

TEATRO Y DRAMA PARA POTENCIAR LA AUTOESTIMA Y LAS RELACIONES SALUDABLES EN LA ESCUELA

DRAMA-THEATER TO POTENTIATE SELF-ESTEEM AND HEALTHY RELATIONS IN THE SCHOOL

Presentación Ángeles Caballero-García

Álvaro Manzano Redondo

Resumen

Desarrollamos una metodología innovadora (10³, *10tips-10days-10books*) para estudiantes de secundaria, basada en un taller dramático-emocional e interactivo, asentado teóricamente en principios de neuroeducación y procesos de aprendizaje sostenidos en el mimetismo de las neuronas espejo. Durante diez días, los estudiantes realizaron actividades, ejercicios e interacciones, que les ayudaron a cooperar con otros, a adquirir formas de canalizar la energía positiva e intercambiar emociones de manera adecuada, trabajando individualmente o en grupo. Los estudiantes trabajaron sus asignaturas de una manera innovadora, a través de improvisaciones breves, asentadas en los consejos explicados día a día y grabaciones

de sus comportamientos, que fueron analizados posteriormente para lograr aprendizajes mejores y más profundos.

Palabras Clave

Teatro, autoestima, neuronas espejo, emociones, educación positiva y saludable

Abstract

We develop an innovative methodology (10³, 10tips-10days-10books) for secondary students, based on a drama-emotional and interactive workshop, theoretically grounded in neuroeducation principles and learning processes sustained on the mirror neuron mimicry. During ten days, students did activities, exercises and interactions, that helped them to cooperate with others, acquire ways of canalizing positive energy and exchange emotions properly, individually working or in-group. The students worked their subjects on an innovative way, through short acted improvisations, grounded on the tips explained day by day, and recordings of their behaviours, that were analysed later to achieve better and deeper learnings.

Key Words

Theater, self-esteem, mirror neurons, emotions, healthy-positive education.

1. Introduction

Chatêau (2008) explains that *educare* is, not only to make a call, or attach the instant productivity, but also to transmit the values of the present culture, even those that are extended far away over any specific culture.

Plato wrote in his book, *Menon*, around the 4th century BC, that the most dangerous ignorance is the ignorance from the ignorant who believes he knows, but in reality, he is full of false certainties. It would have been impossible to create something new without our predecessors.

Neuroscience has changed the way to see things in all human aspects (García, 2008; Mora, 2013). Likewise, emotions have emerged in education as an erupted volcano, devastating the enclosed and obsolete traditional manners of teaching, and mopping up the old dust of static learning. New Pedagogies consider neuroeducation and emotions as the base to construct the cementation of a future well-built building capable of supporting every mishap. A student drenched with positive emotions will flower with the most beautiful colors and the strongest esteem. Goleman (2005) considered emotions as impulses to action, even though humans live surrounded by fear and shrink by the controlled power, which rules societies.

Mauco (1964) explains how intellectual education has been overvalued, not giving emotional education the necessary value.

Coexistence sometimes is a dangerous mission especially if we analyze a daily class. Rojas Marcos (2008) talks about intimate poisons, the wounded self-esteem, pain and disability, real fears and imaginary ones, scars of the past, moral sadness and allergy to the closeness in one chapter of his book.

With the purpose of positioning ourselves in the searching of new strategies to improve alternative ways of teaching based on neuro education, we think it is time to dig deeper into the meaning of the basic concepts, which will delimitate our didactic proposal, as a way of lessening the acute education environment suffered nowadays.

2. Theoretical framework

The concepts we will dig into are theater, mirror neurons, emotions, positive mental attitude, addictions, verbal and nonverbal communication, emotional changes, meaning of life, arts, creativity and music.

Storr (2002) explains that primitive cultures use arts on their routines, on their daily life; these are more integrated as part of the living process. Modern cultures have eliminated art on the daily life being substituted by consuming as a mental pleasure producer. Civilization is oppressive; progress imposes certain restrictions to the expression of the instincts. Like the author comments, Freud did not help much saying that creators are neurotics in potency; art forms and literature are sublimations of the unsatisfactory libido, as he explained in his work, *The Disposition to Obsessional Neurosis*, published in 1913.

Mantel (2010) in his book *Vom Text zum Klang*, explains the term expression and communication from the music point of view. He says communication and expression are intrinsically joined; the expression of music shows our idiosyncratic soul in a manner to relate with other persons. Express your self is to perform passion about something and music is built on passion. The evocation of passion is one of the greatest ways of healing wounded souls.

So, then, what gives meaning to our lives? In the last moment of our lives, apart from what you have achieved, the summerhouses you have bought, apart from the cars you have accumulated in the garage, the quality of life would only depend on what you have been able to give to others (Sharma 2011).

One of the purposes of our work will be the inner search and the capacity of helping other people as part of the process of reconstruction of self-esteem and positive mind. That is the only thing that would help us to find the meaning of our lives. Urra (2001) starts his book with a consideration dedicated to the interior search. Conscious of our finitudes we should think about life and death as part of us; let's find a way that moves away our lives from the absurd. Egoism is not the solution to our existence.

In this context, society demands happy, creative and entrepreneurial professionals that lead educational and social change processes. Creativity and optimism are facilitators of academic performance and incorporation into the working market (Caballero García, Carretero y Sánchez, 2016; Caballero García, Carretero, Sánchez y Ruano, 2018). In that sense we will be working with emotions on the activities planned for the Workshop proposal.

