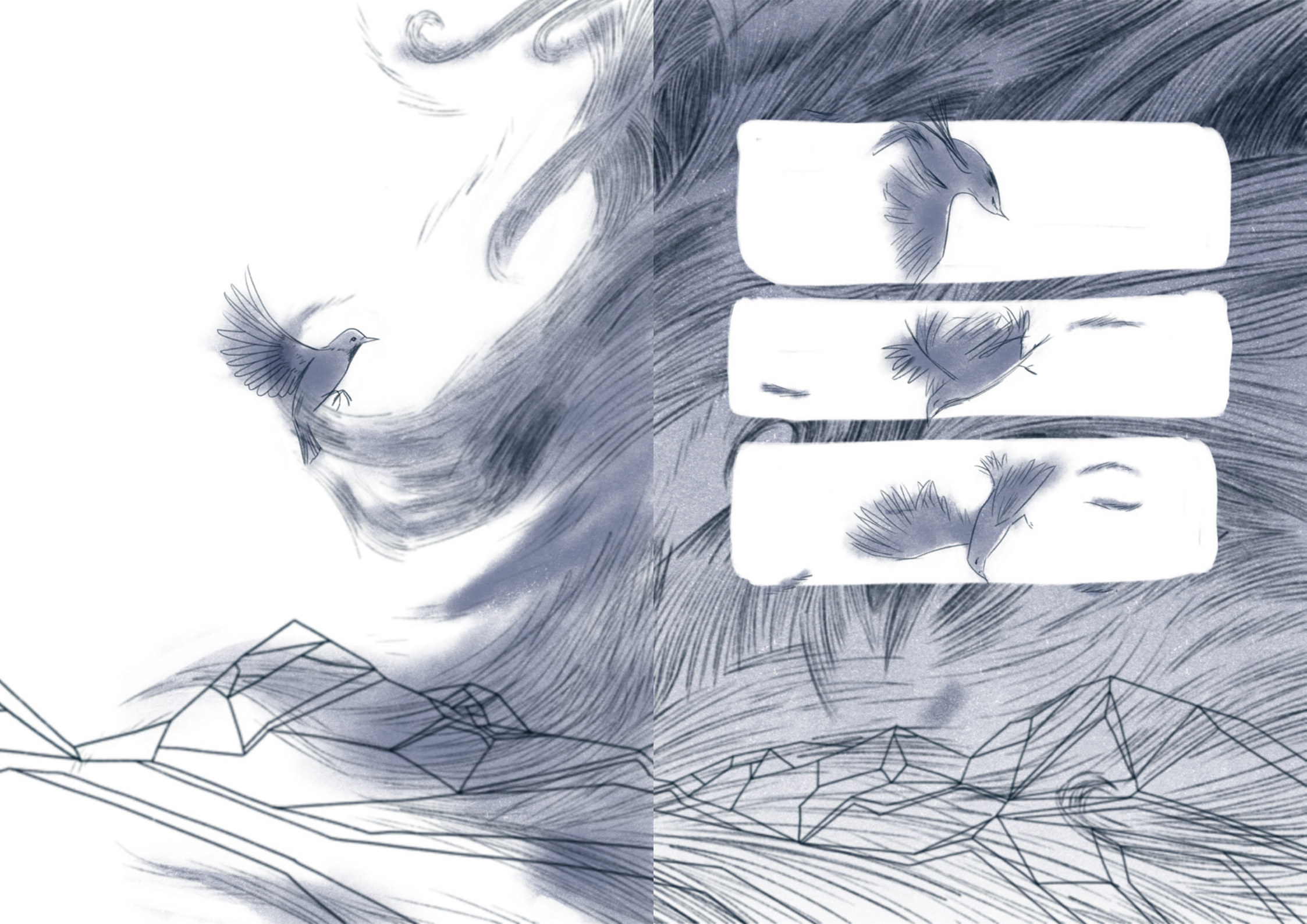


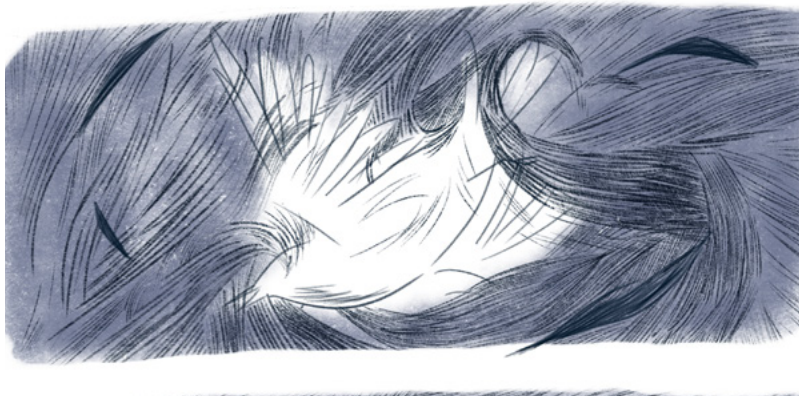
This appendix contains the inked pages along with added text.

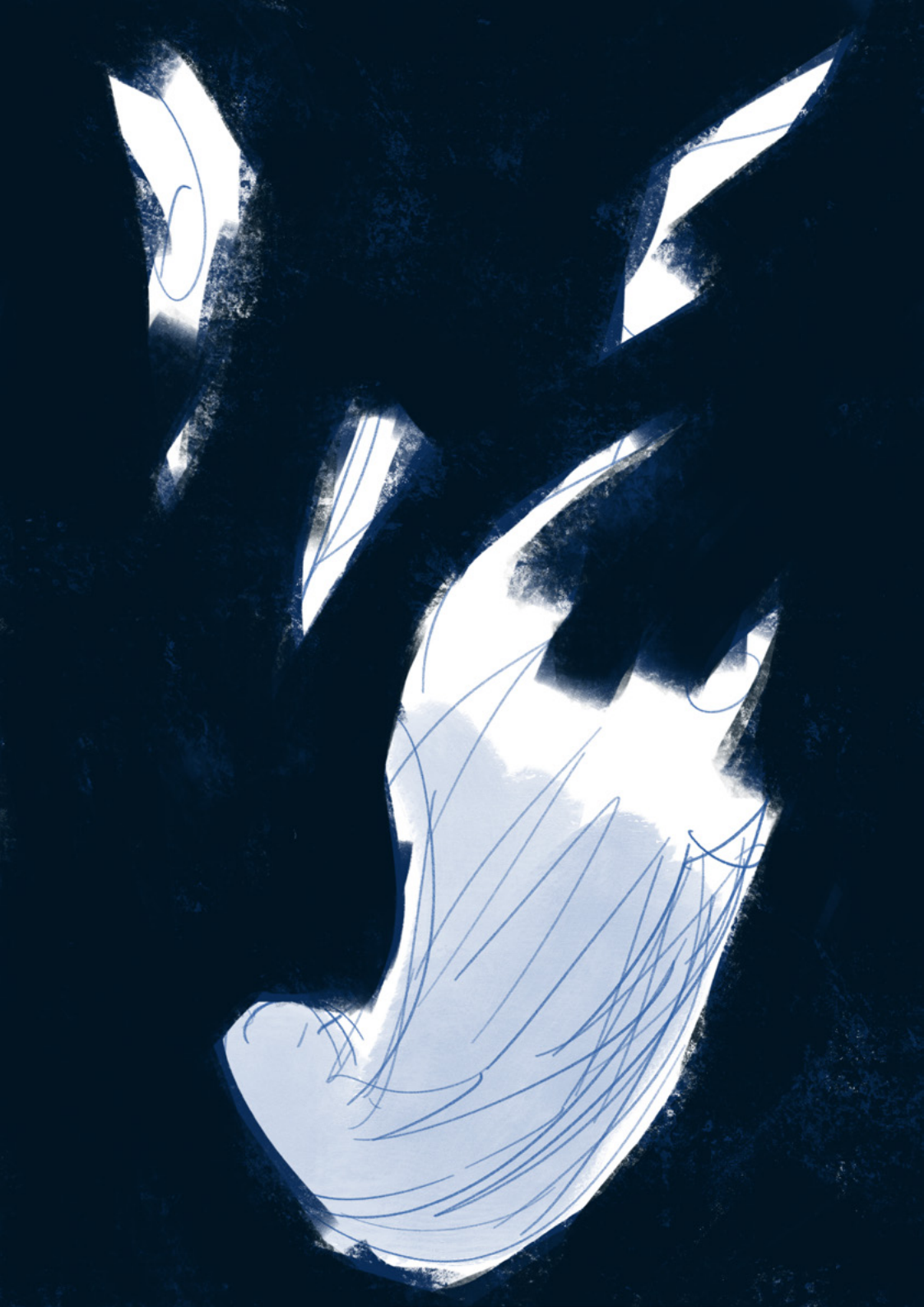
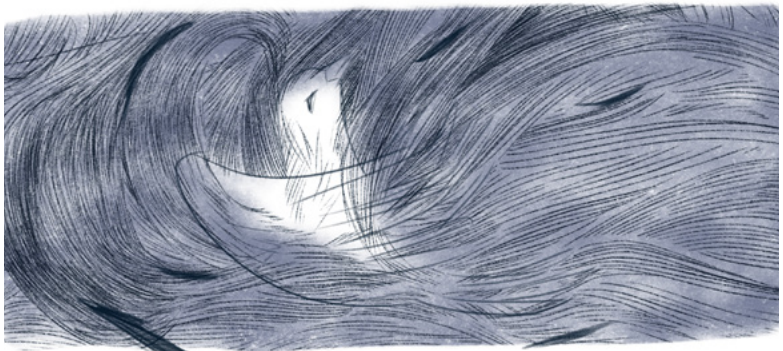
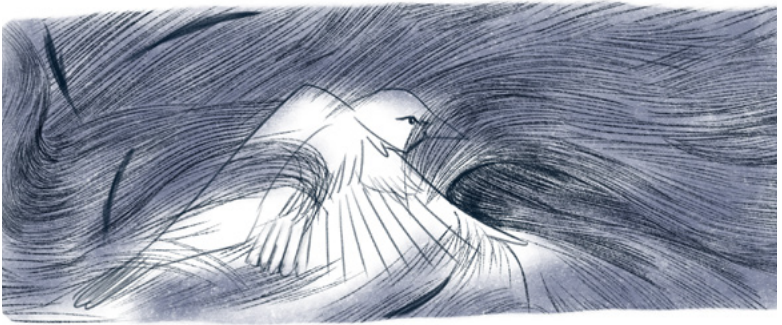
LANDING

nandita dhindsa












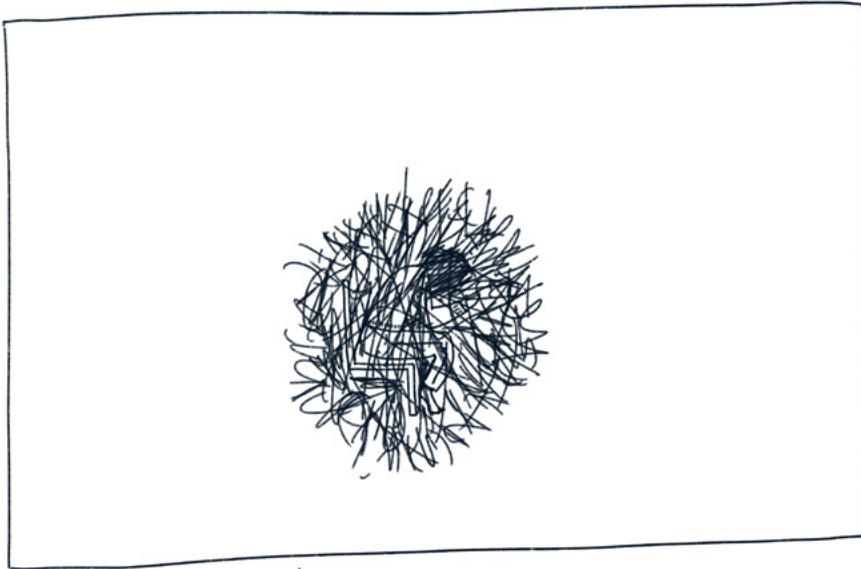


EVERYTIME YOU INTERACT WITH
SOMEONE, THERE IS A CASCADING,
RIPPLE EFFECT THROUGH HUMANITY.

YOU CANNOT IMAGINE HOW DEEPLY
THIS WEB OF CONNECTIVITY IS WOVEN,
HOW AN ACT OF KINDNESS CAN AFFECT
THE WORLD AT LARGE, HOW ONE SOUL
SHOWING ANOTHER TRUE LOVE CAN IMPACT
THAT PERSON INTERACTS WITH OTHERS THEY
COME ACROSS.





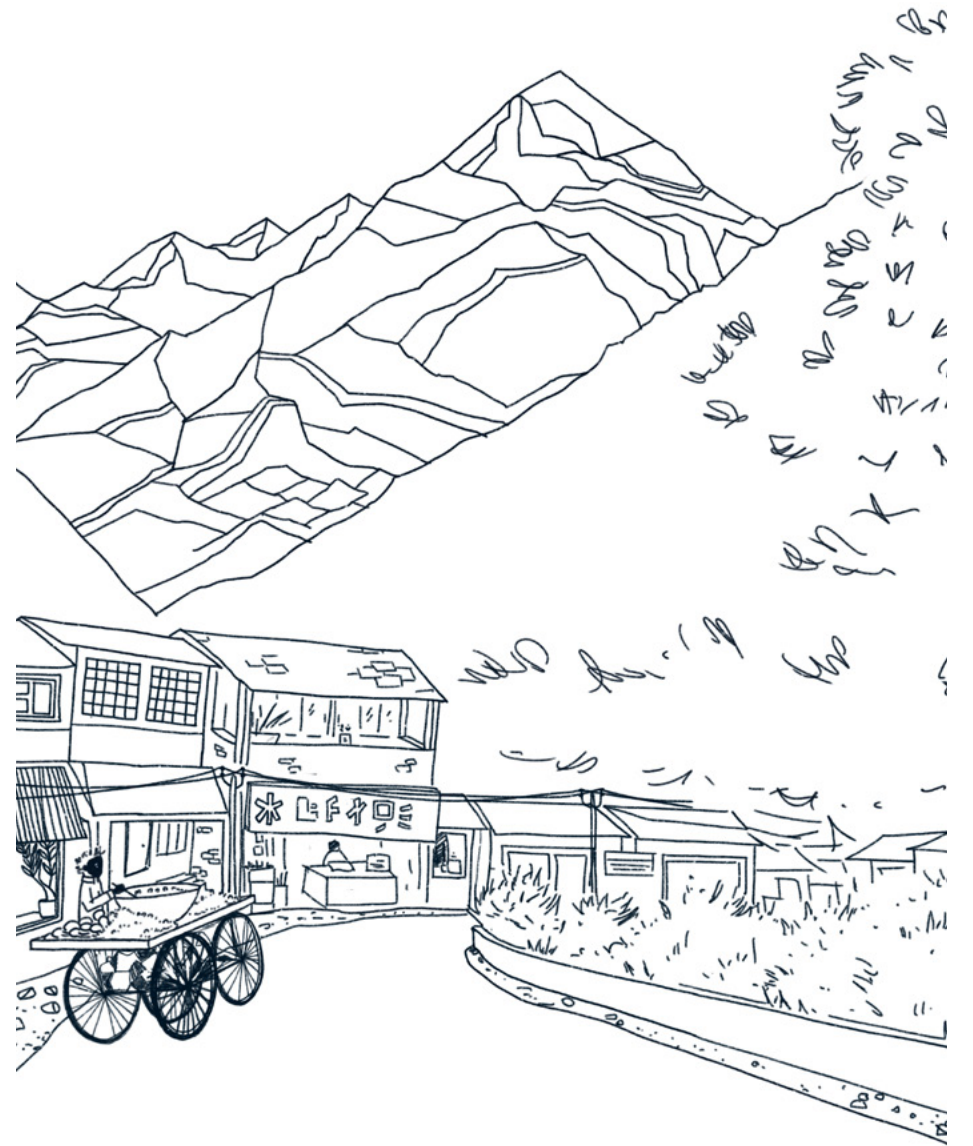
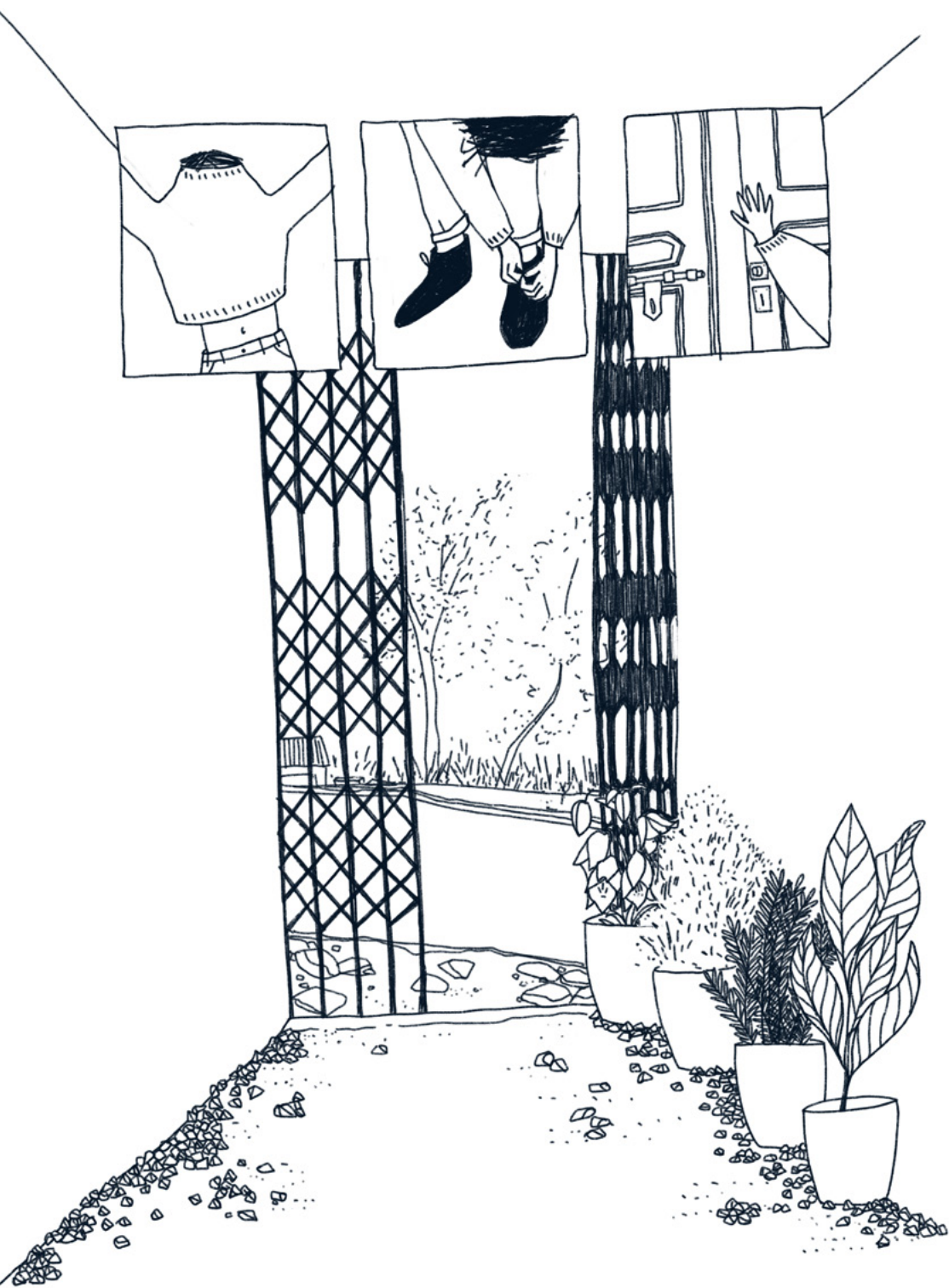


