

THE EFFECTS OF A DRAMA WORKSHOP ON PRE-SERVICE TEACHERS'
SECURITY

ROSANA GIRALDO VALLEJO
SANTIAGO ECHAVARRÍA BETANCOURTH

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PROYECTO DE INVESTIGACIÓN PRESENTADO COMO REQUISITO PARA
OBTENER EL TÍTULO DE LICENCIADO EN BILINGÜISMO CON ÉNFASIS EN
INGLES

ASESOR: SANDRO ALFONSO ECHEVERRY PALACIO

UNIVERSIDAD TECNOLÓGICA DE PEREIRA
LICENCIATURA EN BILINGÜISMO CON ÉNFASIS EN INGLÉS
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Abstract

Nowadays, Education seeks at training integral professionals in the teaching field. Different components, as knowledge and performance, are considered important on the teachers' professional development, being the last one narrowed considered. The present study aims at enhancing pre-service teachers' security to establish variations and determine the contributions of them in their performance, through the implementation of a drama workshop in an English language teaching degree of the Technological University in Pereira city. The fundamentals of this study are guided through the interpretations of affective factors, drama perspectives in education and acting techniques.

The methodology of the research was conducted as a case study with a mixed method design, which included the use of a pre and post psychological test PF16 to measure the variables of participants. Four pre-service English teachers with a low range of the affective factor studied or with poor performance, were engaged in four theatrical sessions focused on the enhancement of security. Observation and interviews were collected to complement the data analysis.

The results obtained from the post-tests, interviews and observations showed a positive variation on participants' security influencing, at the same time, their performance and social skills. Finally, it was also evidenced that the pre-service teachers developed self-awareness, self-control, autonomy and self-confidence.

Key words: Security, Performance, Drama, pre-service teachers, acting techniques, professional development.

Resumen

Las reflexiones educativas de nuestra época le apuestan a la formación integral de profesionales en el área de enseñanza en respuesta a las necesidades presentes. Diferentes componentes como el conocimiento y el actuar docente son considerados en su desarrollo profesional pero este último es poco explorado. El presente estudio tiene como objetivo mejorar la seguridad de los participantes por medio de la implementación de un taller teatral, para establecer las variaciones de éste aspecto psicológico y determinar las contribuciones del mismo en el actuar de los participantes. Una descripción del drama y su influencia en ámbitos educativos acompañan la exposición de teorías teatrales en la creación del taller y la descripción de los aspectos psicológicos relacionados con la investigación.

Este es un estudio de caso con un diseño de método mixto donde la prueba psicológica PF16 fue usada como prueba previa y posterior para medir los cambios producidos durante la implementación de 4 sesiones teatrales enfocadas a la mejora de la seguridad de los participantes. Observaciones y entrevistas complementaron los datos recogidos para el análisis de actitudes físicas y mentales. La población escogida para el estudio fueron 4 profesores en desarrollo con bajos niveles de seguridad o problemas en su actuar docente.

En los resultados de las pruebas psicológicas y en los informes de comportamientos obtenidos con los diferentes métodos de recopilación de datos, se puede observar que los participantes mostraron una mejora en los niveles de seguridad. Esto tuvo un efecto

positivo en su desempeño corporal y en las habilidades de interacción. Adicionalmente los participantes desarrollaron conciencia, control, autonomía y confianza.

Palabras clave: Seguridad, actuar, Teatro, profesores en desarrollo, técnicas actorales, desarrollo profesional.

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Statement of the problem

The ministry of education has proposed as an urgent need nationwide, the improvement of the quality of the teaching of English in Colombia. Among a series of national initiatives this proposal has been supported by projects and policies such as the “Programa de Fortalecimiento al Desarrollo en Lenguas Extranjeras (PFDCLE), the bilingualism law (ley 1651 de 2013) , and Colombian very well among others. These programs seek to improve the quality of English education that will contribute to an improved environment with better opportunities for our citizens. Public and private universities who run programs in English Language Teaching have participated in the development of these initiatives. This is the case of a public university located in Pereira that through its program, citing its mission and vision responds to the necessities of professionalizing teachers capable of enhancing the educational levels in the teaching and learning of a foreign language, and aims at being leader in training integral professionals in the educational field, by following international standards.