Kids learn observing adults and other kids and we imitate actions even when we do not know the meaning of those actions. Mimicry is essential to domain basic social abilities and

to transmit knowledge and information. It has been demonstrated that on certain brain regions live some cells culpable of the human tendency to imitate (Punset, 2012).

Theater has a lot about nonverbal communication. Davis (2004) has magnificent chapters talking about nonverbal communication. Theater sustains part of the message transmission in body language. We would use some ideas for our proposal such as, the body is a message, the human face, what eyes say, hands dancing, corporal rhythms, communication through smelling, communication through touchiness, the nonverbal code on kids.

One of the purposes we aim to obtain with our proposal is to transform sadness, apathy and fear in the classroom into happiness and self-esteem. Aristotle said that happiness is being satisfied with who you are. Corkille (2006) without talking about mirror neurons she sensed that mirrors played an important role in humans' lives. Mirrors create our own images and influence on behavior.

After explaining all these concepts, we consider the proper time to design our Didactic Workshop Proposal for a future practice in secondary school. We want our position to be into the curative didactic strategies capable of helping people.

3. Didactic proposal

Lack of discipline, bad behavior on class, non-collaborative parents, crisis in education, schools understood as business, these and other ideas have come up when we talk about Education. Society is demanding new ideas and approaches to face these problems.

In our view, creativity is so necessary in human lives, not only to solve problems but to evolve and adapt. Authors like Marina & Marina (2013) explain that Ken Robinson (2009) in his book *The element* has accused Schools of killing creativity but many docents think that so much creativity is an obstacle to the true learning. If kids are continuously stimulated, who is going to make them learn the multiplication tables? 'Robert Sternberg (1985), in his theory of the triparty of intelligence has written: to create is a habit, but frequently in the School this is been considered a bad habit (p.11).

In addition to this, we center our proposal in Drama as a supply to develop skills such as creativity, negotiation and critical thinking. Through the drama, we encourage teamwork; we

give students the opportunity to express themselves through actions, gestures, expressions and words and to represent their ideas orally and visually, which inevitably increases self-confidence. In addition, drama enhances the memory, the ability to improvise and develops skills to perform public speaking. Subjects such as Drama can help children to better take on the changes and it responds creatively when it is required. As educators, it is our responsibility to encourage our students to develop the necessary techniques and skills to communicate their ideas with confidence (OECD, 2014).

Unfortunately, we believe that theater is not being addressed properly as a class tool to address conflict. The goods of implementing theater into the daily activities would reinforce discipline working, self-esteem and auto knowing. The welfares to three years ahead of implementing the workshop would be humongous. Theater will acquire the place it always had since its Greek creation, to be part of the State, in this case the Institution.

The proposal we offer is designed for the International School in which we work, although is valid for similarly school. The Institution offers both the national and international curriculum into the possibilities of the Madrid Community.

a. Participants

Bachillerato, first and second years of the national program and the two years in Diploma Program in International Baccalaureate Organization would be the best classes to work with. We do extensible the proposal to ESO-PAI, the national program and international program, the PYP (Primary Years Program) and MYP (Middle Years Program) in the International Baccalaureate Organization (IBO). We offer the extension to these courses, based on the idea that many students are wounded soul, (they have relation problems and low self-esteem), even at the age of ten or eleven. In this case, the activities would be adapted to the student ages.

The workshop is prepared to improve students' ages between 11 and 17. Although each stage is different, the purpose is the same to develop healthy human relations and higher self-esteem. In MYP and PYP the workshop would purchase a more gaming intention to facilitate human's relations, while in DP and Bachillerato, would help students with 16 and 17

years to improve their self-esteem and feel more comfortable into grouping working procedures.

b. Action Plan

The duration of the workshop will be ten days. We would repeat the workshop at the end of each trimester, three times throughout the course. Every day we will be working one commandment. The time expected for every session working the commandment should be one hour and a half. By the end of the year, students would have done three workshops they could use as CAS in the IBO program as part of their obligatory formation and as a formative parallel interdisciplinary activity in the national program with the purpose of developing better relations and skills to be part of a group working society.

c. Objectives

- To know better erroneous zones and emotional unbalances from the students to be able to help them.
- To learn relaxation techniques that would help students to maintain main focusing and body relaxation.
- To develop a positive mental attitude to affront any challenge on life.
- To be alert and anticipate yourself to poisonous people who would immerse you in a sewer with their acid attitudes and destructive behaviors.
- To identify your fears and learn how to live with them as friends not enemies.
- To understand addiction and all the possible variations, family, friends, substances and new technologies.
- To reinforce self-esteem as the solid pillar where souls lay to rest.
- To consume music as *musicolics* and perspire sorrow through melodies (Rhodes, 2015).
- To understand that mirror neurons are what we are or what we decide to be in the future.

- To tribute, Opera the highest place on heaven as a *deus ex machina*, resolution technique Greeks used as part of the resolution plot in plays when destiny was advocated to tragedy. We will evaluate student's capacities to improvise on groups working with opera passages using the mimicry technique.