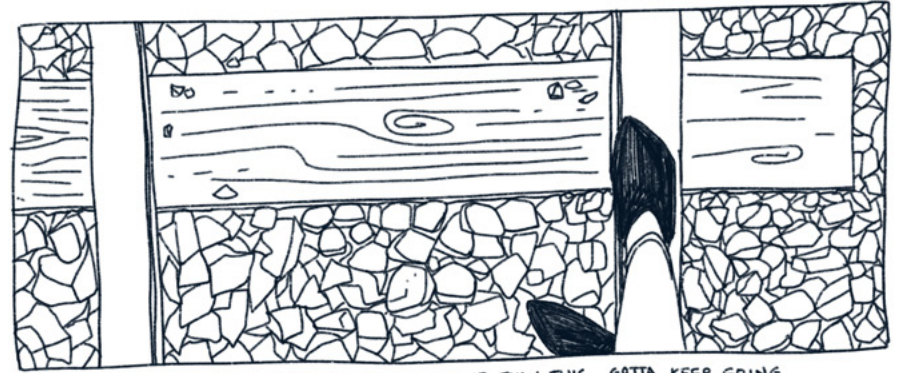
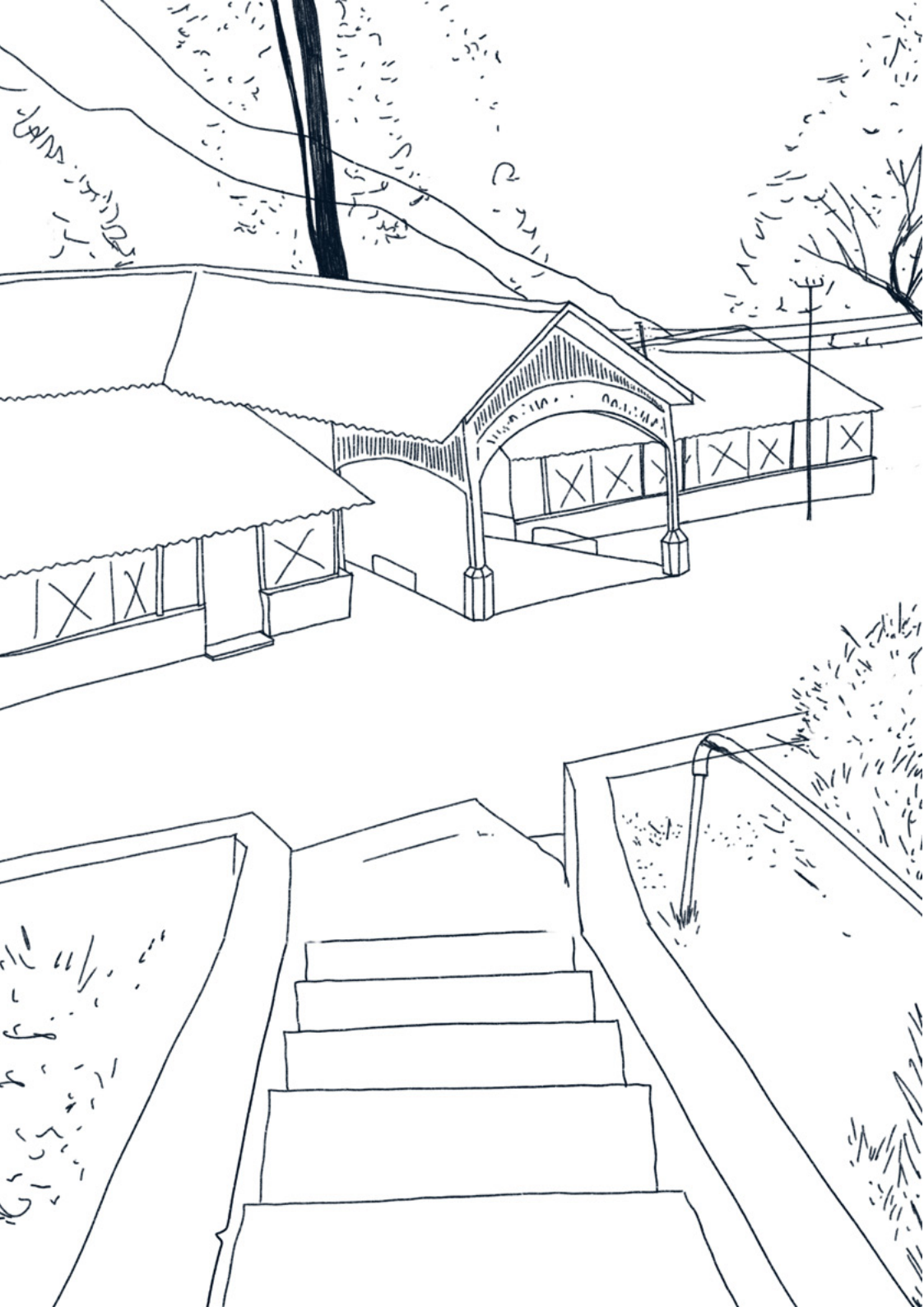
ANA ...
ANA!
WHY DON'T YOU GO OUT
FOR A WALK?
IT'S BEEN A WHILE.



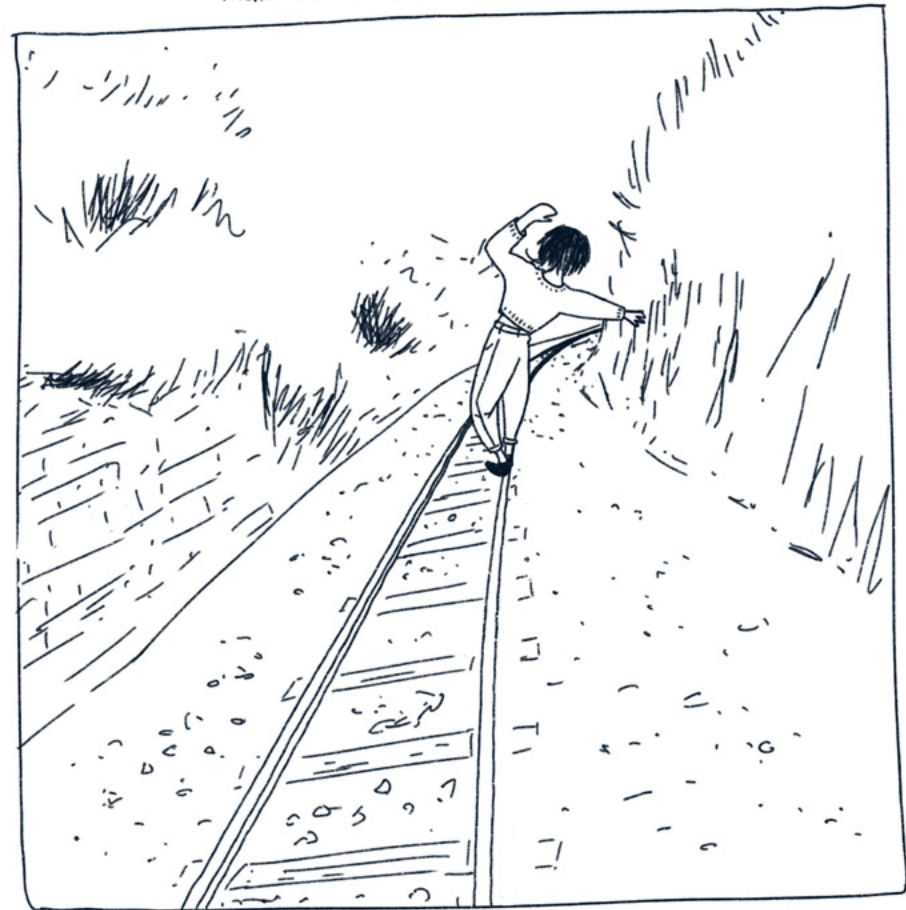
When you feel most
stuck it's often because
You are trying to
DECIPHER
Who you are
by piecing together images
You assume people have of you.

YOU HAVE AN EXPERIENCE OF YOURSELF,
AND THEN THERE IS THE KALEIDOSCOPE
OF WAYS OTHERS PERCEIVE YOU.
IF YOU TRY TO MANAGE THOSE PERCEPTIONS,
YOU WOULD LOSE YOURSELF IN THEM.



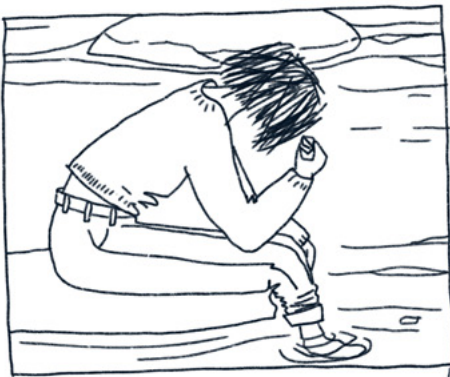


THERE MUST BE MORE TO LIFE THAN THIS. GOTTA KEEP GOING









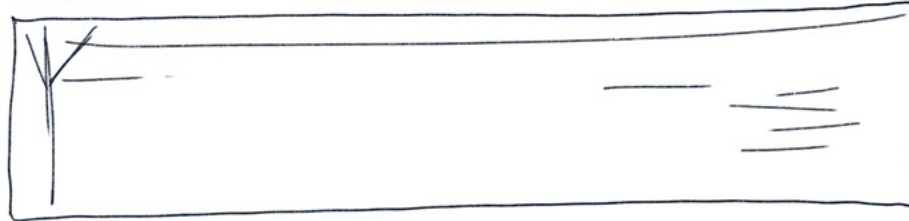
SO TIRED

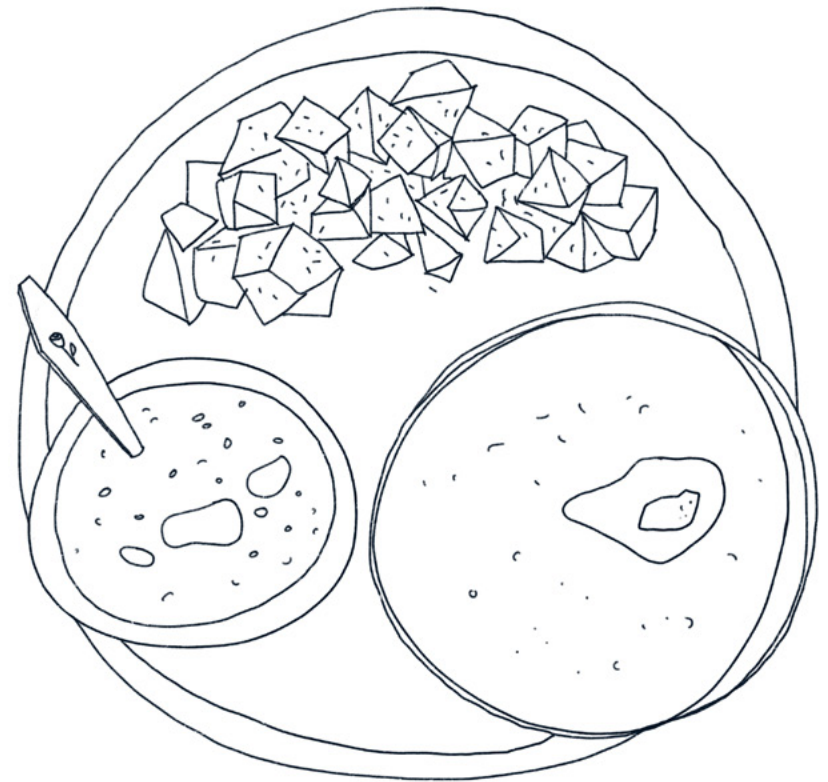
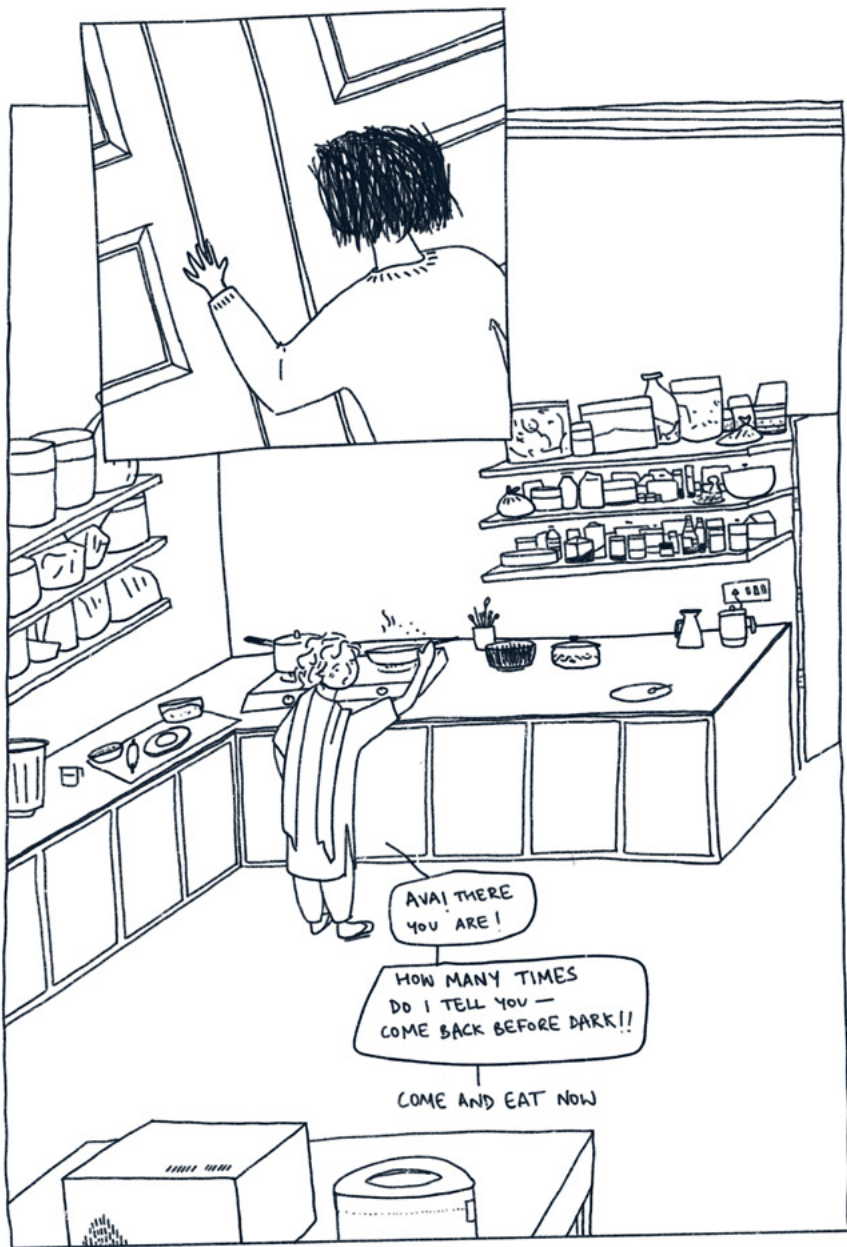


YOUR FIRST
PURPOSE
is to heal

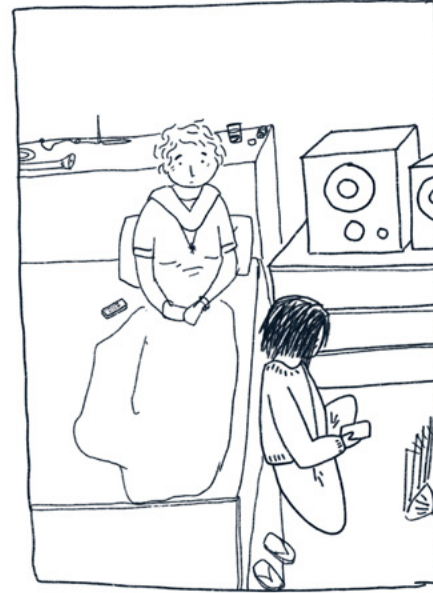
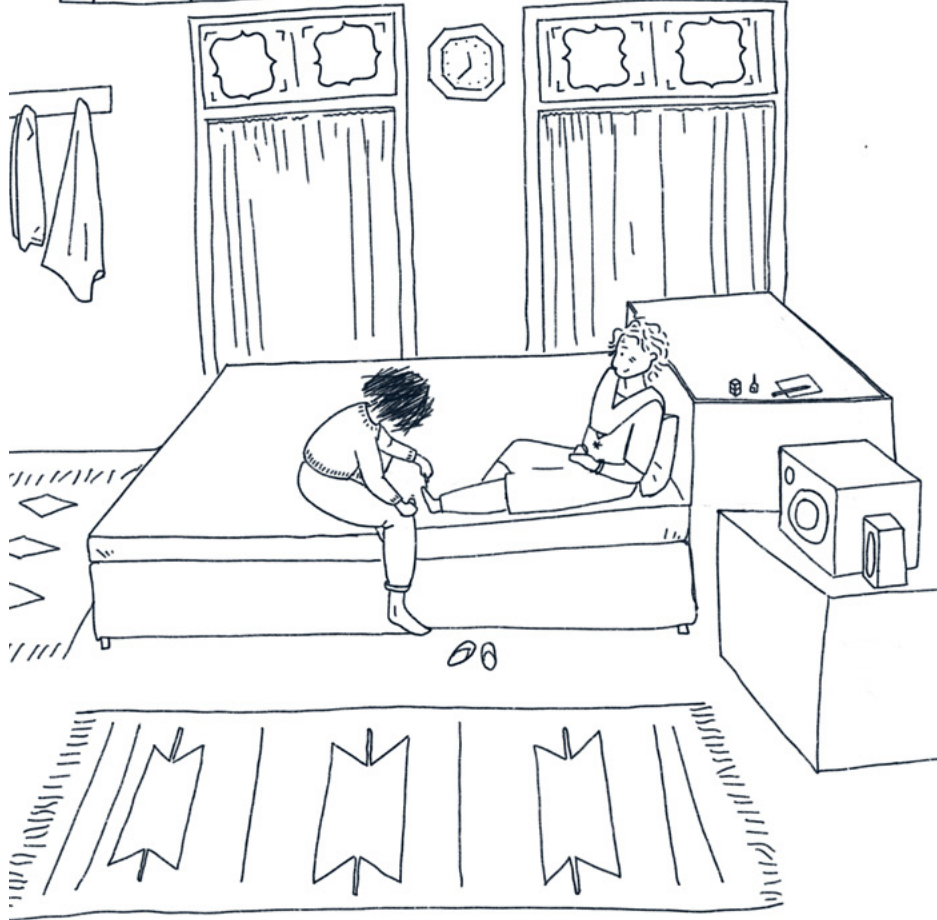
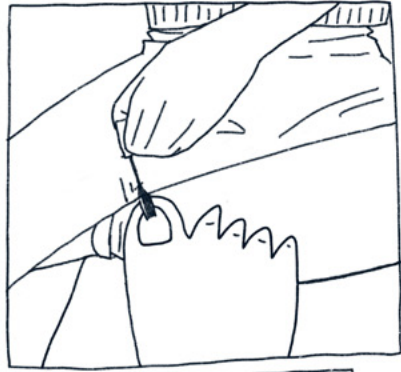
THE IMPACT OF YOU BECOMING
THE PERSON YOU WERE MEANT TO BE
HAS A RIPPLE EFFECT ON
EVERYONE AND EVERYTHING AROUND YOU.

SO START WITHIN YOURSELF.
PAIN DEMANDS ATTENTION.
YOUR WOUNDS ARE CALLING FOR YOU.