All the contents used in the program for the integral training of the teacher are geared towards the human, the technical and the scientific aspects, and are explored among the different areas this program has: the sociocultural, Research study, communication - mother tongue, and pedagogy, supporting from different perspectives, the teachers’ training.

In the pedagogical area for instance, training students to assume a teacher role is a principal issue. That is why; the subjects that belong to this area intend to give students useful knowledge for their practicum. One of the subjects of this area, called professional development, reflects on the educational trends by confronting and analyzing methodologies, approaches and procedures in class through practical sessions in which students design lesson plans with the theory already taught and implemented. Like this, others subjects of the same area share important information for teachers to be.

In class of professional development, observing the progress of some activities, it was evidenced that aspects in the teacher's performance, related to attitudes, were not included. For instances, in oral presentations or in the development of their practical sessions, students showed anxiety, nervousness, hesitation, mental blocks and at that point, even with the knowledge of the topic in their minds, they were not able to control those emotional factors that were influencing their performance.

The CEFR (2001) established that in order to carry out the tasks and activities required to deal with communicative situations, users and learners must appeal to a number of competences developed in the course of their previous experience that may contribute in one way or another to the language user's ability to communicate; these are called communicative competences. Among them, Exist the 'Existential' competence (savoir-être) which says that the communicative activity of users/learners is affected not only by their knowledge, understanding and skills, but also by selfhood factors connected with their individual personalities, characterized by the attitudes, motivations, values, beliefs, cognitive styles and personality types which contribute to their personal identity. Moreover,

in the ‘Lineamientos curriculares para idiomas extranjeros’ proposed by the ministry of education, talking about the teachers training, it was also found the relevance of the attitudinal factors in teachers’ professional development. These guidelines established that any program in teacher’s professional development must include opportunities for teachers to know their strengths, achievements and needs in their performance.

Considering this gap on the training of teachers’ performance, the idea of using drama for enhancing teachers’ attitudes has emerged since this is a field that mainly consider attitudes in the actor's training. Furthermore, some similarities between teachers and actors performance, on the grounds of audience management, body language and gestures as resources for their communication, were found.

As a result, it is proposed that the enhancement of attitudinal factors in pre-service teachers would be throughout the implementation of a drama workshop that explores teachers’ performance. With the implementation of drama workshop, the project attempts to increase affective factors, specifically security, for developing pedagogical aspects in relation with the teachers’ performance and identity in the classroom. Also, the improvement of the abilities for managing the audience by using “the body” as other channel of communication.

For enriching the purpose mentioned above, the present study aims at establishing the variations in pre-service English Teachers security when implementing a drama workshop, and determining the contribution of the variations in their teaching performance. The following questions seek to be answered, in the same way the general and specific objectives seek to be covered.

Research Questions

- How do pre-service English teachers' security vary when implementing a drama workshop?
- In which way the variations of security contribute to the teacher's performance?

General objectives

- To establish pre-service English teachers security variations, when implementing a drama workshop.
- To determine the contributions of the pre-service teachers' security variations in their performance.

Specific objectives

- To identify how security vary when implementing a drama workshop.
- To identify how Body language vary when implementing a drama workshop.

Conceptual framework

The purpose of this chapter is to explain in detail the several concepts, which will guide the development of this study. Drama in theatre, which refers to “Actions” to do or to perform realities, drama in the language classroom, which explains the benefits of the implementation of drama techniques in teachers and students, acting techniques, referring to the procedures selected for developing communicative skills in the language classroom. These concepts will provide the study with the necessary theoretical principles to organize the focus of enquiry. The concept of Drama in theatre will be discussed taking into account the definition of drama in the (DRAE ed.22), Dryden (1962), Aristoteles (1987) and Olivia (2011). Drama in the language classroom will be explained based on Chekhov (1955), Beaven & Alvarez’s (2004), Dodson (2009), Vygotsky, (1978), Buitrago (2011). Finally, drama techniques will be explored by contributions from Chekhov and Stanislavsky.

Drama

In order to define what drama entails it is necessary to differentiate and have a clear perception of what drama is taking into account three artistic expressions that have adopted this concept. This, with the idea to come up with the definition expected to be used in the research.