Our final objective with this proposal is developed on students a process to make them think about the place they occupy on their worlds, developing a better concept of themselves and their self-esteem.

d. Contents

We consider important to work on the following basic concept contents:

- Theater as a tool to express their feelings: we will cover the origins of theater as a ritual.
- Basic emotions, differentiating between the different emotions operating into humans.
- Low and high self-esteem as a mechanism of auto motivation.
- Categorizing people depending on their personality structure.
- Different types of theater performance and their meaning into cultures.
- Art as a way of constructing self-esteem, expression and emotion liberation,
- Creativity writing such us poems or short stories mixed with music as a way of recover self-esteem and healthy relations.
- The born of the Opera, the classification of Opera and the power of the message of the Opera performance.

e. Competences

The curricular competences that students would be working through this workshop are, communication in the mother tongue or in a second language, learning to learn, interpersonal competence, intercultural and social competence, civic competence, entrepreneurship competence, cultural expression competence, and technological competence.

f. Methodology

We consider the class a place full of wounded souls somehow based on our twenty years of experience dealing with classes. Our ten days workshop will be considered a simple sample of a bigger project called Curative Wounded Soul Pedagogy, CUWOSPE, understood as a therapy, which will generate a new pedagogy form of addressing classes through theater. Our intention is to help students with social relation problems and low self-esteem to manage relations on groups and knowledge to themselves. During these ten days, students would immerse their wounded souls (damaged personalities) into the curative waters of self-exploration, deconstruction, and catharsis and purification (understood in the Greek theater way). Students will enter the workshop being wounded souls and they will go out completely free from auto culpability.

The classes would be predominantly practical so students will not have to memorize contents in a traditional way, but searching information through concepts using an inquiry methodology.

We offer a ten days workshop based on ten theater commandments, 1. Testing how are your erroneous zones (Dyer, 1976), 2. Theater air techniques and Performance Art on stage (Cester 2013; Van de Water, McAvony & Hunt, 2015), 3. Mental positive attitude on creativity poem writing (Hill an& Stone, 1982), 4. Improvising how to throw away poisonous people (Stamateas, 2011), 5. Be friend of your emotions through your mirror neurons (Marina, 2006), 6. Knowing your addictions in audiovisual (Washton & Boundy 2011), 7. Working self-esteem thought art therapy (Rojas, 2009), 8. Brain and music performance through clapping and feet (Saks, 2016; Storks 2002), 9. Vocalizing through poems reciting with music (Manzano, 2013), 10. Mimicking Opera as a *Totum Revolutum* mirror neurons (Iacoboni, 2008).

Through drama in education contexts, both teachers and learners' practice, make choices, enact innovative strategies, and imagine new possibilities. Our perspective goes aligned with the following Xan Johnson (2015) words:

This mind-body connection, or embodied learning, not only supports empathy, belonging and collective experience, but is also helps us to understand more fully how drama teaches and why we should value drama-based pedagogy as part of educational praxis in our lives, both in the classroom and beyond (p. 9).

In order to complete our programme and achieve our goals, we will use the book *Drama for social justice*, edited by Kelly Freebody, Michael Finneran in 2015 to design activities. As Tokuhama-Espinosa (2014) says:

There are many stakeholders in education. The individual child, his parents, the teachers, the school administrator, the school board, and society all want the student to succeed. We know, however, that teaching and learning are not always as successful as everybody would like, and different actors tend to blame one another. As teachers, it's important that we understand not only what others can be expected to contribute to a student's academic achievement, but also what we are responsible for as professionals. We all know that children come to our schools with a lot of baggage (pp.81-82).

Our methodology would be following the recommendations of these two books, which we consider they are the greatest now to sustain our work, based on mind, brain and education science giving mirror neurons a special place on the learnings processes. Our purpose is to lighten as much as we can the heavy baggage the children come to class with. To develop the competences we have mentioned before, we will create specific activities in every season to connect with the aspects we understand are the most important to raise self-esteem and healthy relations on grouping procedures.

g. Activities

As a general practice for all the activities that follow next, we have developed an introductory plan consisting on designing a group of activities for ten days with the aim of obtaining information through recording the activities for a future analysis. In order to do that the students will be tracked with a daily feedback. At the beginning of every season, the teacher will explain every step to follow the correct order of performance. It will begin with a relaxation. There are different types of relaxations, but we would use the one that works through the fireball. The relaxation will be as it follows. Students will lay down over their yoga mat on the *savasana* position and they will listen calmly to the *mantra, ommanipadme hum*. The teacher will start talking with a calm voice (an imposed voice if it was necessary). During the first minute, the drive is to introduce students into de activity, asking them to think or image a place where they would feel very comfortable. After that time, the teacher will introduce into their imagination the fireball that would traverse their bodies from feet to head relaxing every articulation. It would be perfect for the workshop to have an acclimatized place.

Each student would carry a yoga mat. Incense would be light to purify the space. Light would be attenuated if it were necessary. The group should be small with no more than sixteen people to be able to divide them in small groups of four.

First day.

After the meditation activity, students would seat in a circle (the circle symbolizes union in this class) round and the teacher would offer them a sheet of paper with a simple questionnaire to be read and filled in groups of four. After discussing the answers in grouping procedure, we would close the circle again to stand up voluntarily and talk about what we think is more important about the questionnaire (Oratory loud voice exercise). The idea for this day is to be able to detect the erroneous zones of students to work with and to understand the importance of theater as a tool to help them.