THE MOST ORDINARY THINGS ARE
THE MOST DEFINING, THE MOST SAVING,
THE MOST SOOTHING, THE MOST IMPORTANT,
THE MOST OVERLOOKED, THE MOST REAL.



home cooked food,
clean water,
clean air,
rest, love, kindness
moments with your people

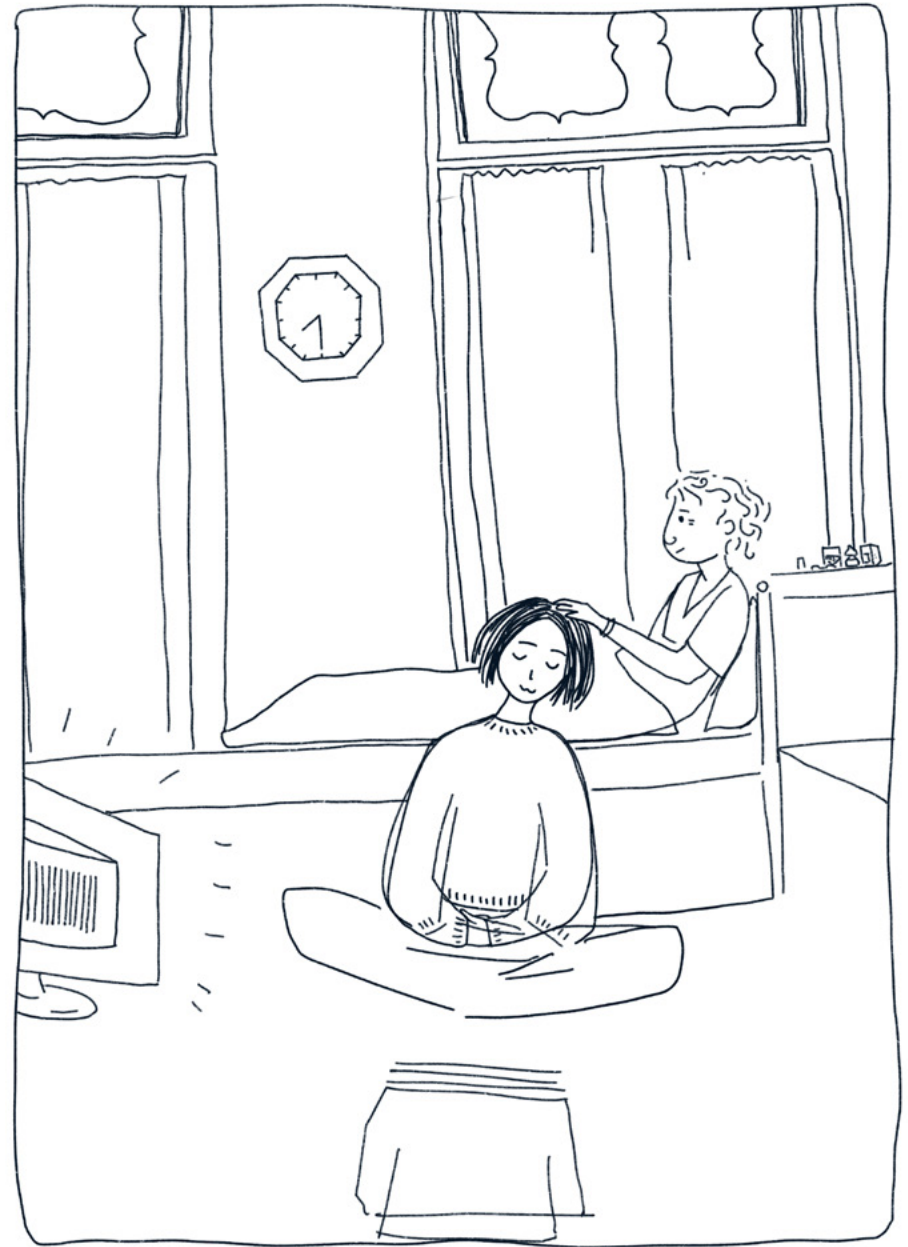


receive, allow, accept.
breathe it all into yourself

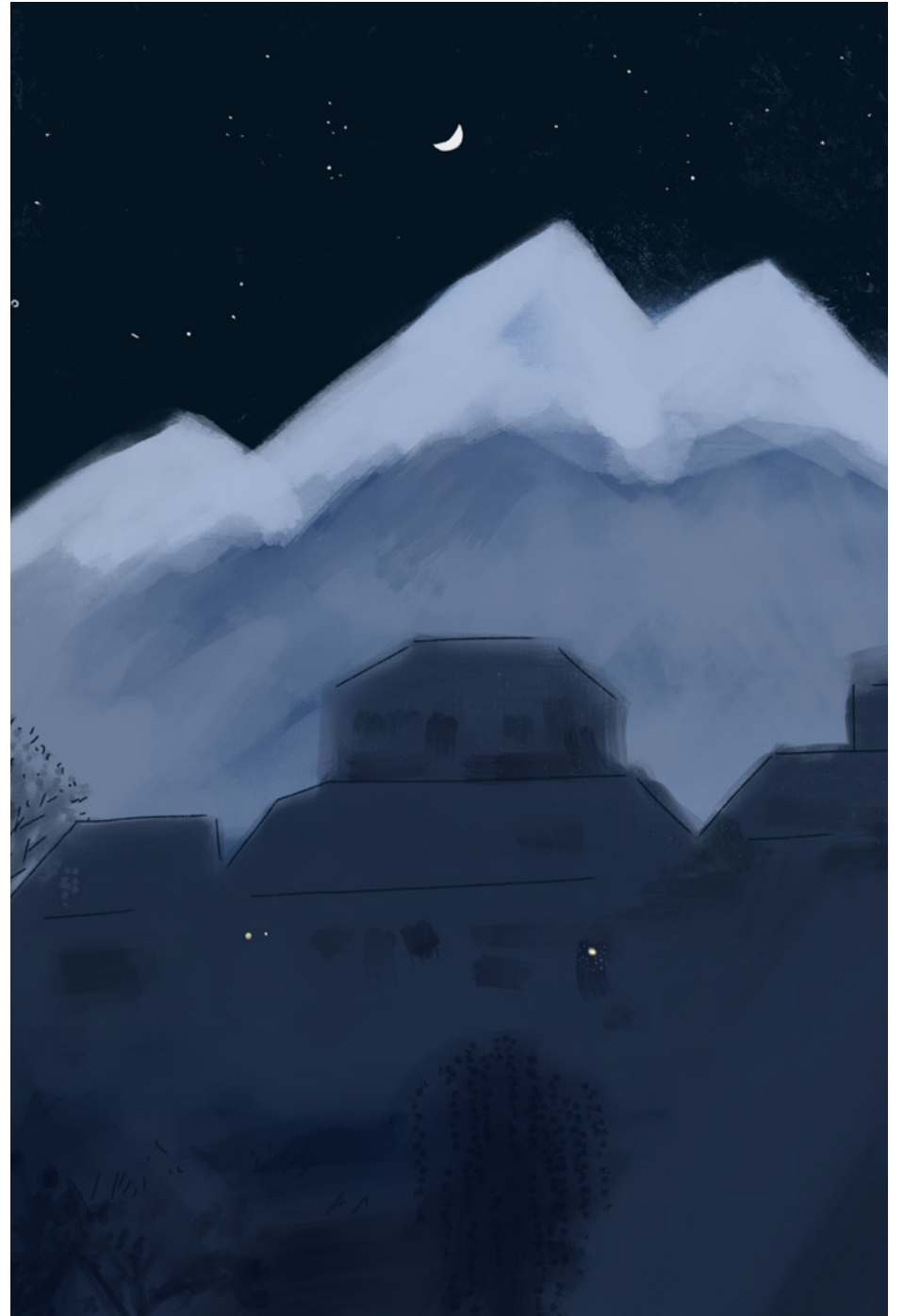
G E N T L Y

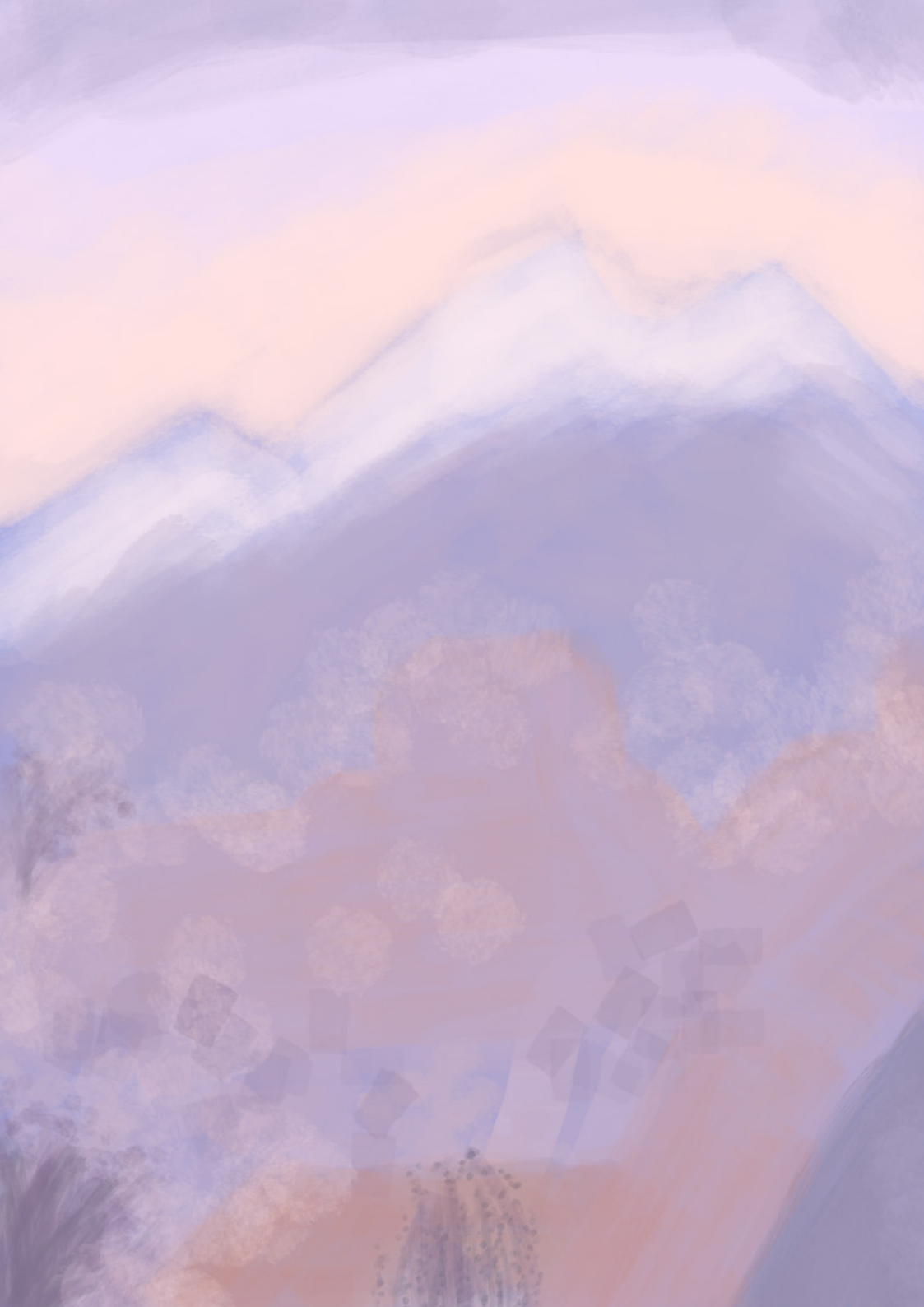
let it nourish you

until you start to return to yourself.



Suspended in uncertainty





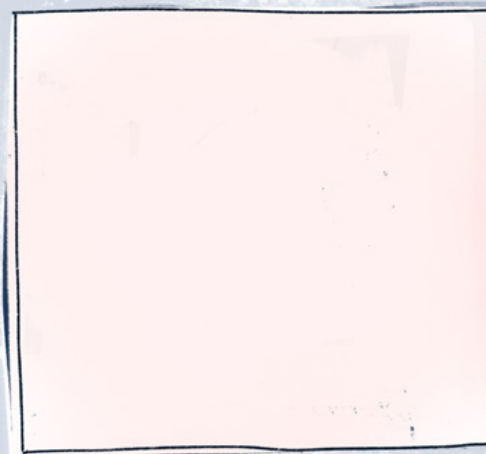
WHEN YOU FEEL STRONG AND KIND
ENOUGH TO LOOK AT WHAT'S WRONG,
YOU BEGIN TO UNEARTH YOUR SOUL

YOU WERE NEVER LOST.
YOU WERE ONLY HIDDEN.

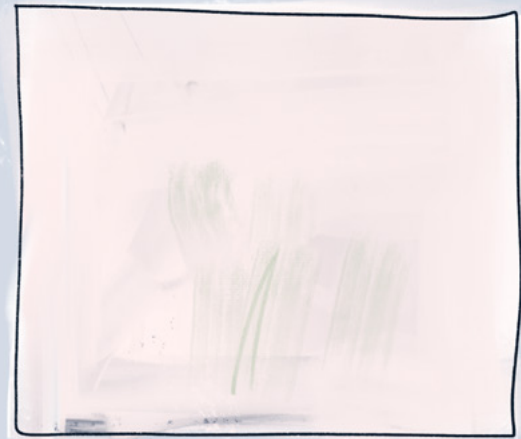
All that time,
feeling so uncomfortable,
It was your deepest self
reminding you of its presence.

It was only the core of you saying-

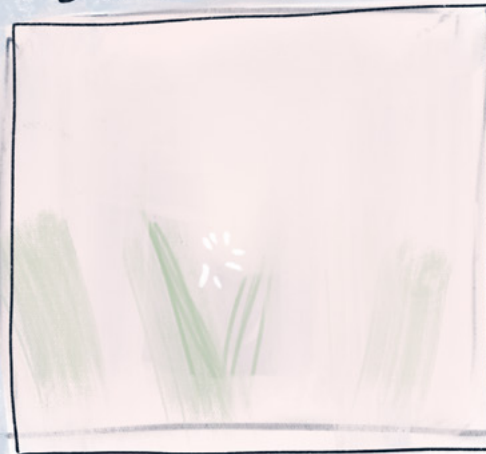
KEEP GOING.
THERE IS MORE TO LIFE THAN THIS.



BELIEFS



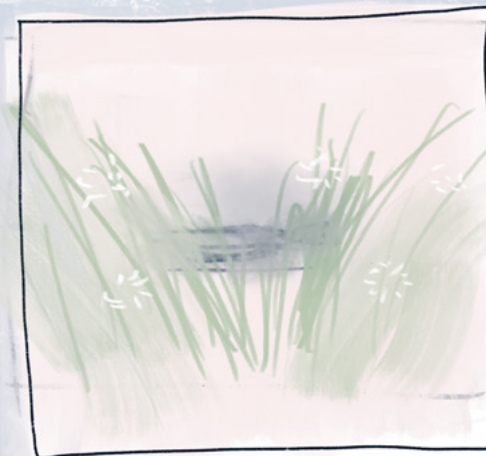
IDEAS



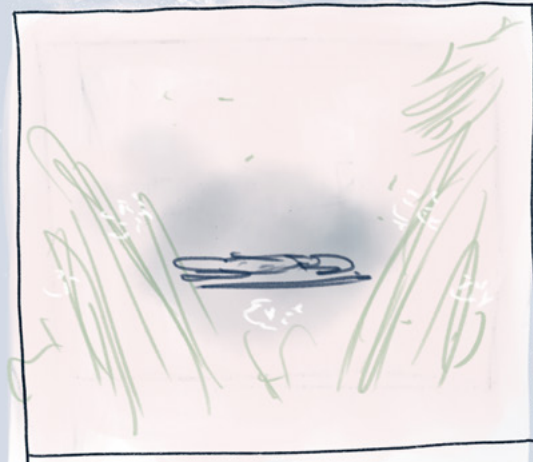
STYLES

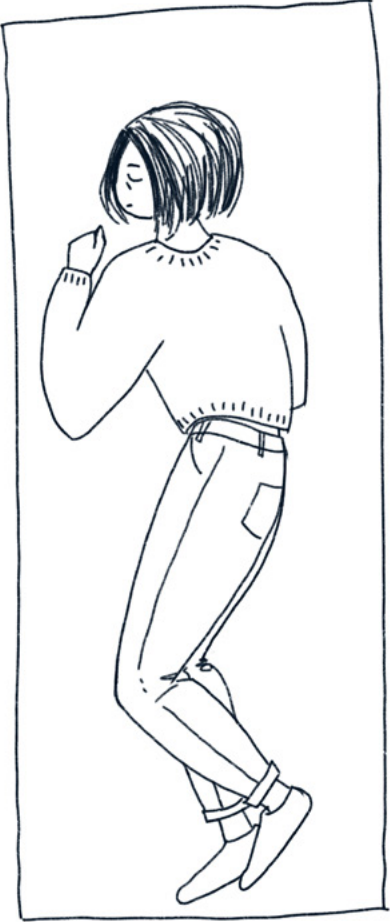


IDENTITIES



ENCASING YOU LIKE A SHIELD





IT'S TIME TO START OVER.

BEGIN WHERE YOU ARE.

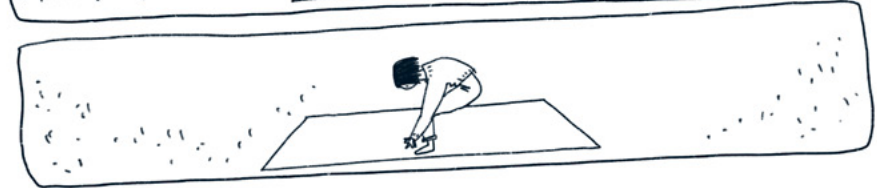
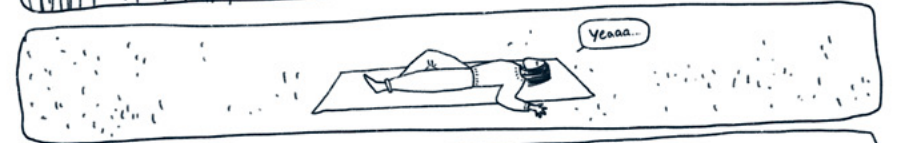
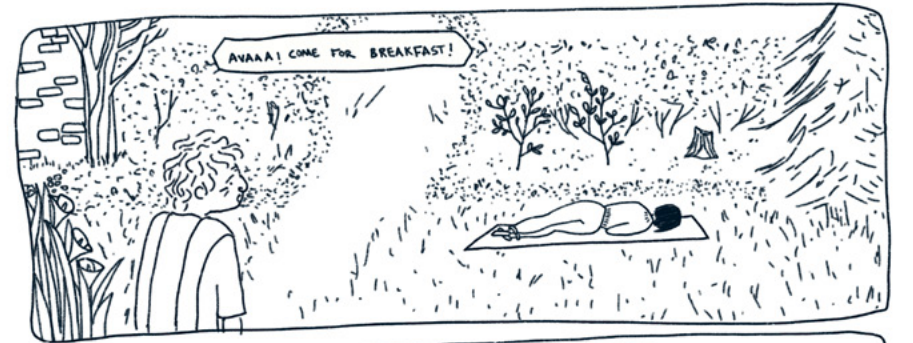
WEED OUT WHAT'S DEAD IN YOUR LIFE.

TEND TO & NOURISH THE GARDEN OF YOUR SELF.

BEGIN WHERE YOU ARE, WITH WHAT YOU HAVE

STRENGTHEN WHAT ALREADY EXISTS.

STAND ON WHAT YOU'VE BUILT.





As you heal, you look back,
but you also press forward
to live more intently
in real-time.

You awaken
and show up for life.

CHANGE YOUR ENVIRONMENT -
in BIG WAYS AND small.

THIS MIGHT MEAN MOVING.
IT MIGHT MEAN CLEANSING
YOUR SPACE OF RELICS, SO YOU'RE
NO LONGER LIVING IN THE PAST.



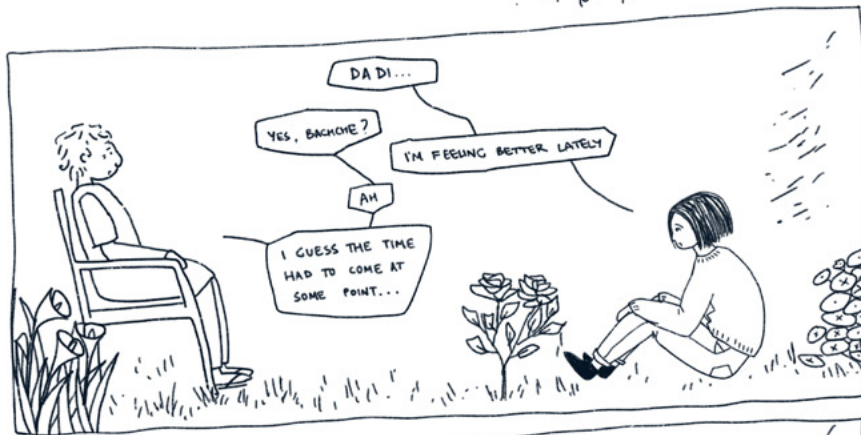
Then you know that
when you want to say something,
you must speak.
when you are frustrated,
you must be frustrated.
when you lose someone,
you must cry.



When you have to leave,
you must go.



You will know that
your new life is going to cost you
your old one.

