

Derek Sikkema

Kristin Kusanovich

THTR 9

1/30/19

### Blog Post One

I recently performed in Santa Clara's devised theatre production, *Charisma: Everything After*. It was a series of vignettes, poetry pieces, and dances woven together by the themes of disconnection, connection, and ultimately rebirth, and it explored the many dimensions of these themes through many different scenarios. It grapples with how, in the modern era, stories can lead us back to ourselves, and ultimately, to each other, ending on a note of hope and the belief that no matter what happens, we're going to be O.K.

Being a member of the cast, I was privy to the process of making the show. One of Twyla Tharp's main points from chapter 6 of her book *The Creative Habit*, "Scratching," was surprisingly relevant to the creation of the show. "In essence," she says, "you are giving yourself permission to daydream during working hours" (100). The director, Freya Helton, was distinctly aware of how important this was, even if I was not. We spent many hours of rehearsal in near silence, writing away at our laptops, strumming on the guitar, or trying to string together pieces of other works into something cohesive. And a great deal of that work did not make it into the show. There was something liberating about those moments in the rehearsal process. And yet, the show would not have been the same without them. *Charisma*, by freeing up creative energy

and allowing that freedom to shape the show, ultimately demonstrated how critical scratching is to the creative process.

Works Cited

Tharp, Twyla. 2003. Scratching. In *The Creative Habit: Learn It and Use It For Life* (pp. 94-115). New York, NY: Simon & Schuster Paperbacks.