The circle, as explained before, means communion and talking in the middle symbolizes the origin of theater where the sacrifice took place and the *tragodós*, or male goat disguised, talk to the others with an artificial voice. At the end of the class, we would watch a short video of the origins of theater and we would do again the circle dancing while students on terms will go the center and recite translated verses from Greek as actors used to do during animal sacrifices to the Gods. After finishing the born theater performance, we would talk about the importance of theater in history as an educative tool. Questions will be answered.

Second day.

We will start the season with the relaxation activity, listening the same *mantra*. The relaxation routine is very important to get constancy and educate body and brain to be serene during the season exercises. The purpose of this day would be to get in touch with the habitual exercises to people who perform on stage any kind of show. One of the greatest exercises actors do is relaxation and air control. Musicians, for instance, know the importance air has on stage when they are playing a difficult passage and they don't feel any air on their lungs. Notes don't flow, fingers get rigid and mistakes appear as worms on the corpses. We will combine air exercises with exercises on stage to break with stage fright and the musical performance anxiety. We would lay down and we will learn how to breathe with the stomach. If it were necessary, we would use books lay on our stomachs in order to breathe alternatively

from one of the nose holes. This exercise synchronizes both hemispheres of the brain and help to relax (Cester, 2013).

For the next step, we would go into performing art as a way of working creativity and improvisation. There is a good example to understand what performance art when Van de Water et al. (2015) explain:

Performance art is often grounded in personal interaction between the artist and her audience. For example, Yoko ono, best known outside the art world as the wife of John Lennon, is a highly influential performance artist in her own right. Her performance work *Cut piece* (1964) features the artist seated in a gallery space with a pair of scissors on the floor in front of her. Audience members are invited to take up the scissors and cut sections from Ono's clothing as the event unfolds. Ono allows audience members to cut as they wish, ceding control of the event to the audience, who become participants in making the event and in determining what it "means". Often referred to as relational art, performance pieces as Ono's depend on the artist initiating social interaction between audience members and performers (p. 118).

After explaining, the Ono's cut piece performance art with a short video, we would do grouping work to invent a performance art piece to show at the end of the session. Students would search for examples on the web and based on their own acting. We will stop grouping work to show some other videos, especially Marina Abramovic's ideas developed during the 80's and 90's. During the last part of the season, improvisations of art performance will be shown on stage. To finish the season, we will discuss if performance art is theater or something else. The music we will play during this session, especially during the searching part, will be Pink Floyd's *The Wall* and *The dark side of the moon's* songs (1979).

Third day

Following Hill & Stone (1982), the day will start with the habitual relaxation indispensable to assimilate any mind change. The aim for this day is to potentiate a positive mental attitude on students as part of their daily routines. It is demonstrated that if you have a positive mental attitude you will have more opportunities to achieve your goals in life and live a happier existence. In this session, music will be related to the movement and time. Students would be asked to bring hippie symbols and they will deposit them in the middle of the circle we habitually work. The teacher will give each student a success principle extracted from the book we would present in no more than five minutes, inviting students to read it. In order, students will read the success principles.

Working in pairs, students would have some time to create a poem with the success principles using whatever creativity writing technique they are able to find on the web. The teacher would direct the activity with a short video, but the idea is searching in the web and then putting into practice. We want students to develop technological and learning to learn competences. The poems would contain the principle somehow and the related ideas. Creativity is open to anything. At the end of the activity, students would show their works on stage and they will explain the process of composition to the rest of the class.

Fourth day

After relaxation to connect with ourselves, we will go into the *Comedia dell'arte* or Improvisation art without text. The *Comedia dell'arte* was born in Italy and it is known as the first professional theater understood on modern terms. It is a form of theater performed with masks. Sometimes someone who has a poisonous personality (grave personality problems such as liar personality) and influences us in a terrible way (Stamateas, 2011) creating our sadness. We would take some of these personalities, the handler, the psychopath, the envious, and the faker and we would explain the basis about them. We would divide in groups of fours and we will give each group, crayons, scissors, glue, color cardboards and one personality. Student would search on internet for masks to design the personality and the characters they would have to represent. The idea is to perform a short comedy based on the character assigned and other characters related to him. At the end of the class, each group would perform the play and explain why they have decided to do it that way.

The purpose of this activity is to do grouping work, searching for ideas on the web and knowing more about *Comedia dell'arte* as a way to work through masks on stage and knowing more about different types of poisonous personalities who habit the planet looking for victims. Previous the activity starts, the teacher would explain the key terms, poisonous personalities (people with grave personalities problems) (Stamateas, 2011), *Comedia del'arte*, improvisation as art performance and mask designing. Baroque music will be played during the class.

Fifth day

After the mantra relaxation, we would presented. Students will work out their fears through music therapy. Every person has fear to something. Fear is related to emotions, is

one of them. Paul Ekman (1994) identify six basic emotions, anger, disgust, fear, happiness, sadness and surprise. Each emotion has three functions, adaptive, motivational and social (Cruz, Caballero & Ruiz, 2013). Iacoboni (2008) says, 'Our brain produces a full stimulation, even the motor component, of the observed painful experiences of other' (p. 124). The mirror neurons help us to deal with our emotions and others emotions.