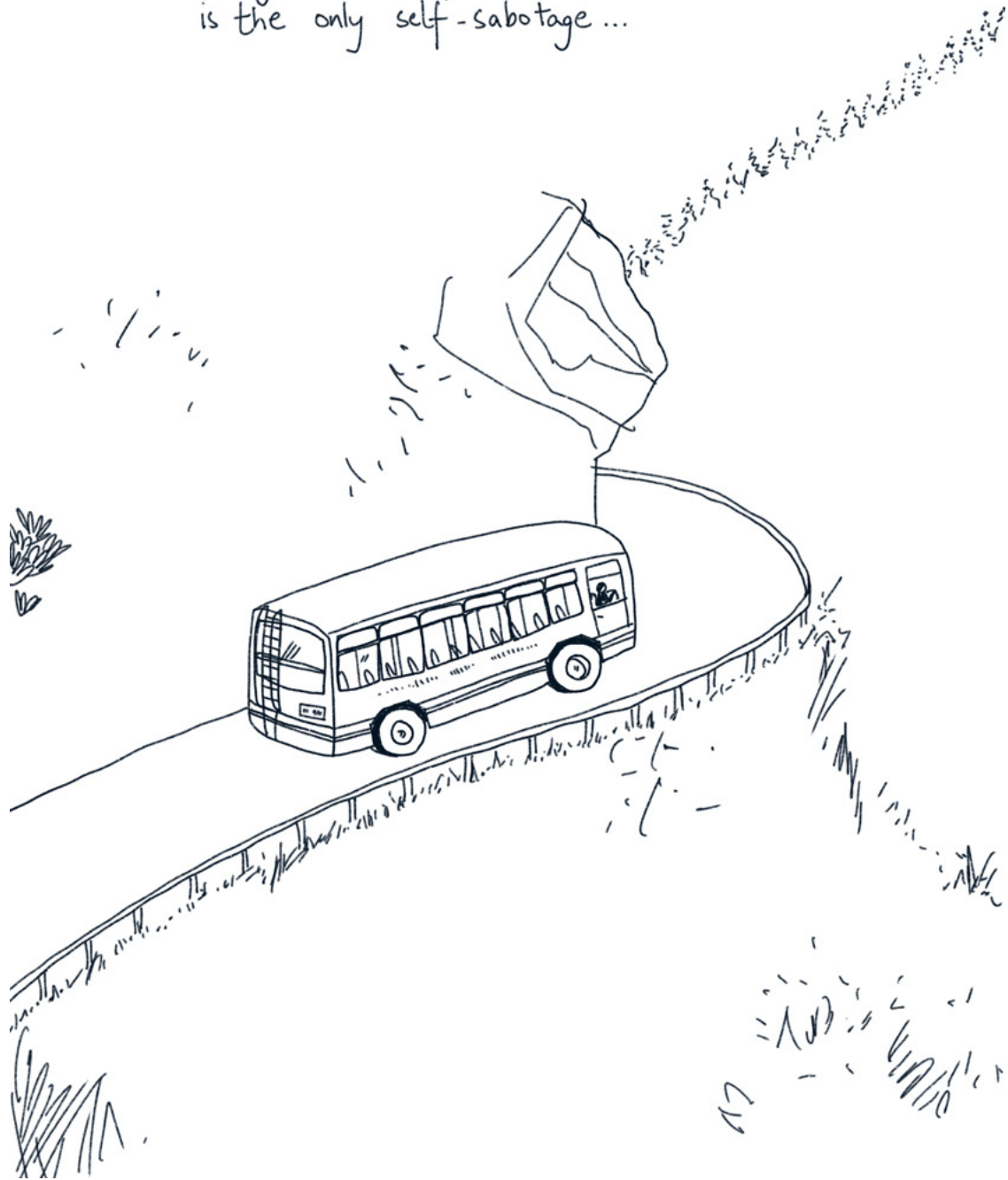


When it's time,
you'll know how to
let go
with gratitude
and grace.





Remaining attached
to your old life
is the only self-sabotage ...



...and releasing it
is what allows true change.

{ All you will lose
was built for a
person you no longer are. }

Give your attention
and emotional energy
to things that will
grow into experiences
you want.

Bring yourself to your center.

FROM YOUR
CENTER, YOU
CAN ADAPT.
& YOU CAN
MAKE NEW WAYS.



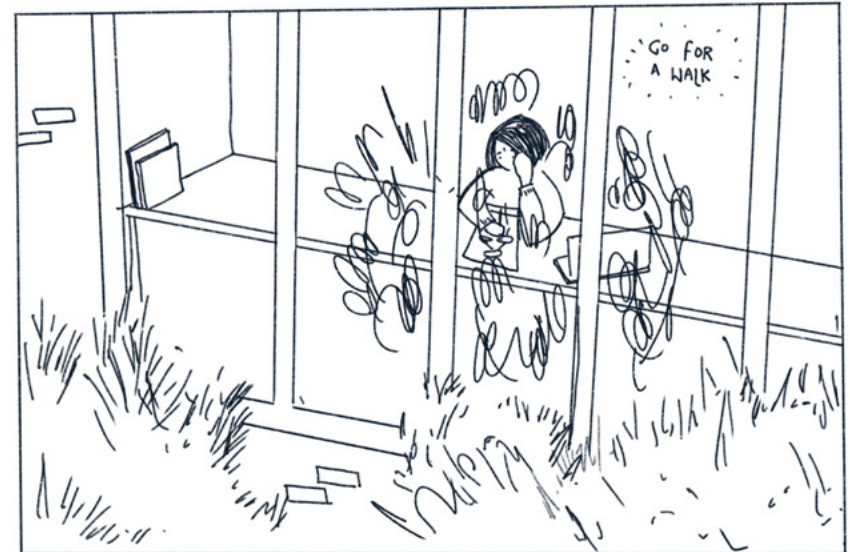
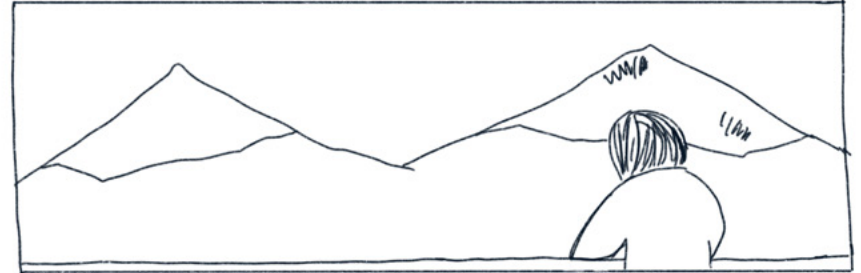


Remember that consistency
outpaces talent

The things that are right for you will find you.
They will grow you, challenge you
and change you.

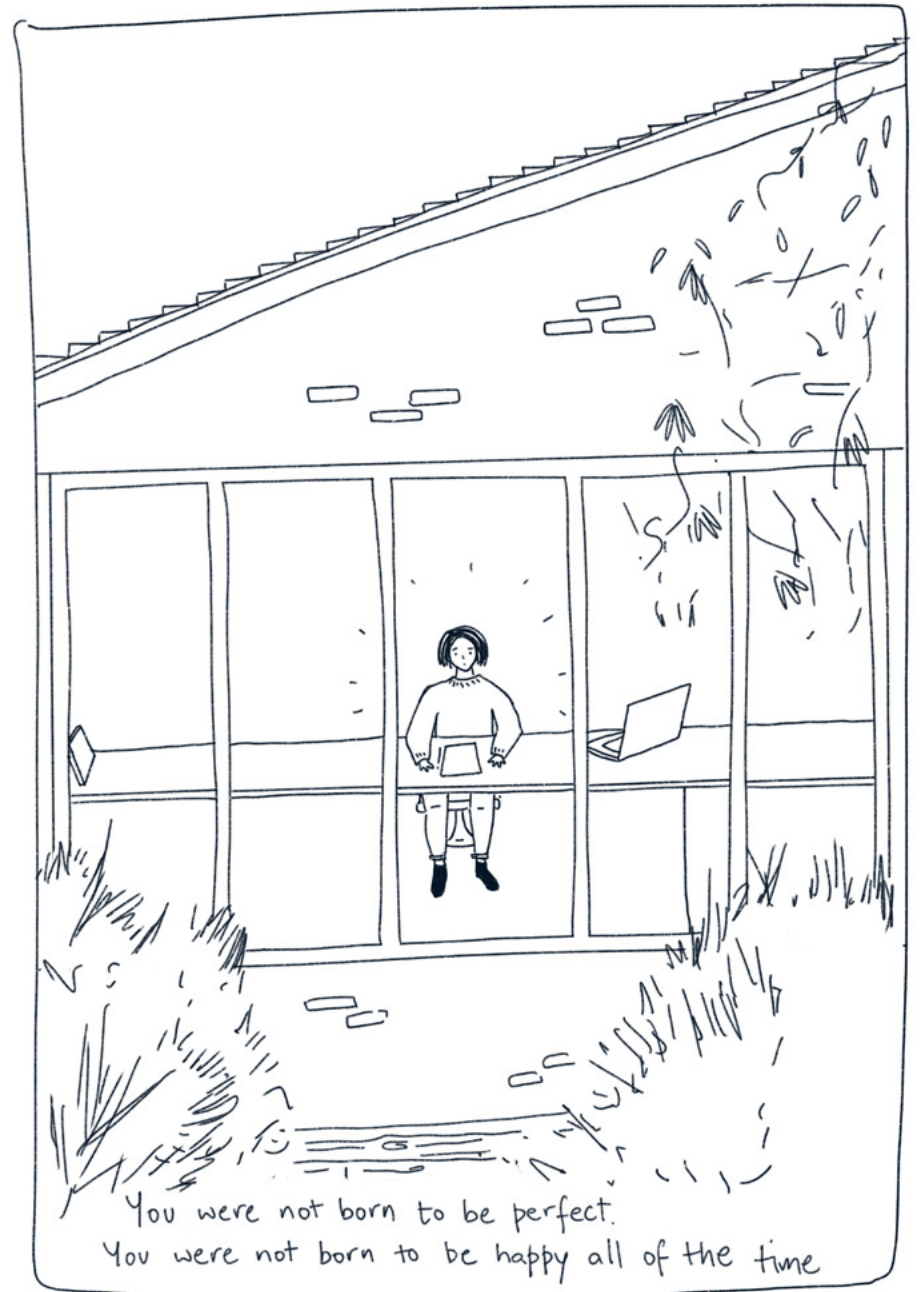
They will not exist in the distance,
in the future, in a potential
version of reality.

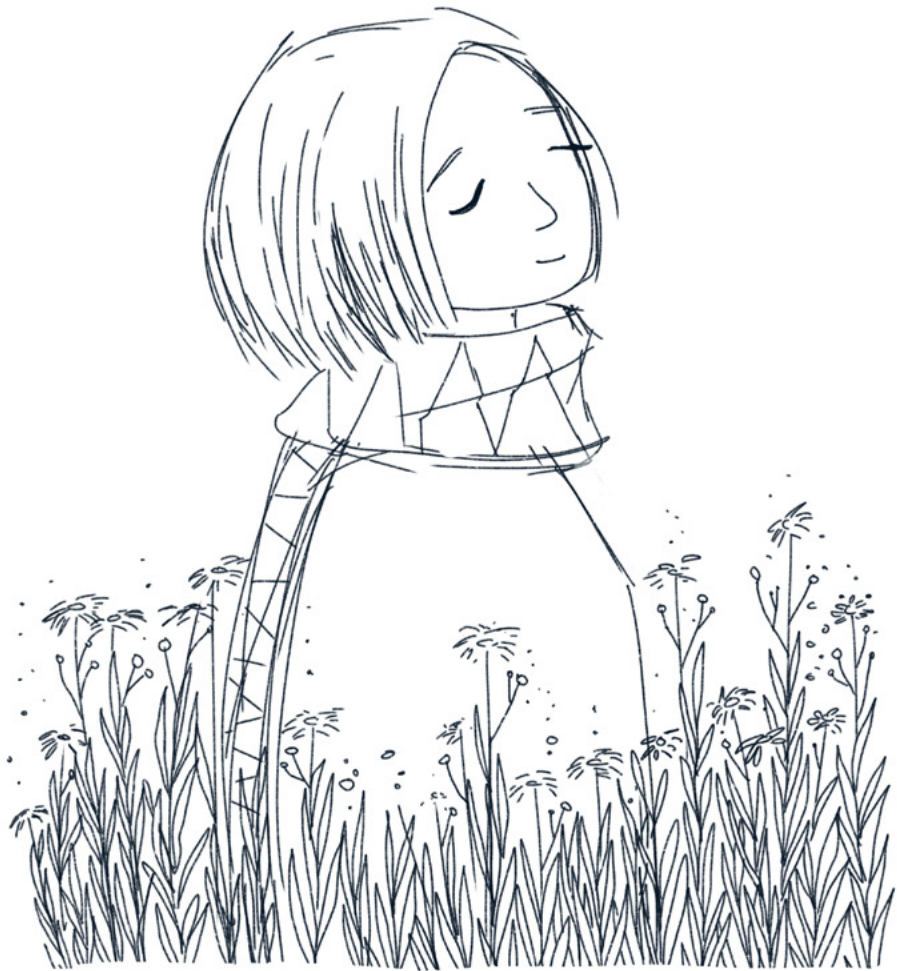
It is their undeniable presence that will
ultimately put your heart at ease.



When we are truly kind to ourselves,
we are reparenting ourselves.

We then choose right over easy,
important over distraction
presence over numbness.





Your first purpose
is just to be here.

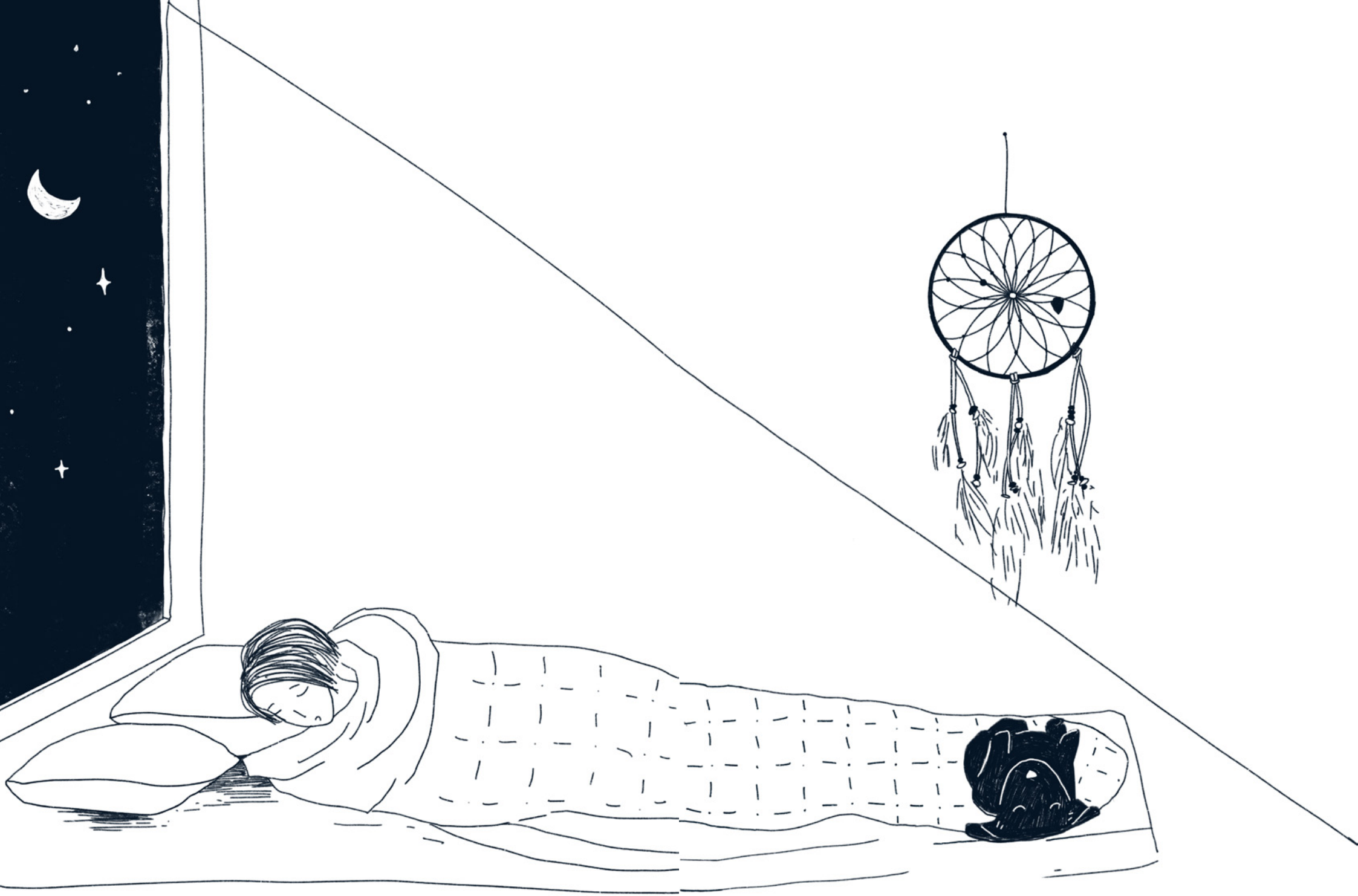
To be unique and ordinary.
To think and feel.
To build yourself into a person
you are proud to be
[even if no one is clapping]

Through this, you eventually
share your purpose
with the world.



I hope you learn
to belong to yourself.





The greatest healing
happens in the most
simple of ways.