We would explain students the importance of mirror neurons, brain education and neuroscience. The activities we have planned on the workshop are directly related with neuro education. On a circle, we will simulate faces related to the six basic emotions. After connecting with the physical expression through our face, we would stand up. The teacher would play different types of music and students would have to express the emotion they feel with their bodies. They can work in pairs, but it is important to try to do the exercise individually to feel the emotion. We have to be very careful with the sadness and anger emotions because some of the students could connect deeply with them. If there is any danger moment, we should interrupt the activity.

We would go deeper into four of the emotions we consider essential to interact socially, sadness, and happiness, excited and angry. The music suggested for every emotion should be selected by the students who have been working on groups of four for fifteen minutes. The songs would be projected on the board while performing. Free way to express the emotion, dancing, art performance, *Comedia dell'arte*, play and characters. If someone wants to show, the choreography to the rest of the members is free to do so. Humor has a place on this activity specially to express happiness. We would give them an example of parody as an idea of performing and working with happiness.

Sixth day

After the beginning, class meditation students would seat on the circle. We will introduce the concept of addiction. The purpose of this day is to dig into addictions in teenagers. Alcohol, drugs, food, sex, self-image, acceptance or relations with parents are topics present on teenagers and very difficult to handle sometimes (Washton & Boundy, 2011). Discrediting the value of addictions would help students to mirror neuron action against addictions. We are what we see; our feelings are a product of what surround us, our mirror neurons are the tools that provoke our actions.

Seventh day

We understand addictions and self-esteem are related terms. For that reason, we believe it is essential to introduce the last concept as the center of the programme today. A teenager who consumes substances has lower levels of self-esteem than a teenager who does not consume them.

After relaxation, we would talk about the self-esteem concept on the circle. We would extent a big paper table cover through the class. Bottles of hand painting would be placed in from of it. Every student would occupy a space of about one meter. On the space, the student would start drawing something related to explanations given with his hands. No other objects would be used to paint. After five minutes, the students would occupy the space next to them. During five minutes, the students would read the picture painted and they would add some new sketches. All the students would move by the others space adding new ideas to the mural. During the class music would be played, in this case relaxing music all types. When the time is over we will hang the mural to the back of the stage and in turns, everyone would talk how he felt doing the activity. Working to improve someone's work gives you the opportunity to improve your self-esteem. Accepting others helps you to accept yourself, accepting yourself helps you to accept others. Through others, the labyrinth of emotions disappears (Marina, 2017).

Eight day

Our feeling of rhythm doesn't work by nature as a metronome. Our rhythm is composed by pulse, movement of the body and language. Pulse is never uniform because the heart makes blood to flow through the body with the necessary amount required by the effort in every moment. This flexibility is necessary to our body. If it were not that way, people would be on danger to die (Mantel, 2010). We are pulse, rhythm and music.

After relaxation, we will create the circle of rhythm. The activity for the day would be practicing rhythm with our body. There are two parts of our body essential to make rhythm, hands and feet. We will start with very basic clapping, hitting feet, but after some exercises the complication will rise, and we will try to make an art performant with the guitar on stage. There is a piece call *Tangos Flamencos* that would fit very well for the purpose. It is a 4 by 4 rhythm that would sound like this, ta, ta, ta, foot; tatata, ta foot, ta, ta, ta, foot; tatata, ta, foot.

When students are ready we would go to stage and while students play the *Compás Flamenco*, the teacher or any other student would play guitar creating a song and later on we would add the lyrics. The purpose of this activity is to connect personal rhythm with the expression of rhythm on stage. These exercises liberate many endorphins and students would feel very happy to participate on the creation of music. We are also working self-esteem and grouping work. Flamenco will be used for this season. We consider flamenco one of the most rhythmical music on planet.

Ninth day

Vocalizing is necessary to be understood in public. The possibility to work in a job where you have to use your voice is very high, so we think we should include vocalizing training as part of the workshop. We would do it through poetry and music. When poetry finishes, music starts so the combination of the two arts will be perfect. Music in this session will be live music guitar and it will be chosen depending the tone students have. This exercise has the purpose to approach poetry to students and learn how to vocalize and perform on stage. Students will be working control of emotions on stage and self-esteem through direct perform on stage.

Tenth day

The last day we would like to work with Opera. We believe Opera is the highest way of performing on stage. The combination of live music, performing and singing is perfect to understand the combination of powers on stage coming from different parts of our body. We have worked the three of them separately and now we will have them together. After the relaxation, we will go to the circle and explain the origins of Opera. We will form groups of four or two depending of the fragments chosen to practice mimicry on stage. We have seen how mirror neurons work by mimicry process. Jacoboni (2008) believes that the origin of language could be there, 'The fact that the major language area of the human brain is also a critical area for imitation and contains mirror neurons offers a new view of language and cognition in general' (pp.91-92).

Students would search for brief opera fragments and they will imitate playback performance. We will show them some examples but is better they pick the ones the like the most so that way they will surf through many variations of opera. They also could pick

examples of chine opera or Indian opera as well. This activity is a challenge. Our purpose is to reinforce self-esteem, pair working or grouping working, designing the activity and mimicking as a process of learning trough mirror neuron. At this point students can use all the tools they have learnt to perform something particular and special to remember.

After the interpretation, we would vote the best mimicry opera performance because as Cester (2013) says:

We have to give much importance to the work done on class from the infancy, to the first experiences lived by the artist child, that will determine his identity, way of thinking and in the future the way he will be more or less anxious (p.44).

At the end of the workshop, students will create a making up of the workshop as a memory video of the greatest moments. Their milestones could be showed on the School Web Page. There will be another out-site purpose for the workshop, which is to be shown during the running Open Day. The last purpose of the workshop, the one that really seduce us is to generate future trainers to be able to impart the workshop to the youngest.

h. Resources

Students would use their I-pads whenever the activities require it. The theater class will have a projector and a white board with the possibility to write on. The class will have a stage where students would do their performances. A computer will be connected to the projector. Wi-Fi would be available on the room. There would be a music equipment with the necessary waits to fill the room. Sixteen yoga mats. The teacher would open an account on Edmodo to place the necessary materials to follow the workshop.

i. Assessment

Objectives will be evaluated every day. As having proposed a workshop where every day has a different concept based in a book and with the specific intention of healing a wounded emotion of the students, the assessment will have to be individual and as a group through the oral feedback after the showing of the improvisation on stage. The showing on stage could be recorded for a final analysis as a group working. During the feedback we would talk about the competences we pursuit to develop in students.

We will use the circle assessment circle recommended by Van de Water et al. (2015). In his opinion, assessment, evaluation and decision are the more rational way to evaluate. 'The components work in circular; all components inform one another' (p. 149).

Every time we assess something, we will be giving feedback. Assessment will be formative. There is no need to give any final grade. The workshop will work independently from the necessary marks, national or international programs need.

We would like assess students at the beginning of the workshop through an auto evaluation of the erroneous zones, during the workshop with the analysis of the recordings and individual feedback, and at the end of the workshop with an individual interview with a few questions related to the process of formation, difficulties and ideas to improve for next encounters. We will have also group assessment. Students will evaluate other members in the group with the purpose to improve the erroneous zones. At the end of the year, the student will have an individual commentary on their CAS diary as part of the requirements they have to present to de IB Program to pass the certification.

For the teacher improvement, we will have a supervision of one of the days with the pedagogic direction of the School and the head philology department. We will have a meeting before the evaluating class, and then the teacher would fill a document with the class routine and the activities to present the day of the evaluation. During the observation, both mentioned members would take notes and write a report for a latter discussion. After a few days, the teacher would receive feedback from the pedagogy direction. During every workshop, one of the ten days, the teacher will be observed. At the end of the year, the teacher would write a year report where all the activities and the recordings would be analyzed and extracted data for a future analysis.

4. Results

We expect to have convincing results the first year after working with almost three hundred students. We would do two workshops per month during the ten months of the school year. Every beginning of the workshop we will do a test to detect the erroneous zones students consider they have in terms of self-esteem, social relations skills, dependency

relations and auto image (Dyer, 1976). The results will be analyzed, individually and compared with other data to estimate the weakest zones students have on establishing relations. During the grouping, activities we will collect data observing how the groups work and relations are set up. The performances would be recorded to extract data from them to see the developing of strategies on the stage. To give feedback individually, every student would have a folder where data will be collected for the purpose. A portfolio must be open as a diary where all the seasons will be documented to establish a three years study to demonstrate that the workshop not only works properly but help students emotionally and develop on them high self-esteem and establish on them patterns of healthy relation (Van de Water et al. 2015).

The portfolio, the recordings, the diary seasons would be part of the practical part of the future theater pedagogy would like to offer as a way to improve self-esteem and healthy relations on students with social relation problems.

After putting into practice, the workshop we will achieve clear results to establish the good benefits the students shall obtain experiencing the different activities. Alumni would acknowledge better their emotional unbalances and their erroneous zones. They will assume relaxation as part of their life activities. A positive mental attitude shall conduct their lives and it would help them to see positivity in every action. Anticipation will be a skill achieved in students as part of the formation process (Marina, 2017). They will handle fears and they would assume them as part of a defense mechanism in human beings. Addiction control and reinforcement of the self-esteem are the two main objectives of the workshop. Consuming music as therapy, understanding mirror neurons and working opera as a tool to develop imitation are other basic tools we will offer students to develop self-esteem and healthier relations (Tokuham-Espinosa, 2014).

5. Conclusions

We have designed a workshop based on the demand posed by students, teachers, parents, schools and societies have been asking for. We have theoretically based the proposal; we have done a previous analysis of necessities and we have contextualized the

School and the students' ages to whom the proposal is targeted to. We pretend students take the reins of their lives and conduct their lives-charts through life with their fears under control, their self-esteem plain, their attitude positive, their addictions eradicated and their mirror neurons only mimicking positivity, and at the same time grouping and working projects, public talking and creating creativity while they ingest music as a power protein. We firmly believe that students who would attend the workshop will suffer a changing process and they will go out the ten days workshop feeling and being completely different, less anxious, more self-confident and minor aggressive.

Dramatization constitutes a powerful tool in the teaching-learning processes. It is aimed at the development of the four basic and instrumental linguistic skills: listening, speaking, reading and writing, which are worked in depth during Compulsory Secondary Education. Drama contributes to the development of creativity (Diez, Mateos & Mechén, 1980), as well as creative skills such as flexibility, fluency, originality, elaboration (Torrance, 1965), personal involvement and metaphorical language (Motos, 1993). Dramatic expression workshops are a good motivating form and they also provide an excellent creative climate to learn (Blanco-Martínez & Carro-Vieites, 2015).