Appendix D

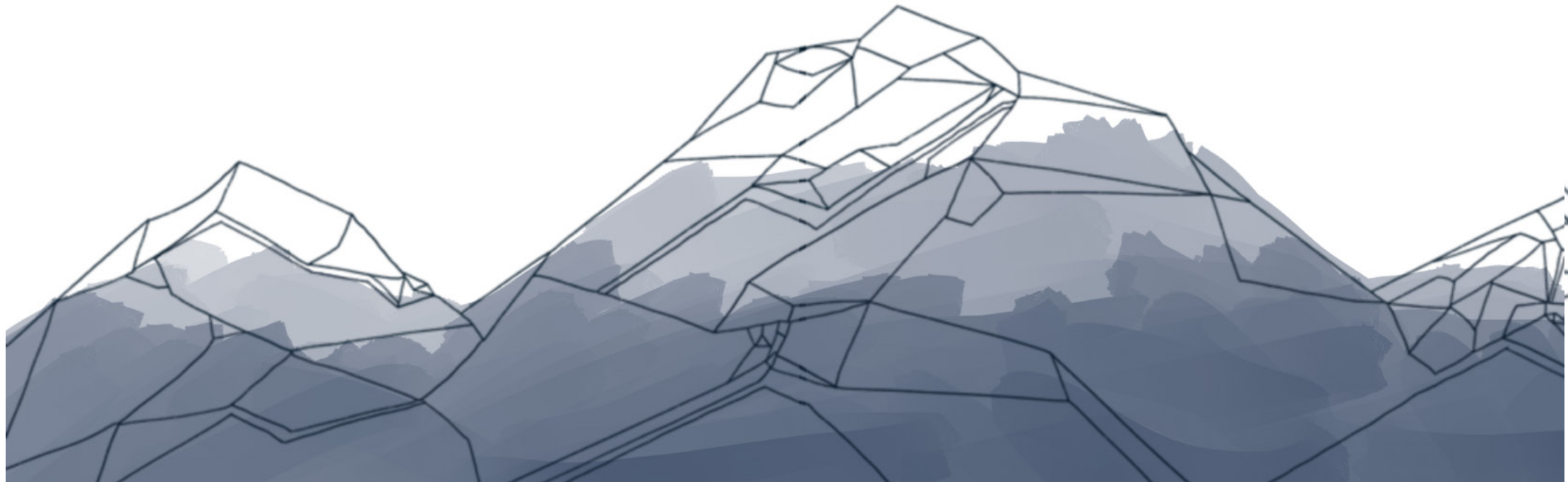


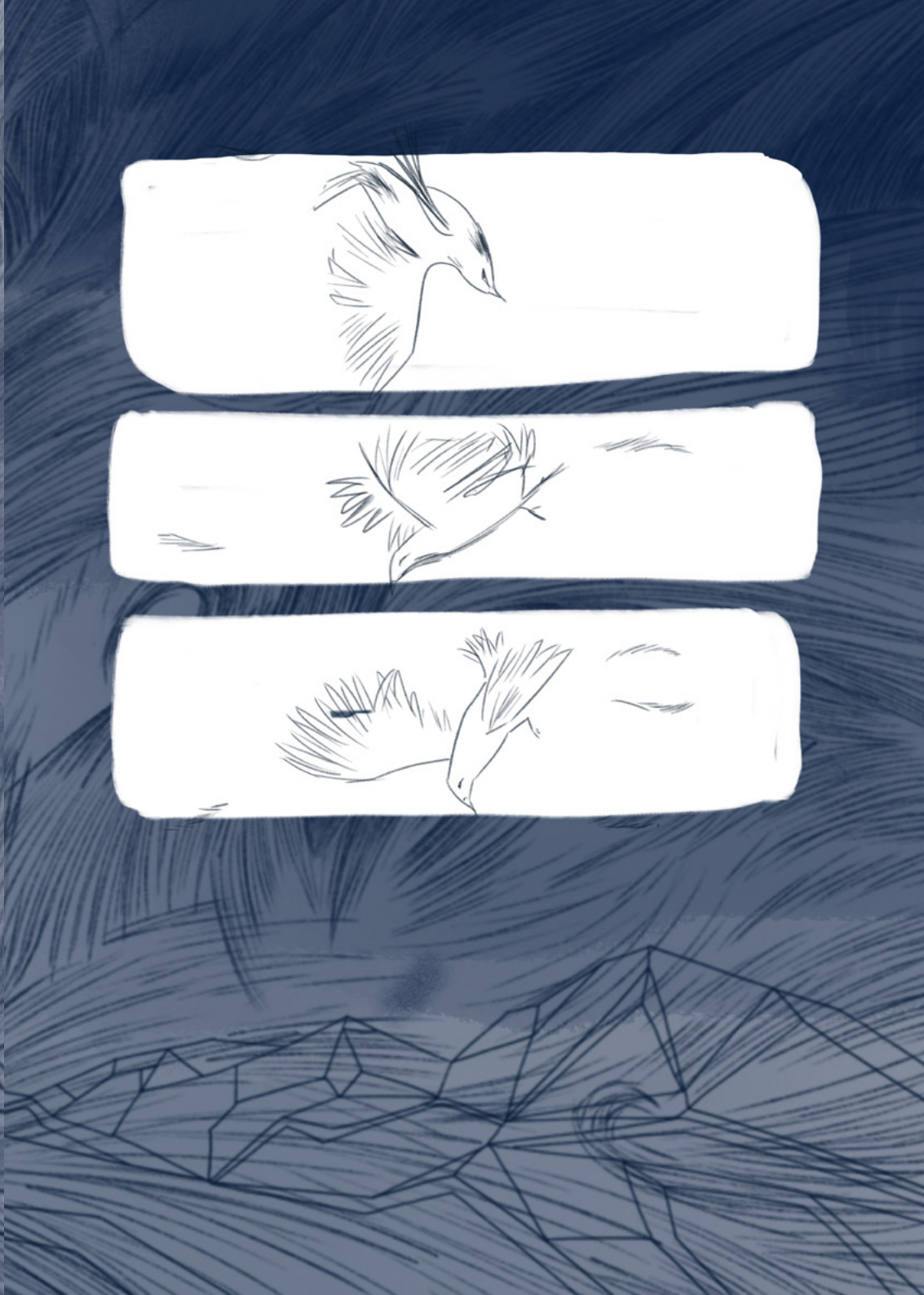
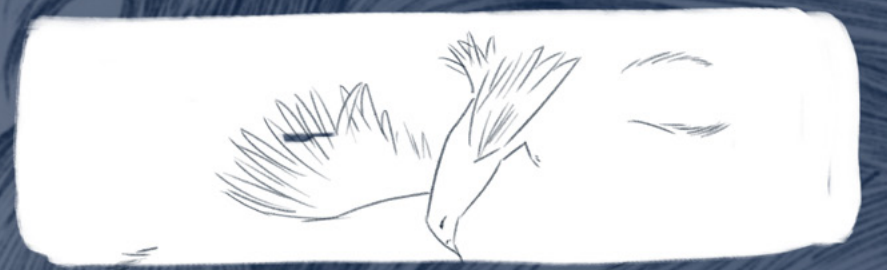
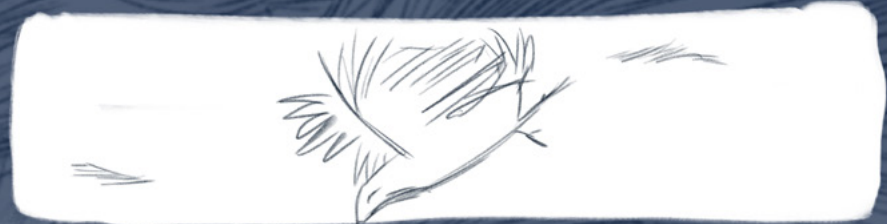
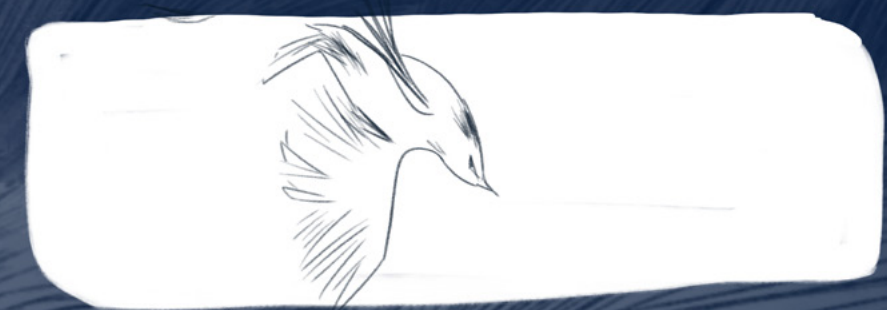
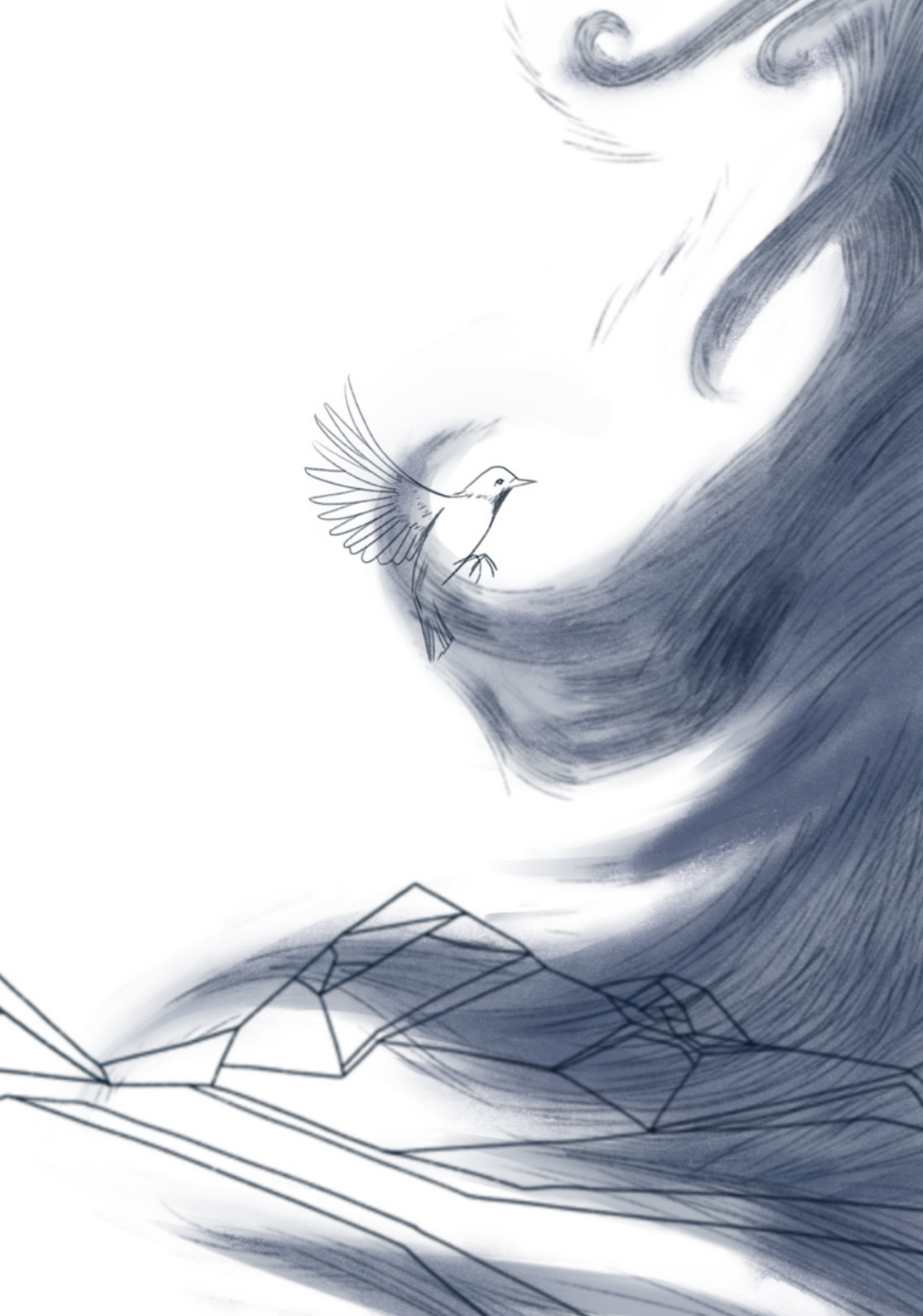
This appendix contains the final outcome of this project.

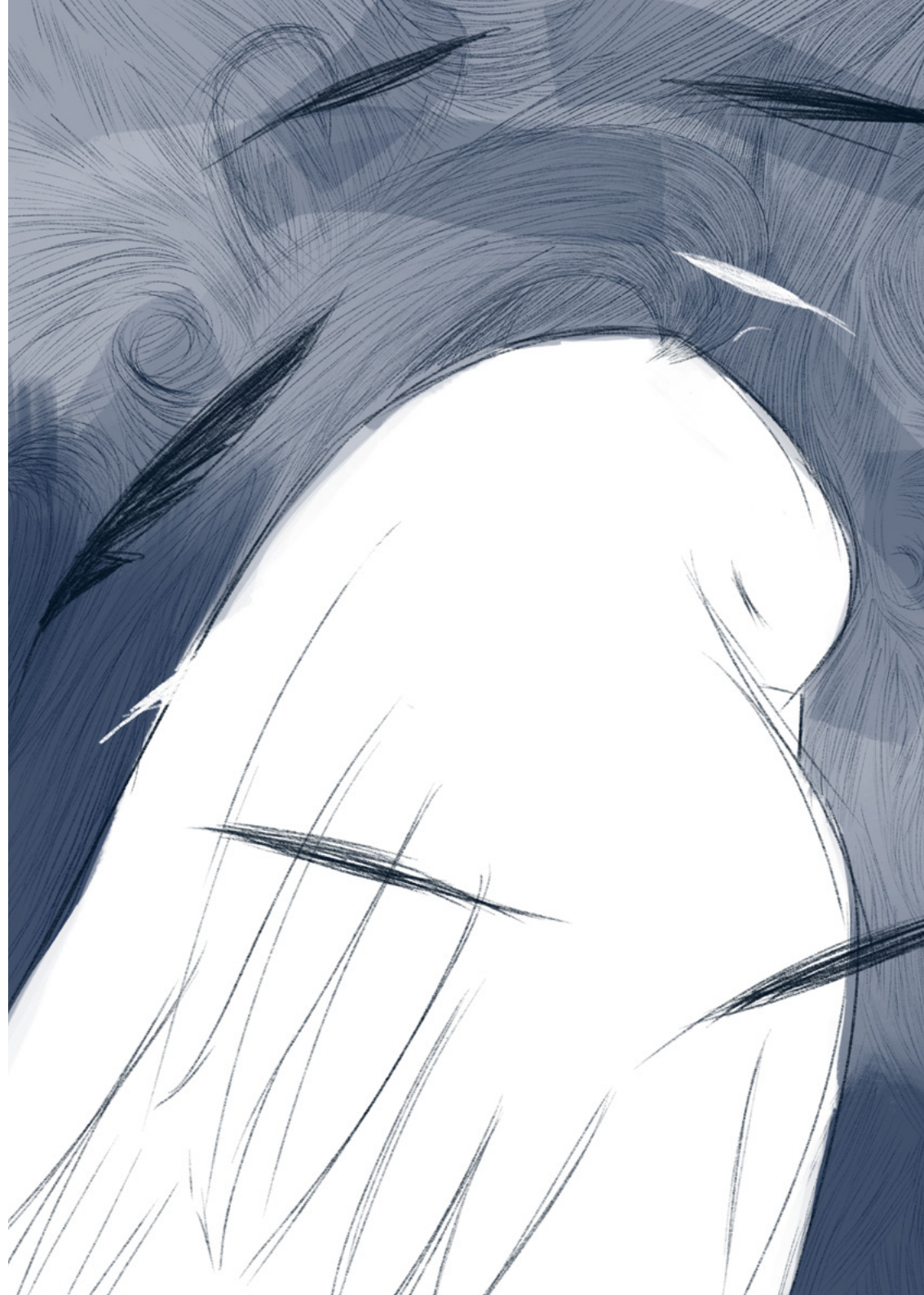
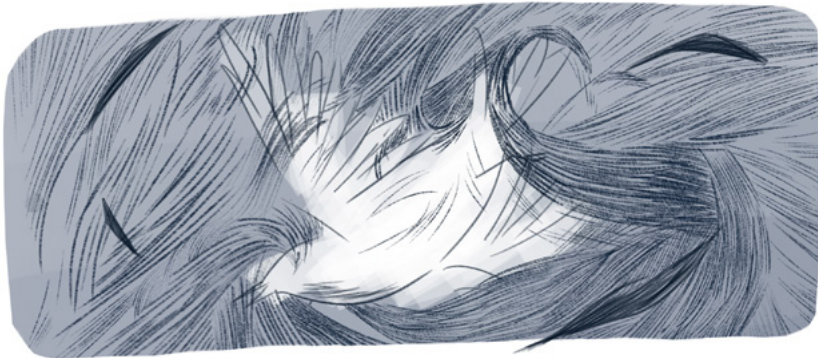
Landing

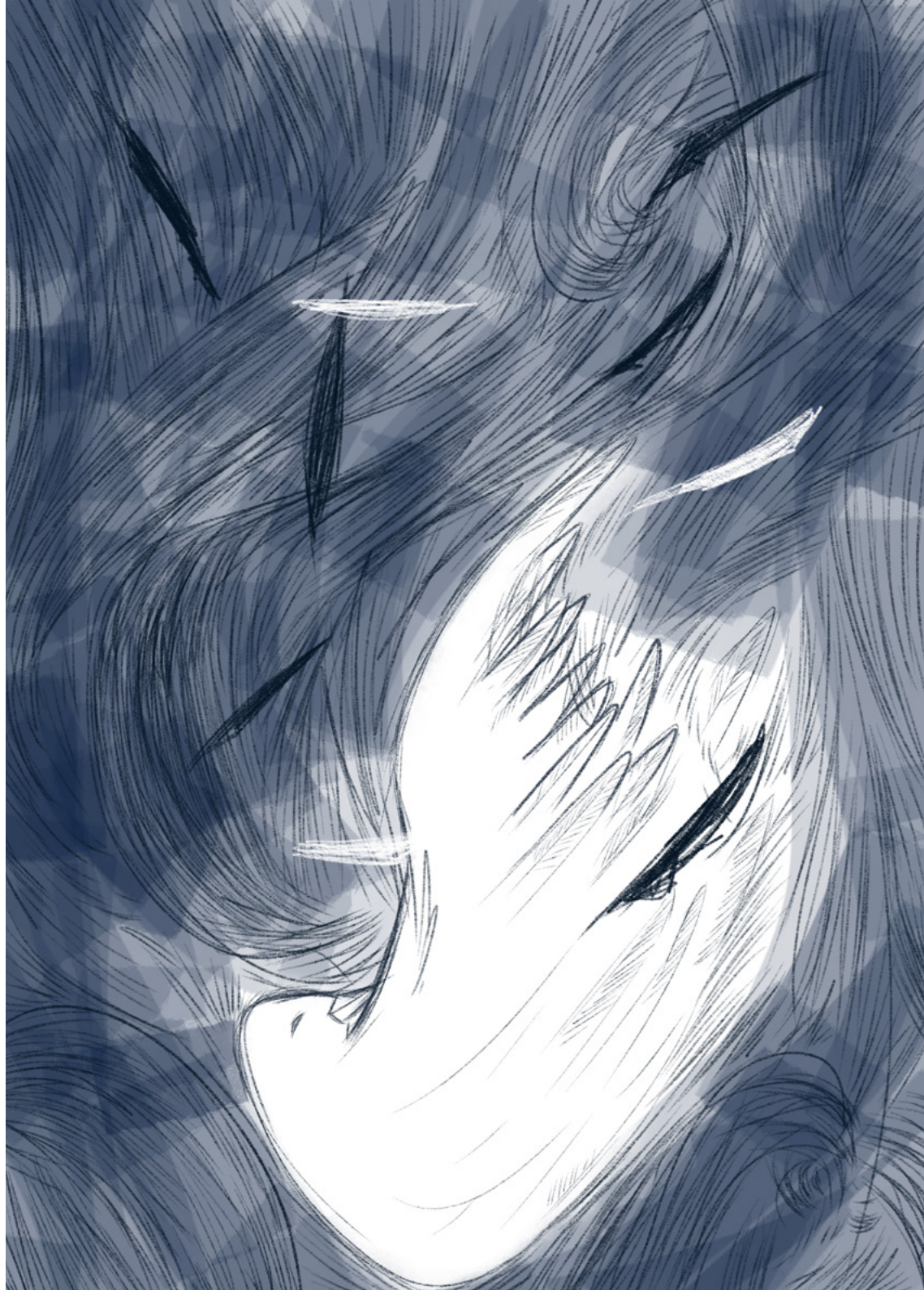
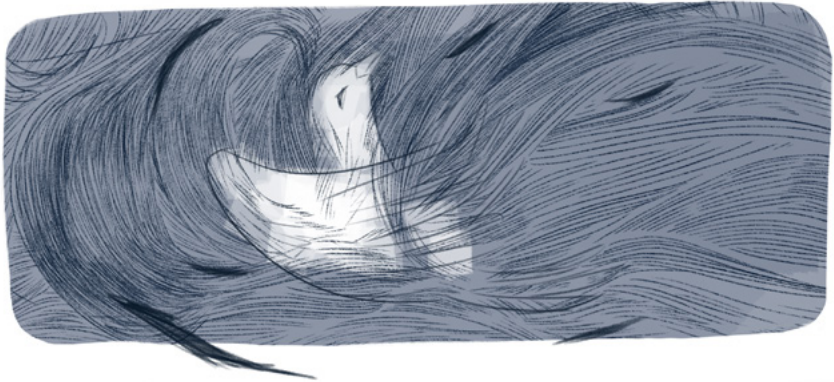
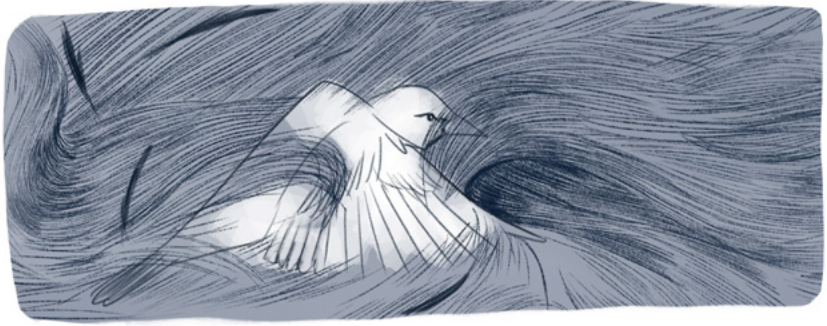
nandita dhindsa