Dramatization: a) Enhances personal relationships with peers and adults, favoring the integral formation of the child as a social being; b) Allows developing different forms of expression, from language to body movement or music; c) Improves the capacity for recognition and emotional expression (Colmenero, Caballero & Ruiz, 2013); d) Fosters self-confidence and provides greater personal autonomy; e) also develops empathy (Onieva, 2011).

For all these reasons, we consider it appropriate to use theater as a transversal subject in all stages of education from children to the university.

The use of this innovative tool allows us, on the one hand, break with conventional classroom environment and, secondly, create an ideal space for learning, creativity and socialization (Martínez & Sanmamed, 2015).

We would like to finish this introduction with a thought of one of the greatest writers of the 20th Century Herman Hesse, when in 1946 receives the Nobel Prize, and says that every human's life is a journey to himself, the essay of a road, the sketch of a path.

6. References

- Blanco-Martínez, A., & Carro-Vieites, S. (2015). Enseñar y motivar al alumnado a través del teatro-cómico. *Revista de Estudios e Investigación en Psicología y Educación*, 4, 1-4.
- Bobes, M.C. (1997). *Teoría del teatro*. Madrid, Spain: Arco Libros.
- Brioso, M. & Villarrubia Medina, A. (2005). *Aspectos del teatro griego antiguo*. Sevilla, Spain: Universidad de Sevilla.
- Brown, E. T. (2015). *Attention Deficit Disorder. The Unfocused Mind in Children and Adults*. New Haven, Connecticut, USA: Yale University Press Health and Wellness.
- Caballero García, P.A., Carretero, M.J. & Sánchez, S. (2016). Educación positiva: factor clave para la formación en el ámbito universitario. *Comunicación presentada al XVI Congreso Nacional y VII Congreso Iberoamericano de Pedagogía*. Madrid, Spain, 28-30th of June.
- Caballero García, P.A., Carretero, M.J., Sánchez, S. & Ruano, N. (2018). Creativity and happiness in university students. *12th annual International Technology, Education and Development Conference*. Valencia, Spain, 5-7th of March.
- Cester, A. (2013). *El miedo escénico. Ejercicios para músicos, actores y personas que deben enfrentarse a una audiencia*. Barcelona, España: Ediciones Robinbook, S.L.
- Château, J. (2014). *Los grandes pedagogos*. México: Ed. Efe.
- Chomsky, N. (2016). *La deseducación*. Barcelona, Spain: Planeta.
- Colmenar, C., Rabazar, T. & Ramos, S. (2015). *Francisco Giner de los Ríos y su legado Pedagógico*. Madrid, Spain: Catarata.
- Corkille, D. (2006). *El niño feliz. Su clave Psicológica*. Barcelona, Spain: Editorial Gedisa.
- Cruz Colmenero, V., Caballero García, P. & Ruiz Tendero, G. (2013). La dramatización como recurso didáctico para el desarrollo emocional. Un estudio en la etapa de educación primaria. *Revista de Investigación Educativa*, 31 (2), 393-410.
- Davis, F. (2004). *La comunicación no verbal*. Madrid, Spain: Alianza Editorial.

- Diez, M.D., Mateos, E. & Mechén, F. (1980). *La creatividad en la EGB*. Madrid, Spain: Marova.
- Dweck, C. (2006). *Mindset: how you can fulfil your potential*. New York, USA: Random House Inc.
- Dyer, W. W. (1976). *Tus zonas erróneas. Técnicas audaces, pero sencillas, para dominar los esquemas erróneos de tu conducta*. Barcelona, Spain: Grijalbo.
- Faber, A. & Mazlish E. (1996). *How to talk so Kids can learn at Home and in the School*. New York, USA: Ed. Fireside.
- García, E. (2008). Neuropsicología y educación. *Revista de Psicología y educación*, 1(3), 69-90.
- Ginott, H. G. (1972). *Teacher and Child. A book for parents and teachers*. New York, USA: The Macmillan Company.
- Goleman, D. (2003). *Emociones destructivas. Cómo entenderlas y superarlas. Diálogos entre el Dalai Lama y diversos científicos, psicólogos y filósofos*. Barcelona, Spain: Kairós.
- Goleman, D. (2005). *Emotional Intelligence: 10th Anniversary Edition*. New York, USA: Penguin Random House.
- Guzmán, A. (2005). *Introducción al teatro griego*. Madrid, Spain: Alianza Editorial.
- Hill, N., & Stone, W. C. (2014). *La actitud mental positive, un camino hacia el éxito*. Barcelona, Spain: Penguin Random House.
- Iacoboni, M. (2008). *Mirroring People*. New York, USA: Ed. FSG.
- Larson, R. L. & Brown, J. R. (2007). Emotional Development in adolescence: What can be learned From a High School Theater Program? *Child Development*, 78 (4), 1083-1099.
- Mantel, G. (2010). *Interpretación. Del texto al sonido*. Madrid, Spain: Alianza Editorial.
- Manzano, A. (2013). *Juego de máscaras, cuentos de amor y otros chismes*. London, United Kingdom: United Pc.
- Marina, J. A. (2017). *El laberinto sentimental*. Barcelona, Spain: Anagrama.
- Marina, J. A. & Marina, E. (2013). *El aprendizaje de la creatividad*. Barcelona, Spain: Ariel.
- Marrou, H. I. (2004). *Historia de la educación en la antigüedad*. Madrid, Spain: Ed. Akal.

- Martínez, A. B., & Sanmamed, M. G. (2015). La perspectiva de alumnado de Educación Secundaria Obligatoria acerca de la utilización del teatro como recurso educativo. *Magister*, 27(2), 59-66.
- Mauco, G. (1964). *Educación de la sensibilidad en el niño*. Ávila, Spain: Aguilar Ediciones.
- Mora, F. (2013). *Neuroeducación, solo se puede aprender aquello que se ama*. Madrid, Spain: Alianza Editorial
- Morris, D. (1993). *La cultura del dolor*. Santiago de Chile, Chile: Editorial Andrés Bello.
- Motos, T. (1993). *Las técnicas dramáticas: procedimiento didáctico para la enseñanza de la lengua y la literatura en la Educación Secundaria*. Valencia, Spain: Universitat de Valencia.
- Muller, L. (1973). *Los hijos del Kibutz*. Buenos Aires, Argentina: Paidós.
- OECD (2014). *Reviews of National Policies for Education: Secondary Education in Kazakhstan*. OECD Publishing, Paris, <http://dx.doi.org/10.1787/9789264205208-en>.
- Onieva, J.L. (2011). La dramatización como recurso educativo: estudio de una experiencia entre estudiantes malagueños de un centro escolar concertado y adolescentes puertorriqueños en situación de marginalidad. *Tesis Doctoral*. Málaga, Spain: Universidad de Málaga
- Punset, E. (2012). *El alma está en el cerebro. Radiografía de la máquina de pensar*. Barcelona, Spain: Destino.
- Recalcati, M. (2016). *La hora de clase. Por una erótica de la enseñanza*. Barcelona, Spain: Anagrama.
- Rhodes, J. (2015). *Instrumental. A memoir of madness, medication and music*. Edimburgh, United Kingdom: Canongate Books.
- Rodríguez, J. (2008). *Géneros literarios y mundos posibles*. Madrid, Spain: Eneida.
- Rojas, L. (2008). *Convivir. El laberinto de las relaciones de pareja, familiares y laborales*. Madrid, Spain: Santillana Ediciones Generales.
- Rojas, L. (2009). *La autoestima, nuestra fuerza secreta*. Madrid, Spain: Espasa Libros.
- Saks, O. (2009). *Musicofilia. Relatos de la música y el cerebro*. Barcelona, Spain: Anagrama.

- Savater, F. (2002). *El valor de educar*. Barcelona, Spain: Ariel.
- Sharma, R. S. (2011). *El monje que vendió su Ferrari. Una fábula espiritual*. Barcelona, Spain: Random House Mondadori.
- Stamateas, B. (2011). *Gente tóxica. Las personas que nos complican la vida y como evitar que sigan haciéndolo*. Barcelona, Spain: Ediciones B.
- Storr, A. (2002). *La música y la mente. El fenómeno auditivo y el porqué de las pasiones*. Barcelona, Spain: Paidós.
- Sutherland, A. (2014). *Summerhill, un punto de vista radical sobre la educación de los niños*. México: Educación y Pedagogía.
- Tokuhama-Espinosa, T. (2014). *Making Classrooms Better, 50 Practical Applications of Mind, Brain, and Education Science*. New York, USA: W.W Norton & Company.
- Torrecilla, L. (1998). *Niñez y castigo. Historia del castigo escolar*. Valladolid, Spain: Universidad de Valladolid.
- Triana, A. (2016). *Las misiones pedagógicas. Educación popular en la Segunda República*. Madrid, Spain: Ed. Catarata.
- Trías, E. (1992). *Lo bello y lo siniestro*. Barcelona, Spain: Ariel.
- Urra, J. (2011). *¿Qué se le puede pedir a la vida?* Madrid, Spain: Aguilar.
- Van de Water, M., McAvony, M. & Hunt, K. (2015). *Drama and Education. Performance Methodologies for Teaching and Learning*. New York, USA: Routledge.
- Washton, A. M. & Boundy, D. (2011). *Querer no es poder. Cómo comprender y superar las adicciones*. Barcelona, Spain: Paidós.
- Zweig, S. (2015). *El misterio de la creación artística*. Madrid, Spain: Ediciones Sequitur.
- Torrance, E.P. (1965). *Rewarding Creative Behavior*. New Jersey: Englewood Cliffs.

REFERENCIA BIBLIOGRÁFICA

- Caballero-García, P.A. & Manzano Redondo, A. (2019). *Teatro y drama para potenciar la autoestima y las relaciones saludables en la escuela. Aula de Encuentro*, num. 21, vol. (1), 60-84.

**Presentación Ángeles Caballero-García es
Profesora de la Facultad de Educación y Salud de la Universidad Camilo José Cela de
Madrid, España
Correo-e: pcaballero@ucjc.edu**

**Álvaro Manzano Redondo es
Profesor de Latín y Griego, y Lengua española en el Colegio Internacional Sek el
Castillo, Madrid, España
Correo-e: alvaro.manzano@sek.es**

Enviado: 14/07/2018

Aceptado: 20/05/2019