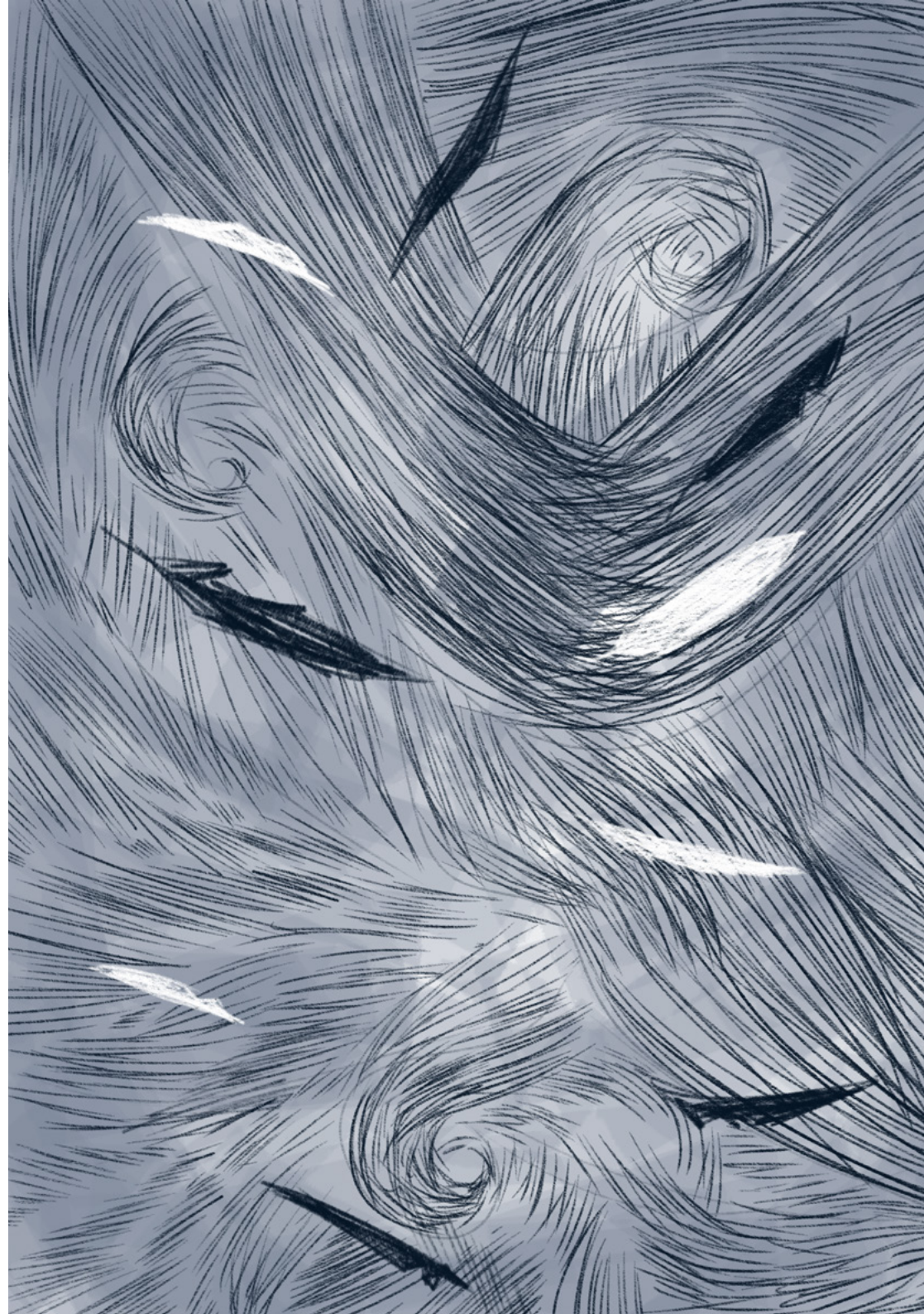


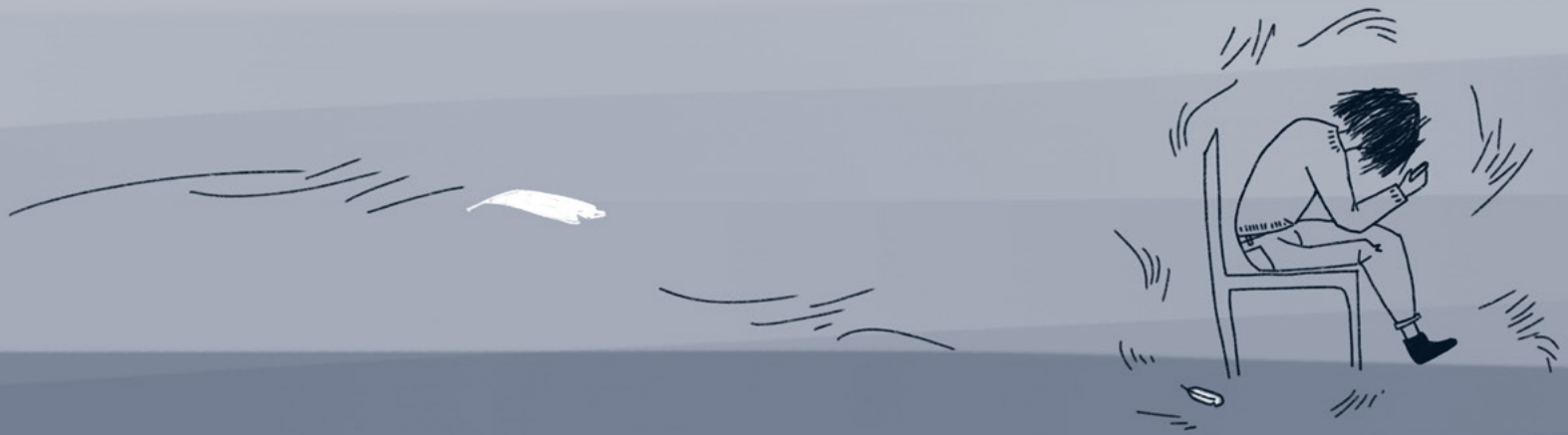






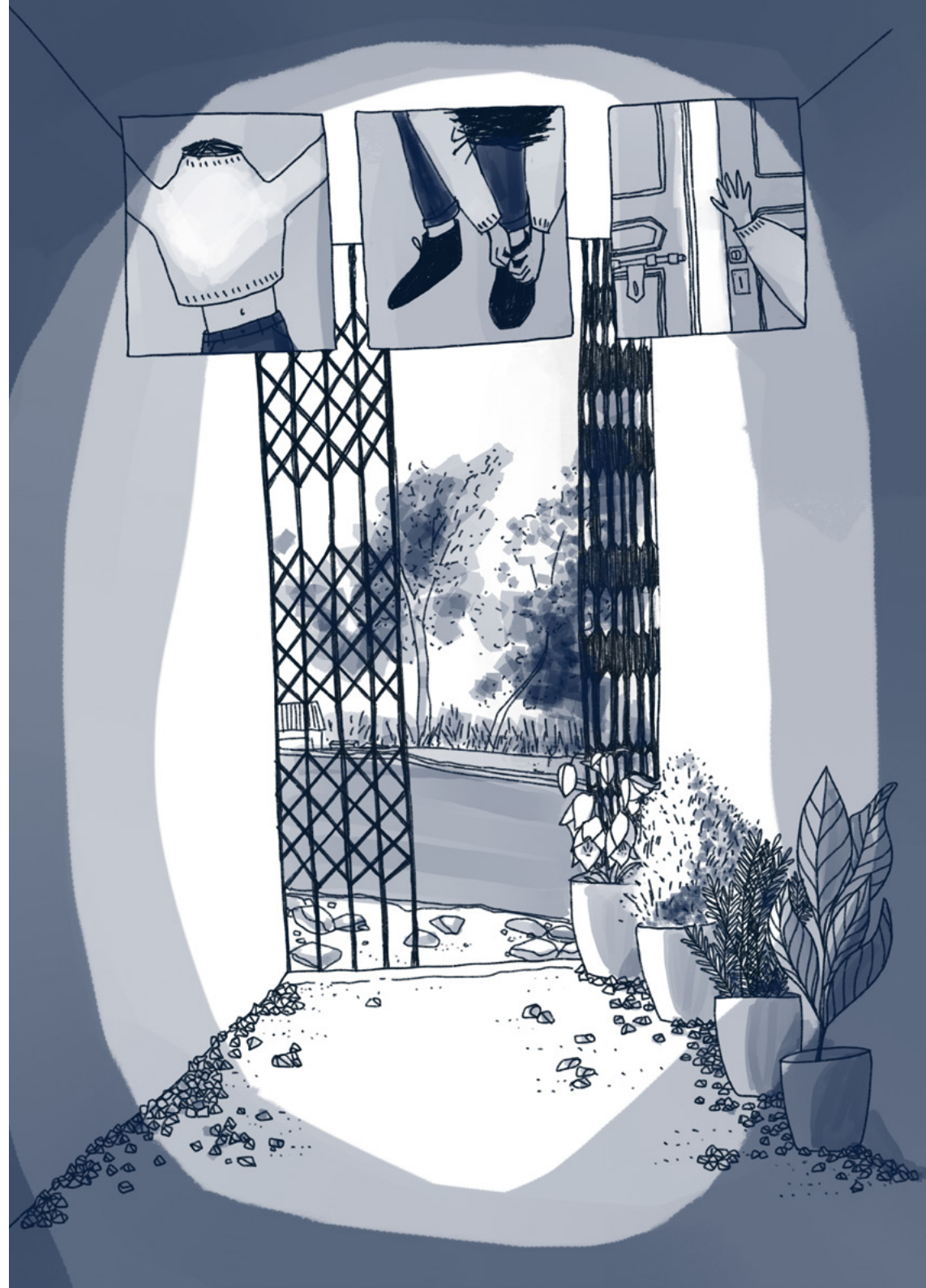


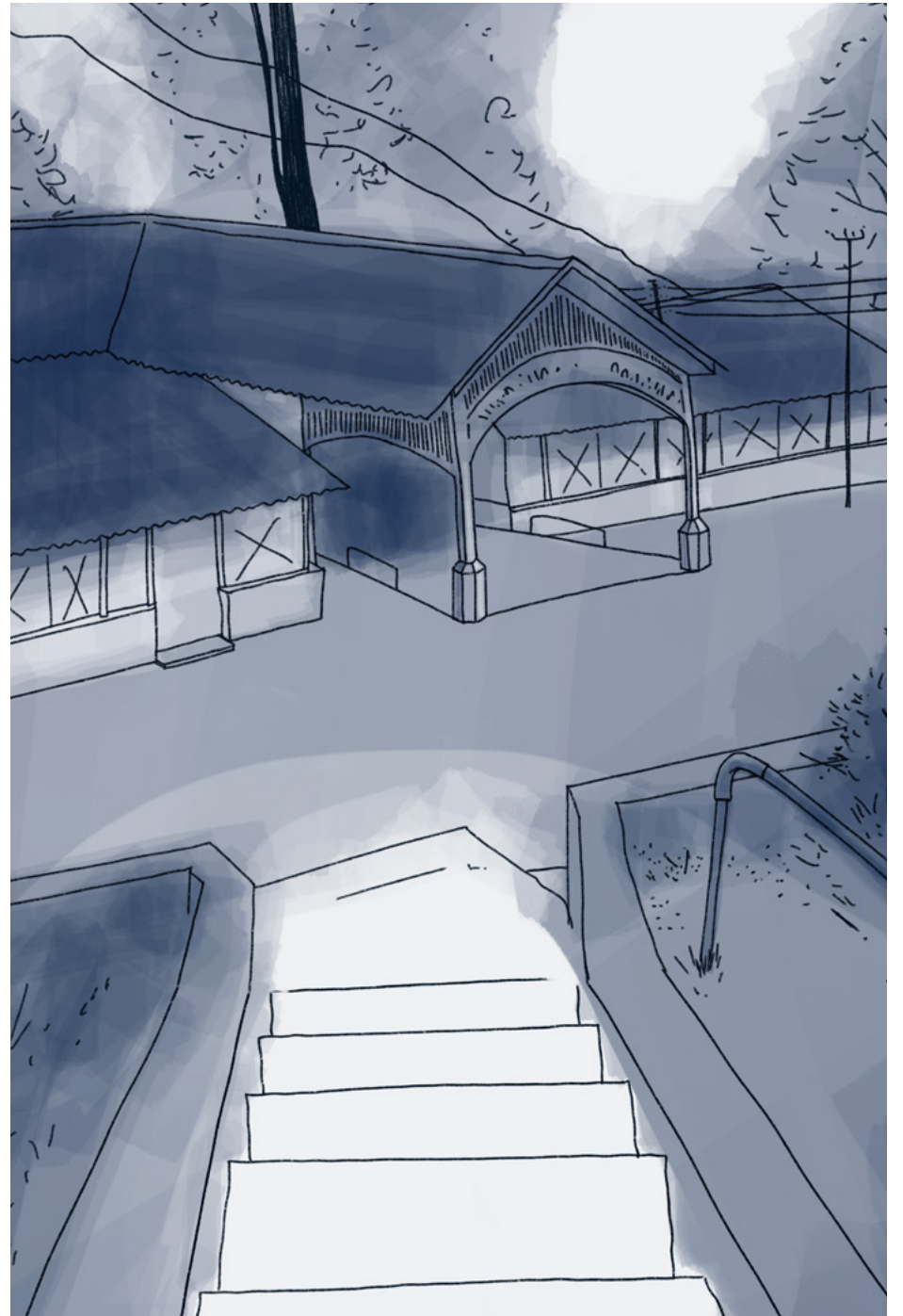
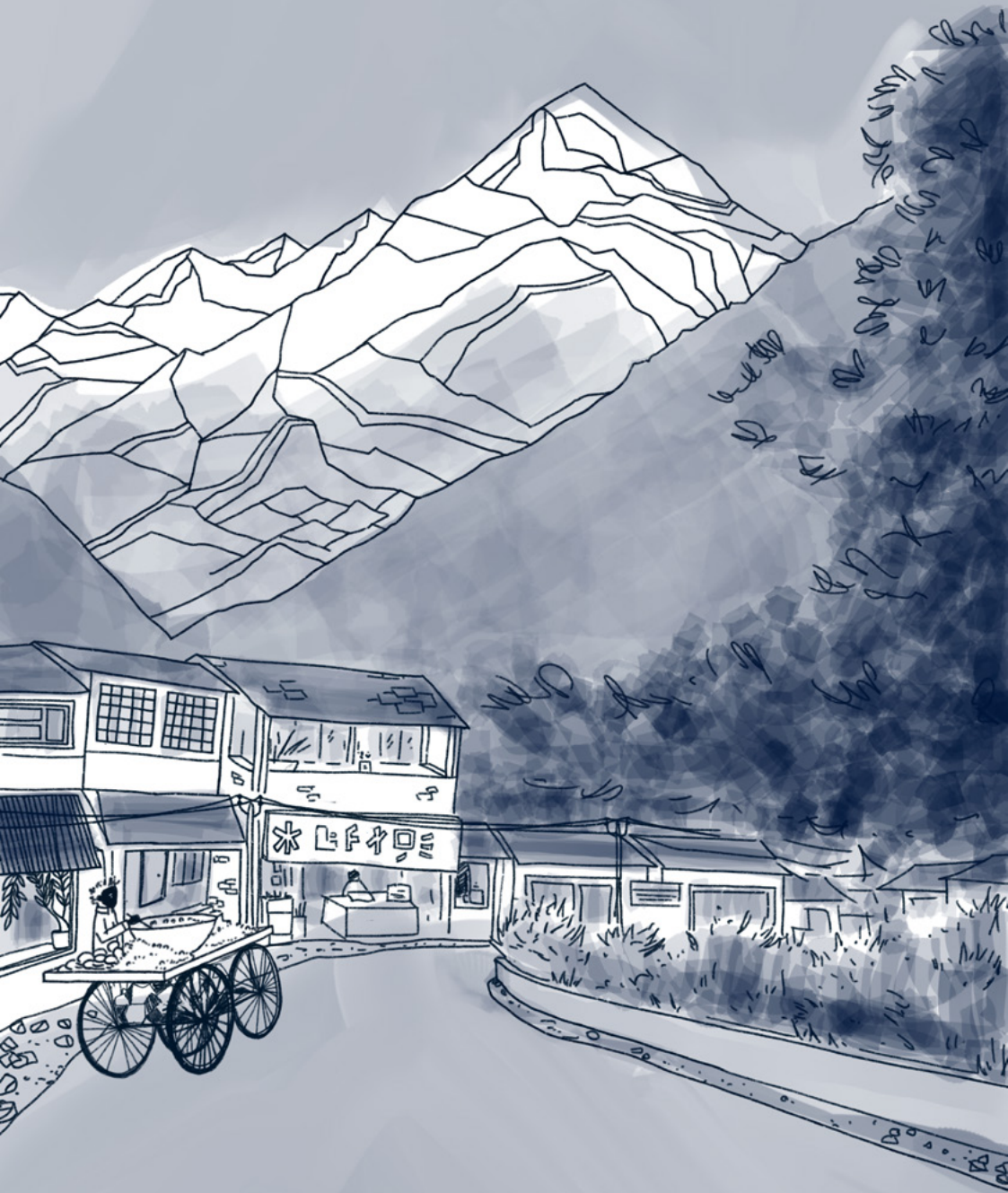


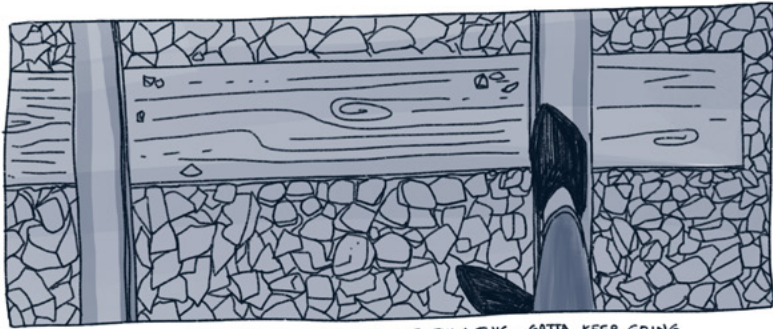






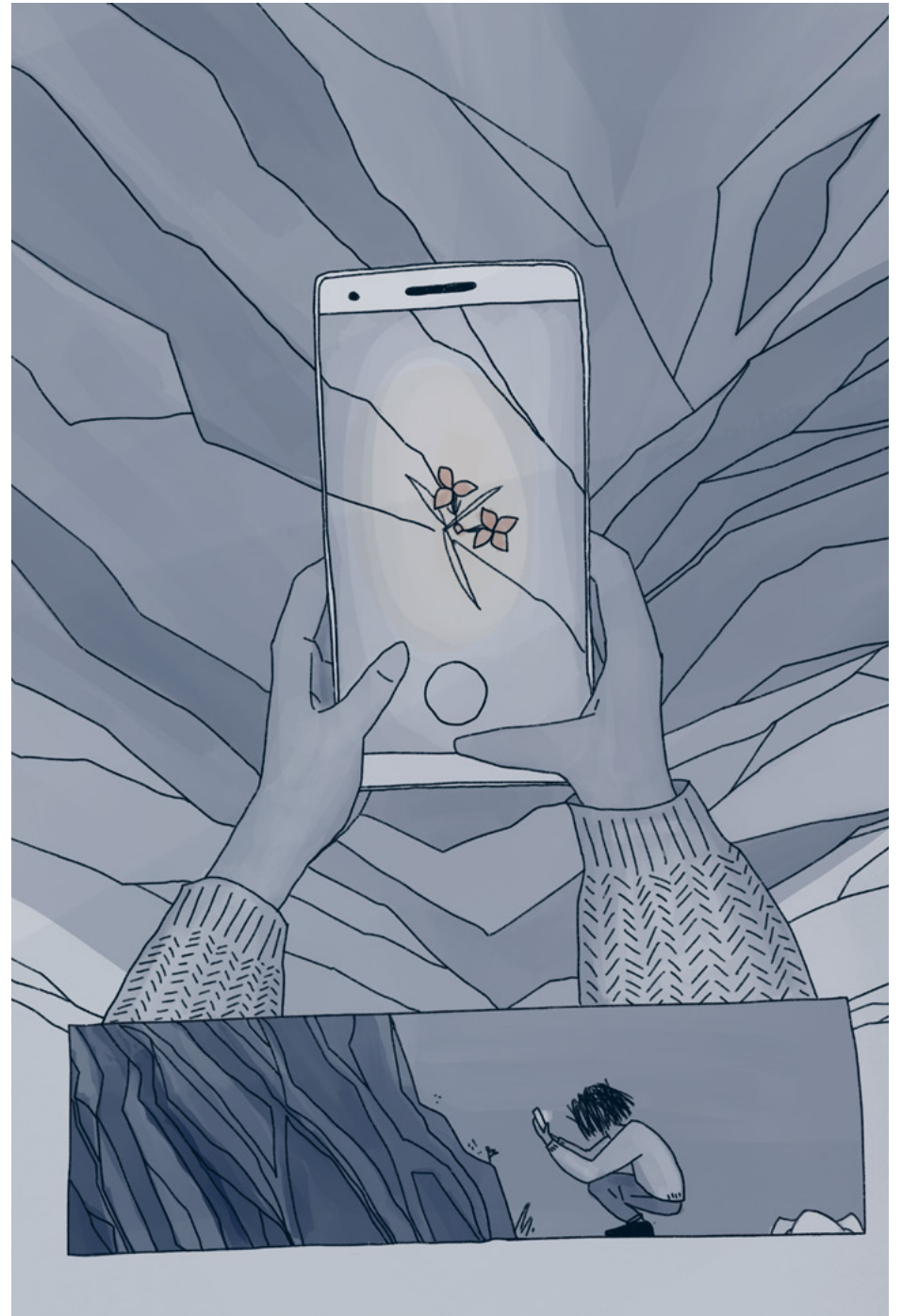


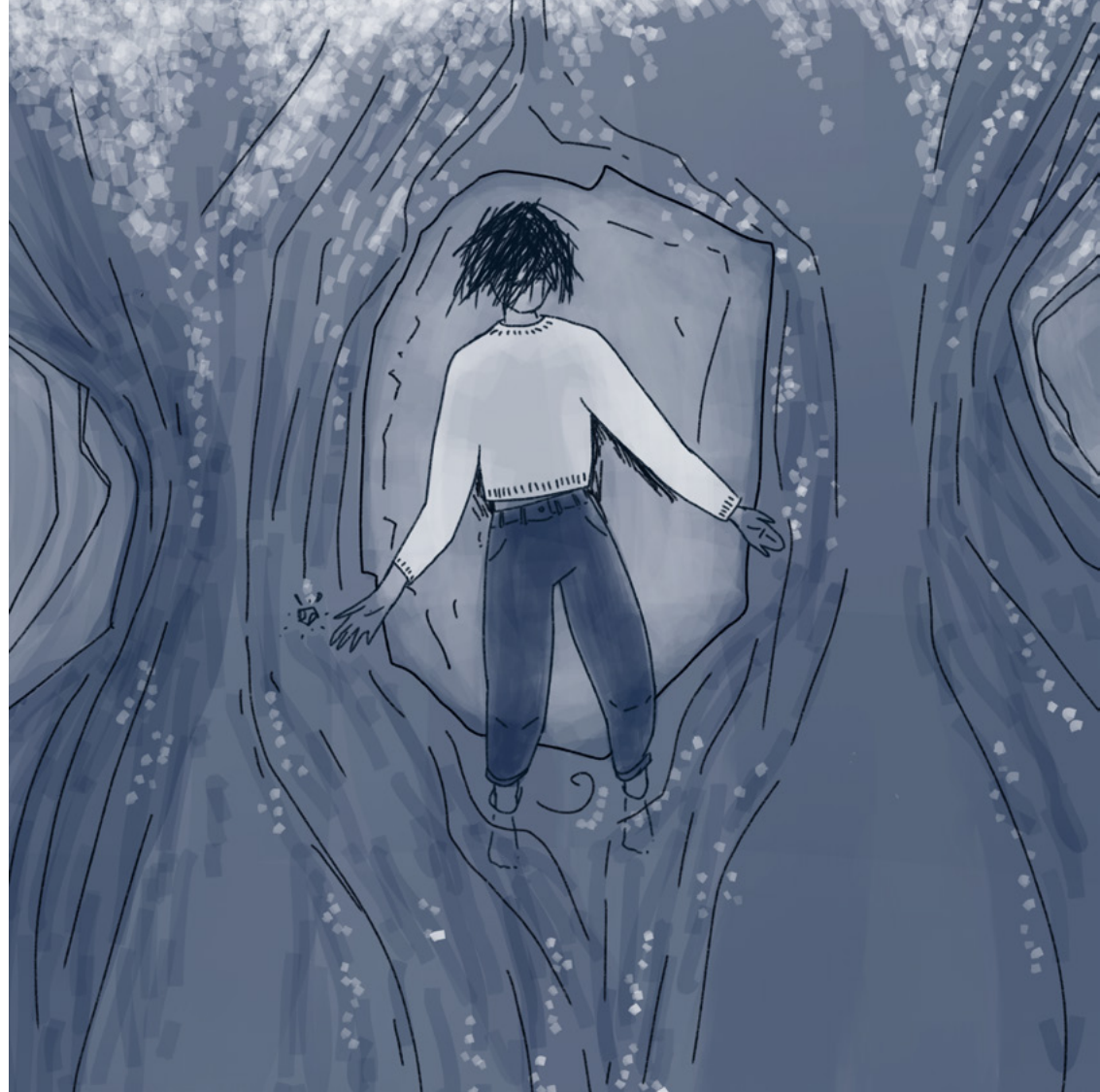
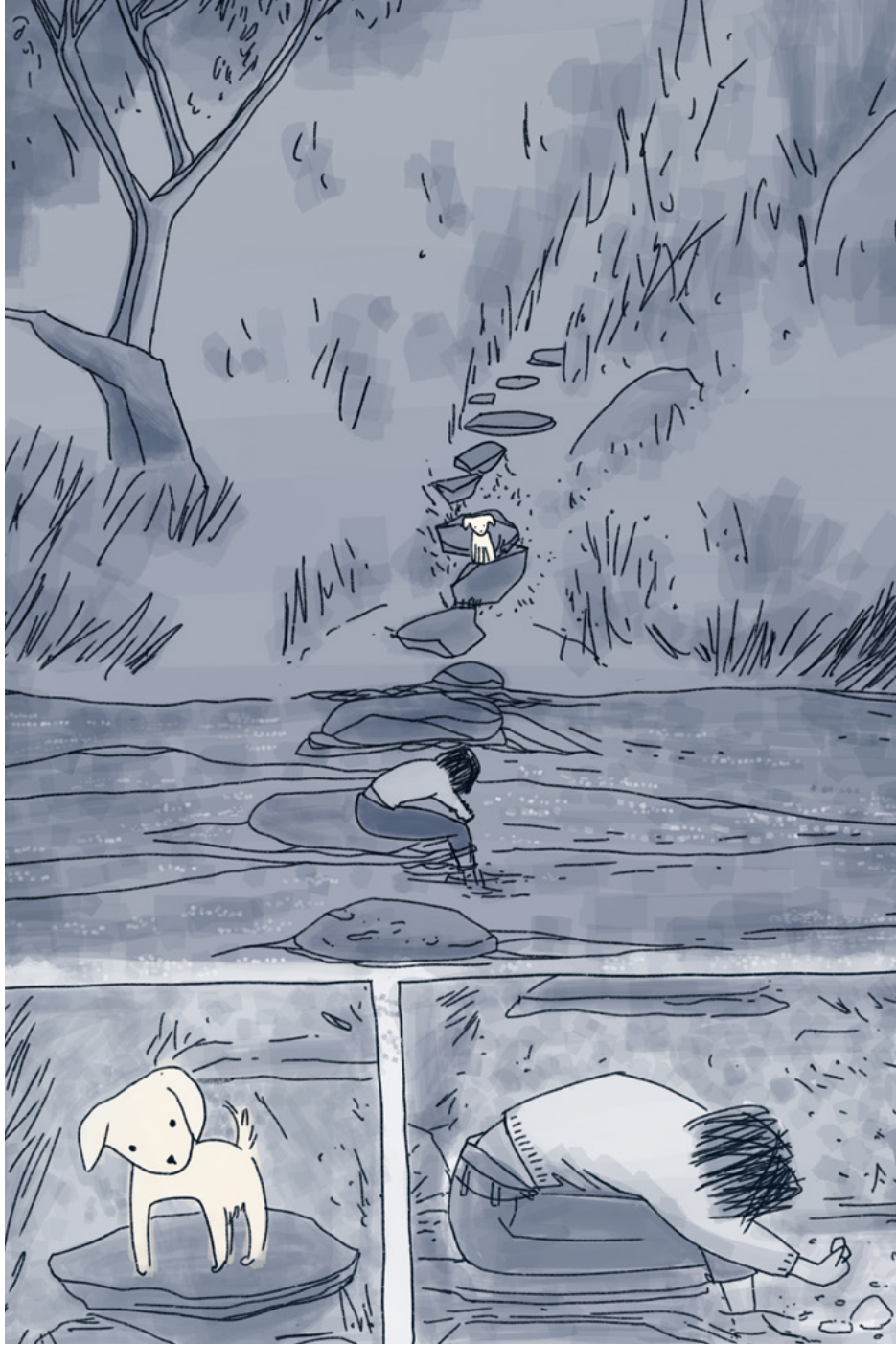


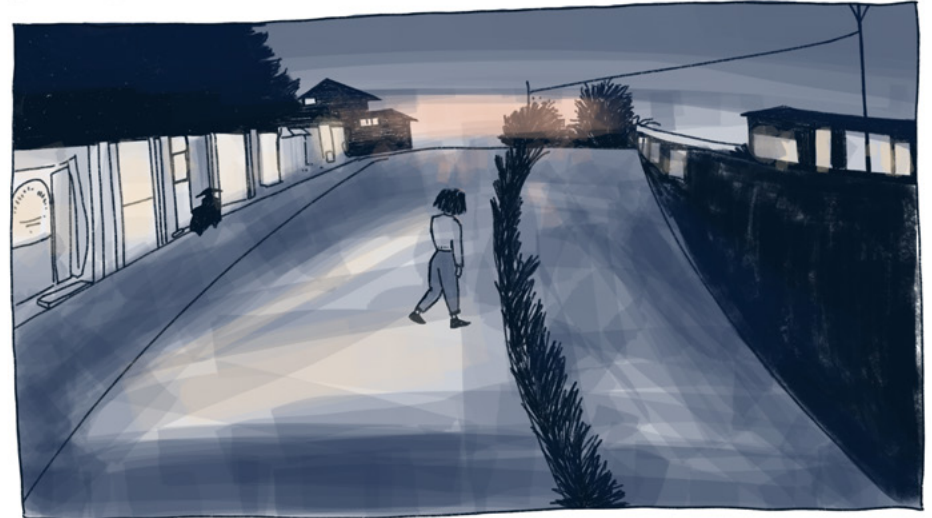
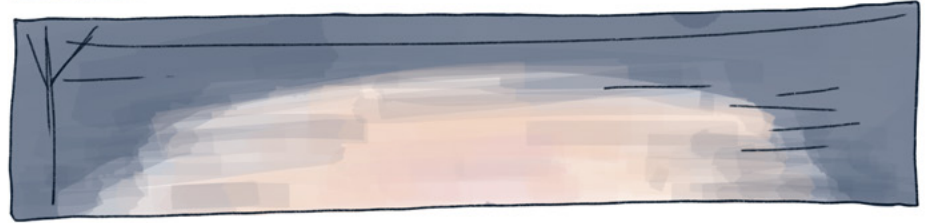
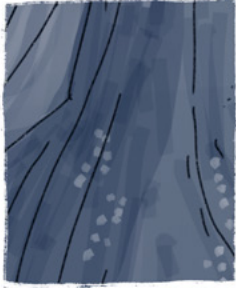


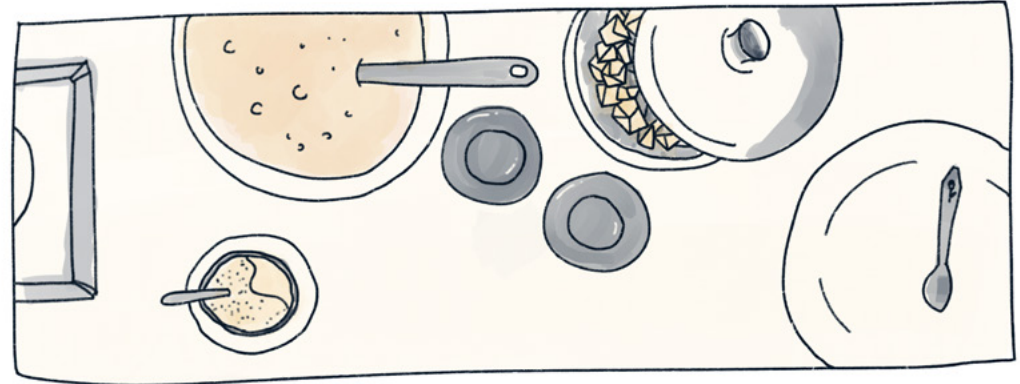
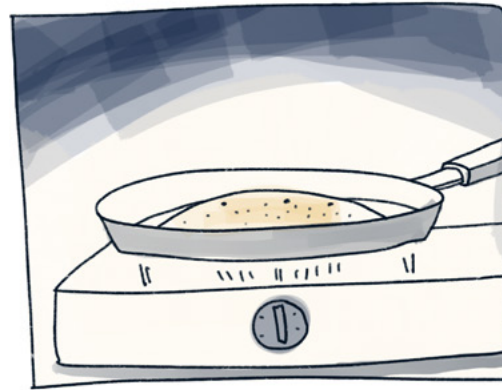
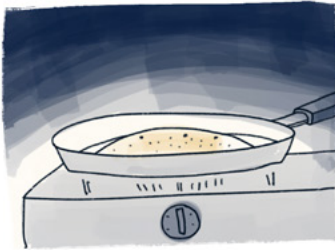
THERE MUST BE MORE TO LIFE THAN THIS. GOTTA KEEP GOING

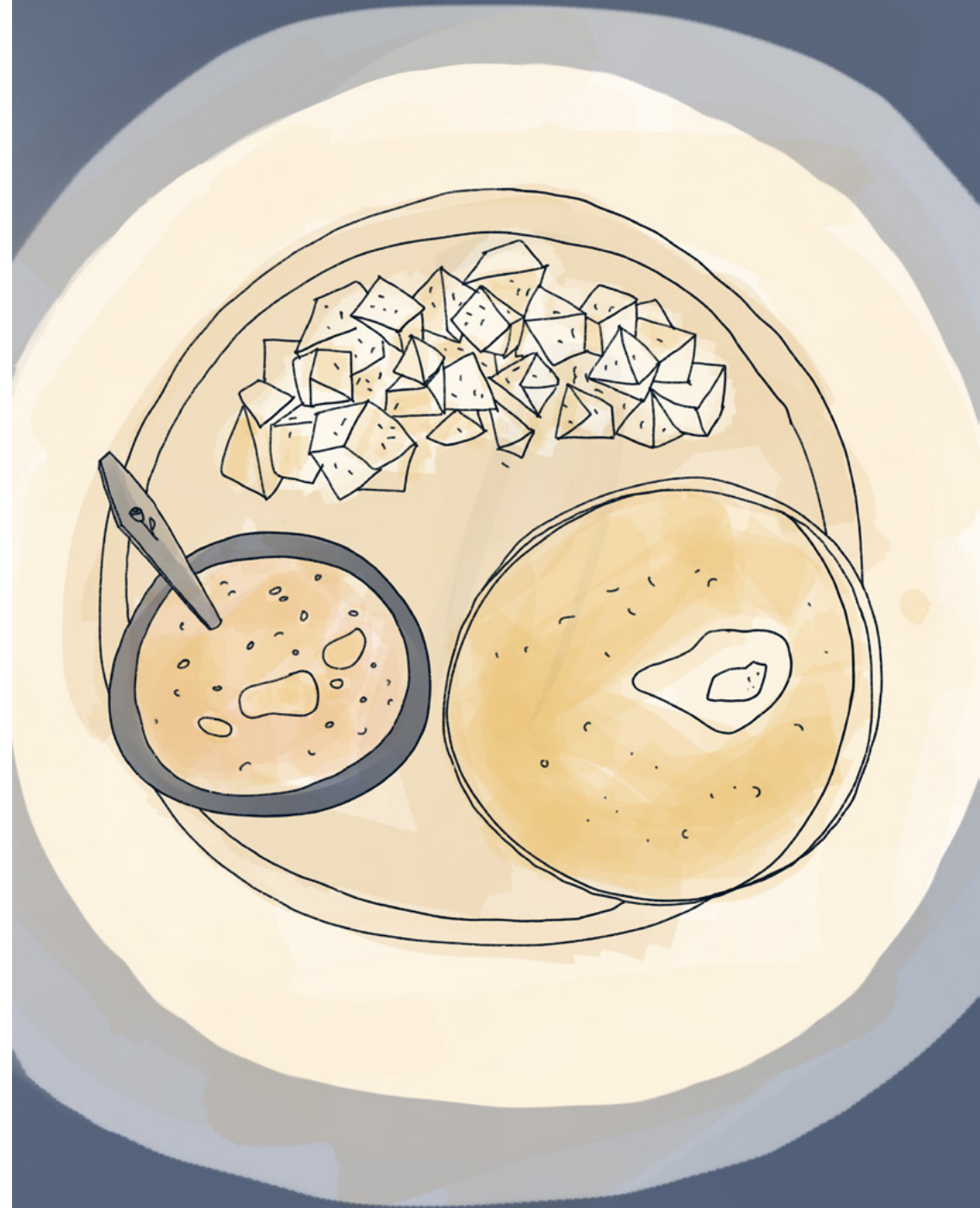


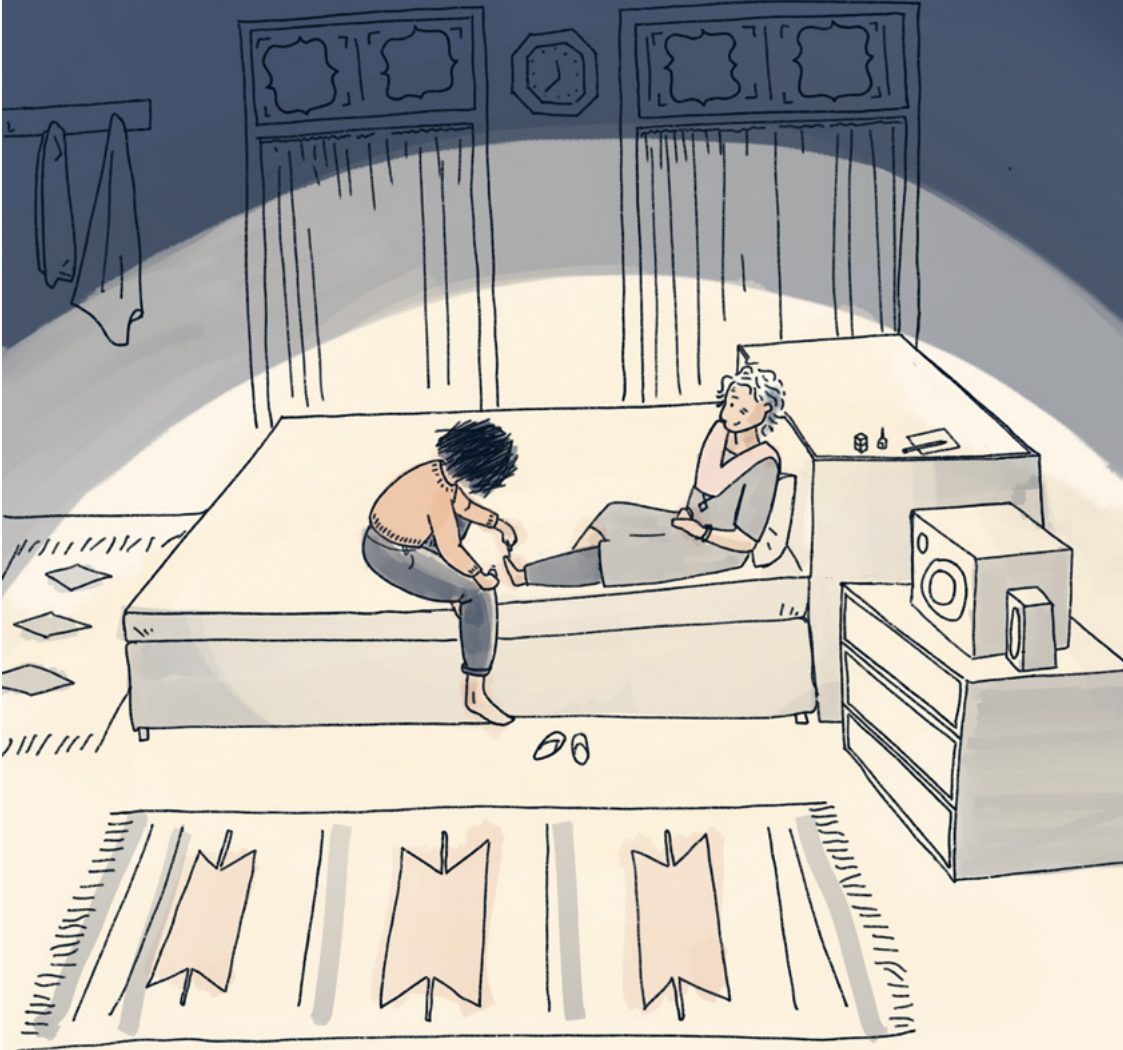
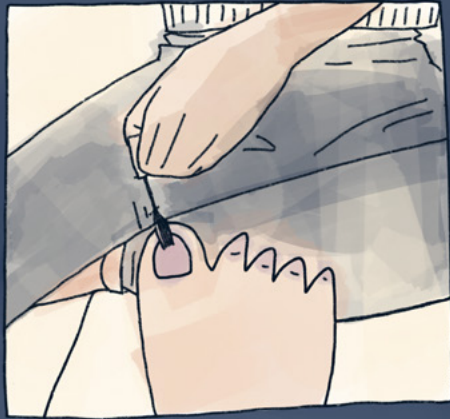










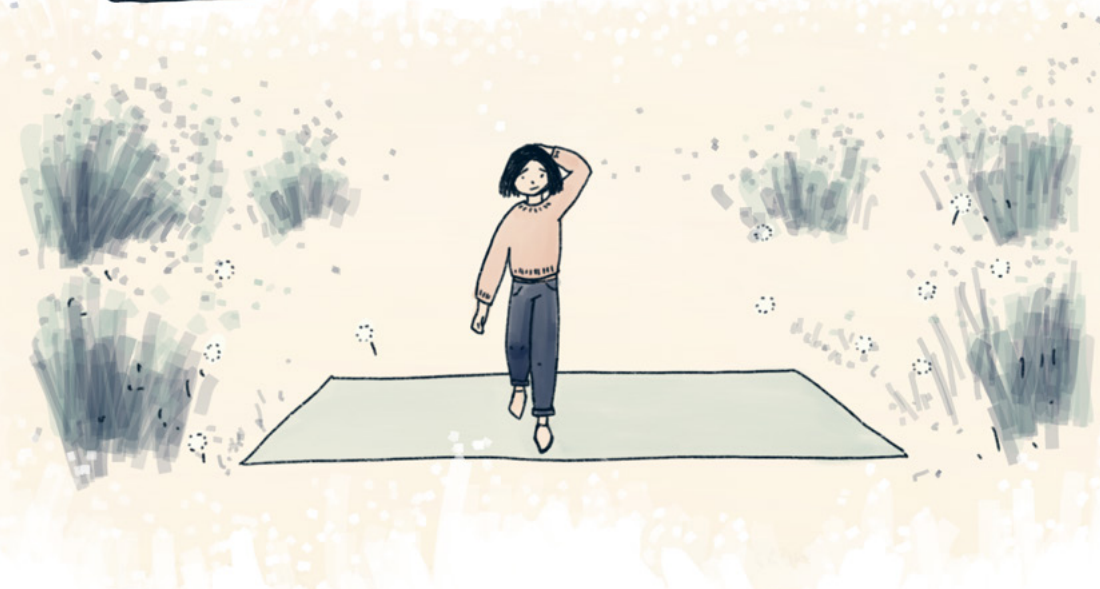
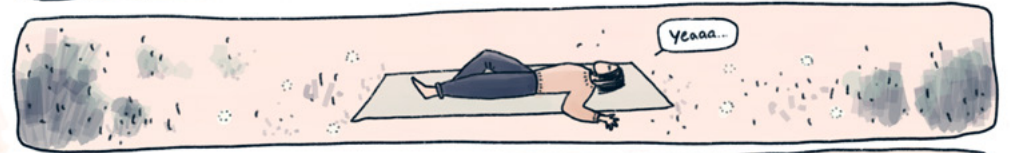


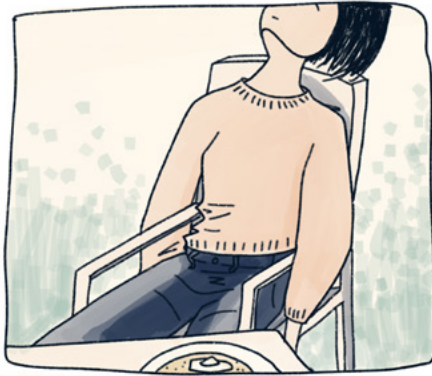






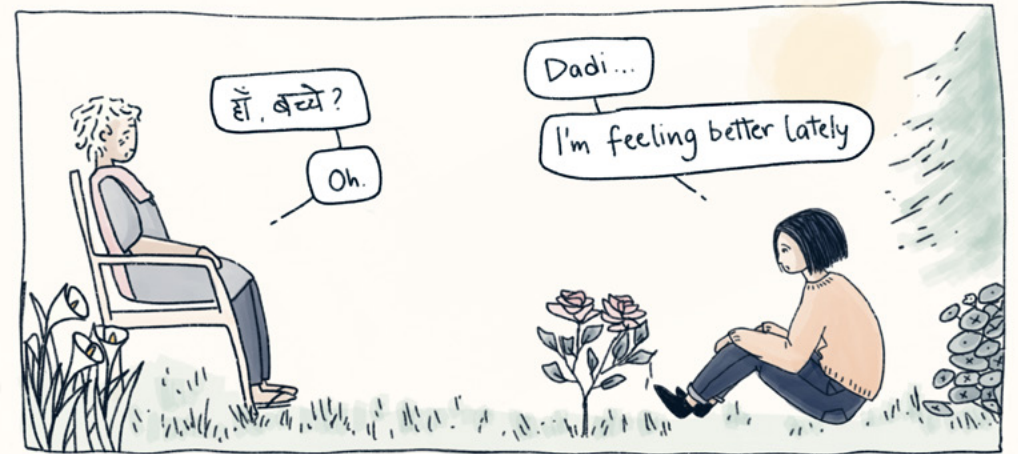




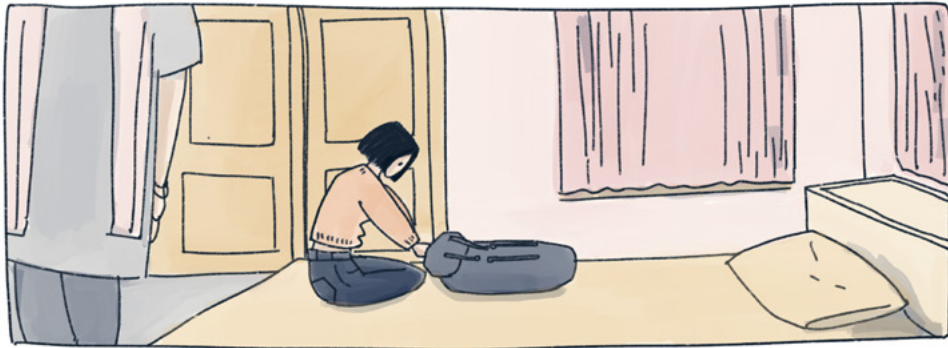
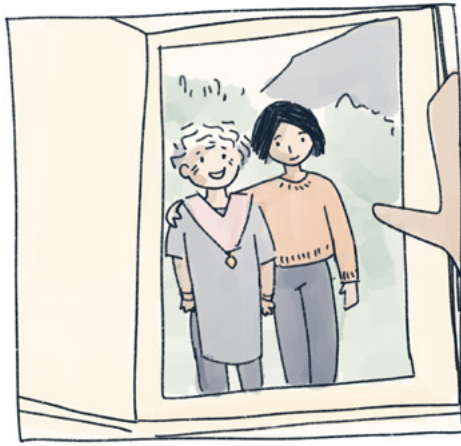




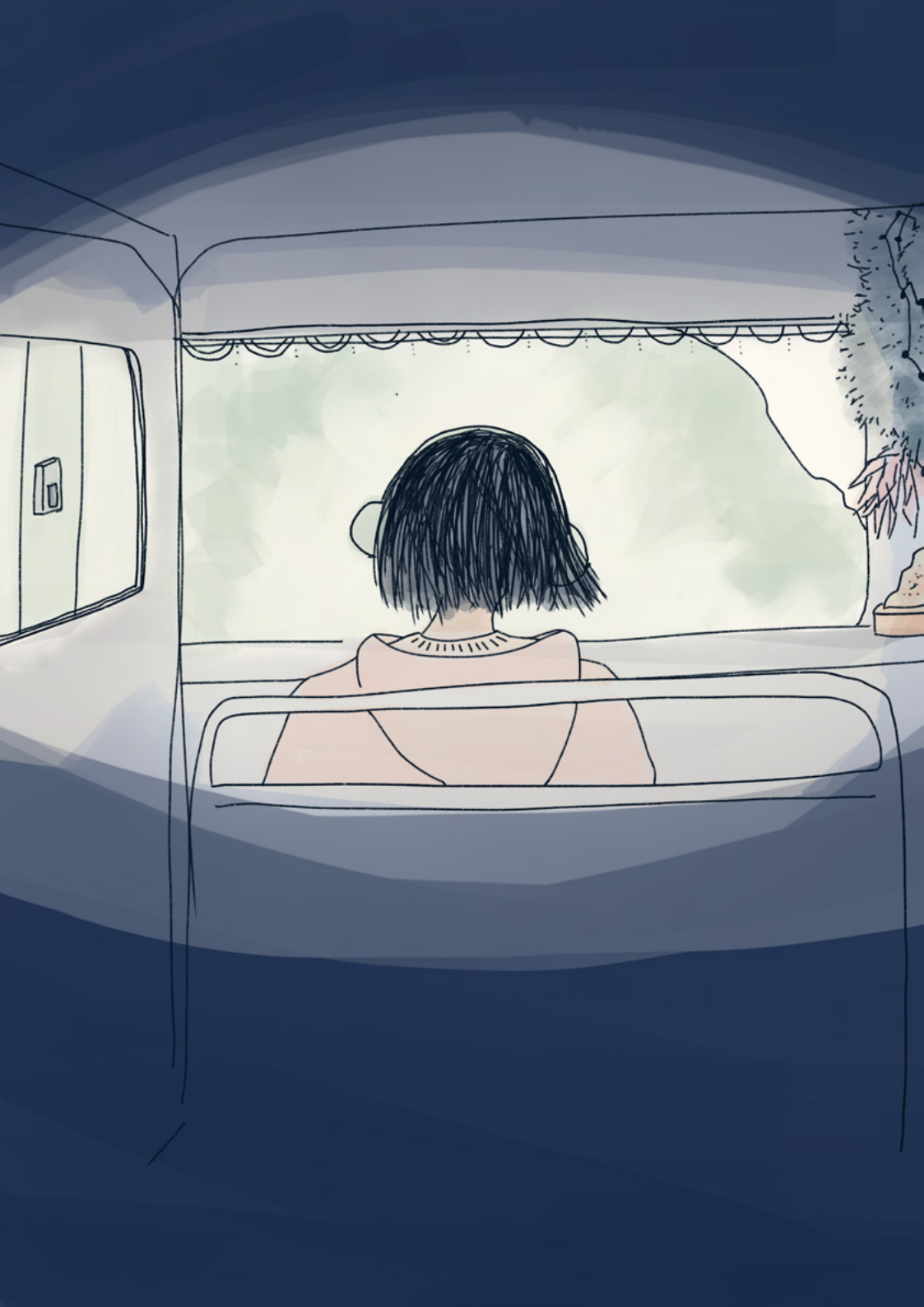




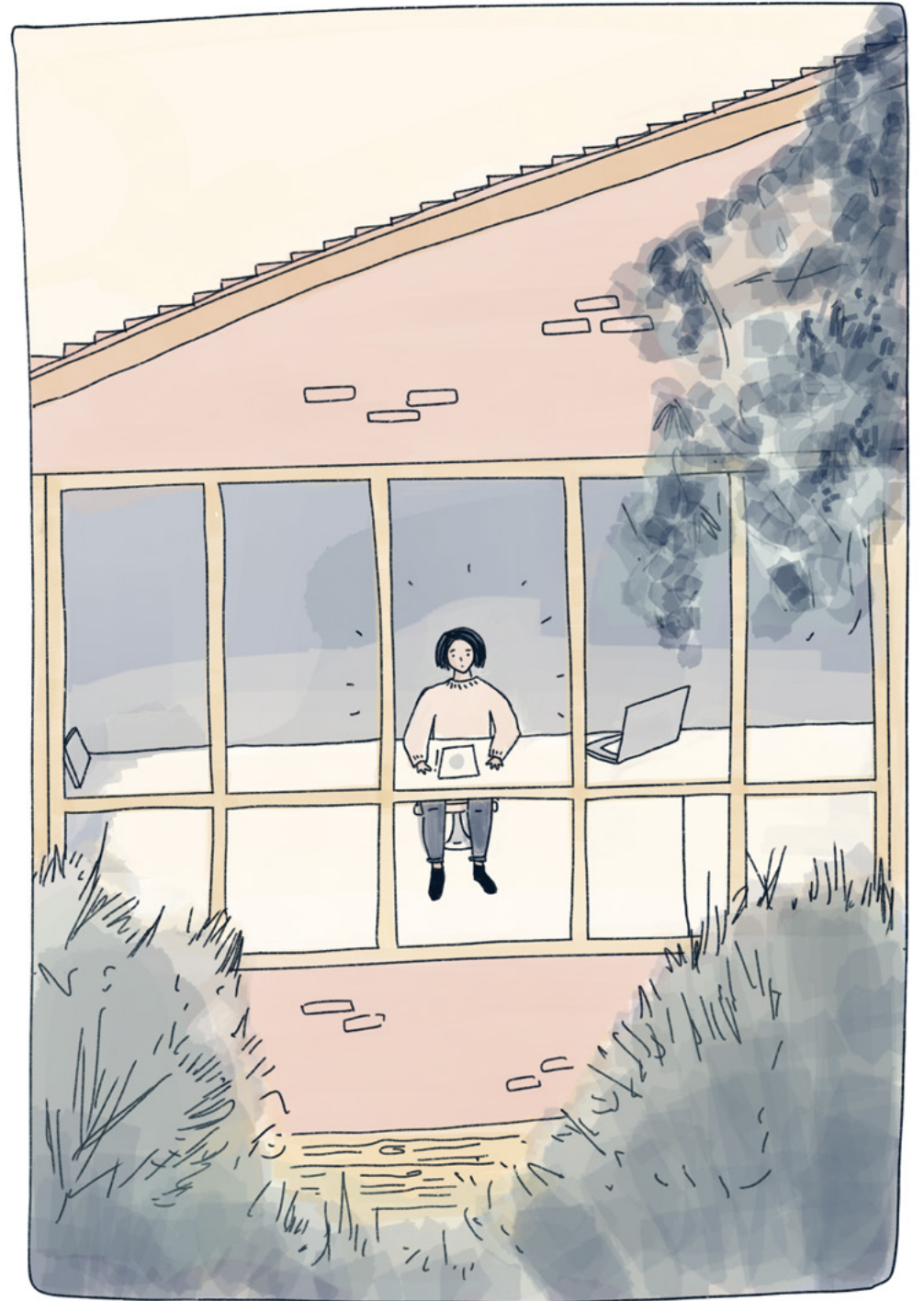
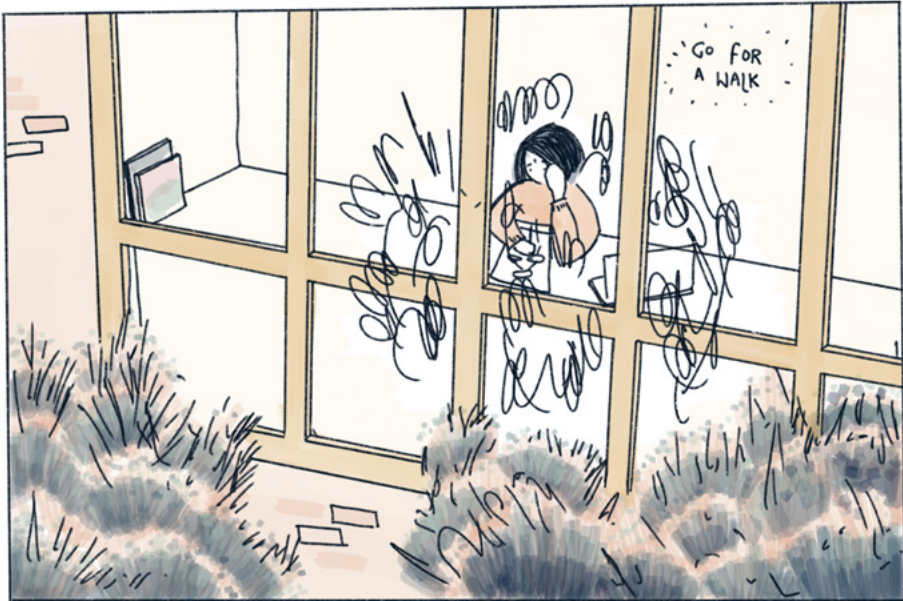
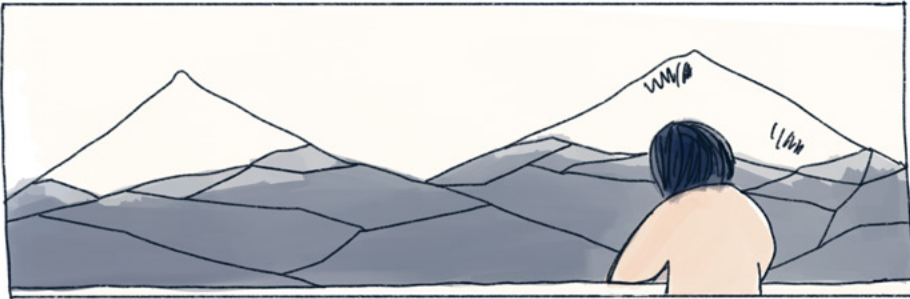








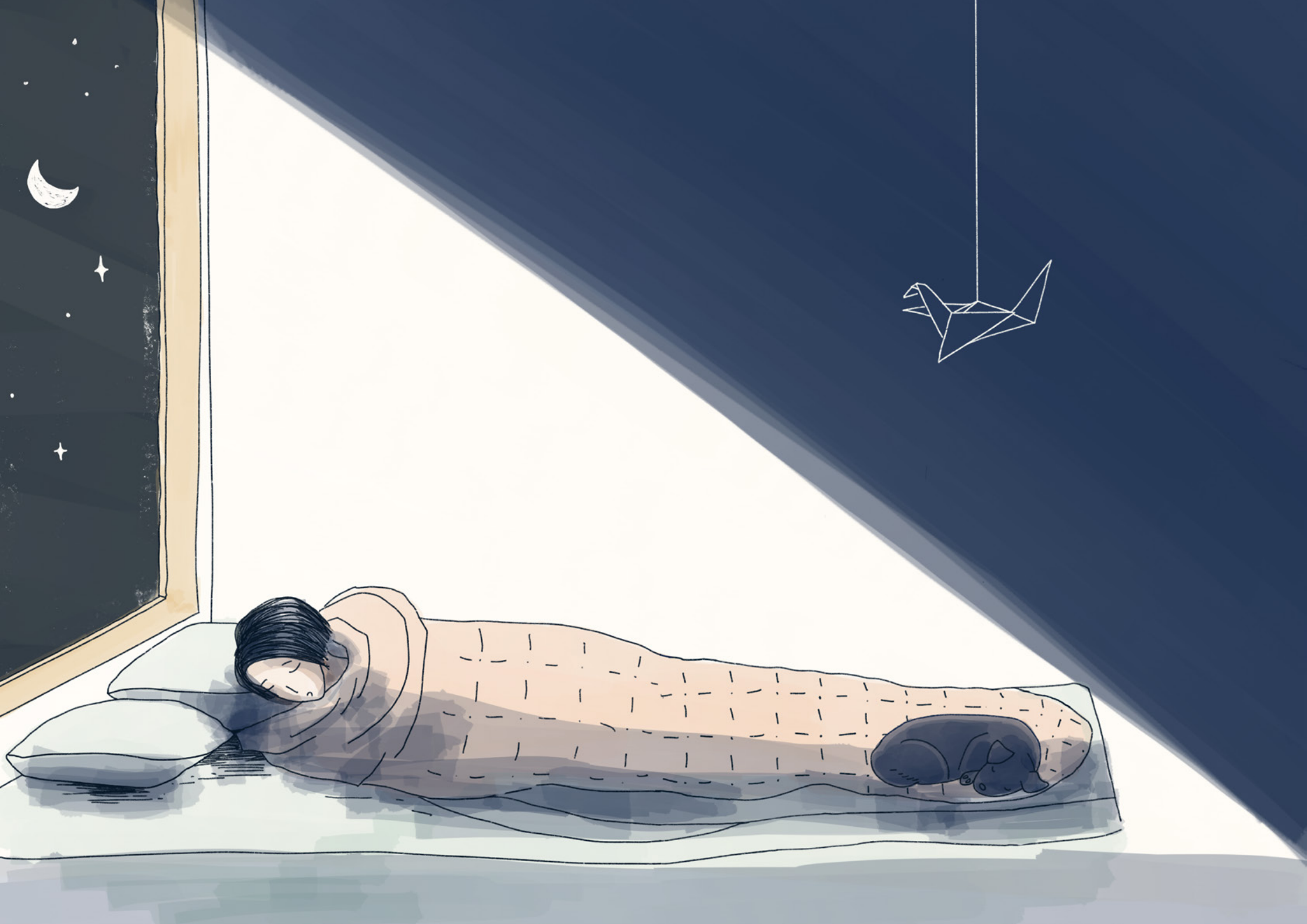












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happens in the most
simple of ways.



End of Report