Poetry, literature and theatre have adopted drama for their fields, each of which have modified and accommodate this concept with their own perceptions. In first place for instance, poetry has given to drama a connotation where feelings are involved, classifying

drama in a genre in which a situation or sequence of events are highly emotional, tragic, or turbulent. In second place, literature has provided a different meaning classifying drama in a genre in which texts seek to be performed, and in third place theatre has interpreted drama on the basis of an initial definition dated from the ancient Greek in which drama means “action” (Olivia, 2011). Drama on the roots of theatre takes place on the human actions that influence the actors and the audience performance.

Now, it is relevant to clarify that the type of drama that is intended to be developed throughout the current project has its basis on the interpretation of drama in theatre, which makes reference to the actor's actions performed on stage (Olivia, 2011), and actions that influence the actors and the audience behavior (Aristoteles,1987).

After presenting some views of what the concept of drama entails, now it is relevant to describe where drama takes place in educational environment and how it influence the performance of the educational agents.

Drama in educational environments

First of all, in this chapter drama is seen as the actions that transcend theatre scenarios to transform teachers and students realities. Shakespeare states ‘All the world's a stage and all the men and women merely players’ Meaning that actors are not only found in front of a theatre scenario, actors are everywhere playing roles in different stages like teachers and students in their classroom.

Drama in the classroom

Nowadays, learners of a language have several options since different methodologies are being used in EFL and ESL contexts. One of these methodologies is known as drama based instruction, that is to say, using **theatrical activities** as role plays, fairy tales, improvisation, watching or listening to plays and other different activities that integrate listening, reading, writing and/or speaking, as well as **acting techniques** of different authors to reinforce the processes that take place in the language classrooms. Although this may be true, the purpose of this paper is not to highlight drama as a facilitator in language learning but in its effects on actors/theater learners' affective factors and the positive changes that this can have in preservice teachers' professional development. Indeed, Drama's techniques and activities in language classrooms have shown different benefits that are related not only with language improvement, but with students' self-confidence, enjoyment, creativity, motivation, empathy and collaborative learning (Beaven and Alvarez's, 2004).

In fact, Drama based Instruction allows people to have different benefits in relation with affective factors when they start to practice and have contact with it through the different activities or techniques.

It is important to mention that not only the students can receive benefits from drama, but also teachers. Some aspects of drama and acting techniques that applied in teachers' education will be exposed in the next section.

Effects of drama in pre-service teachers

As stated by (Shakespeare, 2007 p.92) we are all players. Everyday people performed several actions in different situations and for different audiences; these actions, most of the time carry meanings that can be read by the audience, and that sometimes are not interpreted in the way the player aims as for transmitting information a certain mastery of elements is required. 'There are certain actors that can feel their role deeply and understand it with clearness, but who do not succeed in expressing and transmitting to the audience' (Chekhov, 1955, p.21). The same as actors, teachers can have and understand profoundly the knowledge but fail when delivering it. This happen because a core element is not well explored nether used in our performance and is presented by the Russian playwright as an instrument of communication. 'The body', saying that the actor, who must consider his body as an instrument with which to express the creative ideas on the stage, he must strive to obtain the complete harmony between body and psychology' (Chekhov, 1955, p.21). In fact, considering this instrument as Chekhov state, teachers can have congruence between what is thought, and expressed. With this consideration, teachers can also have several benefits when staying in front of the classroom and other scenarios since what is intended to transmit can be complemented by the use of body actions in order to be clear understood by the receptors.

With the information presented above, we can conclude that it is necessary for teachers to explore and use their body in the way actors do since these actions allow them to express successfully what is intended. By using this element, they can create, contextualize and transmit emotions, feelings and thoughts.

This idea of drama techniques applied in teacher's education have been studied in Turkey, in an experimental research that was carried out by Özmen and some comparisons between teachers and actors were made. According to Özmen (2010) one important issue that Richmond & McCorskey argued, is that different aspects of the paralinguistic features are components of a behavior that increase the psychological and psychical closeness between communicators. This could have several implications in classroom management. Özmen (2010) stated that 'a teacher equipped with acting skills will be able to make effective choices of classroom behaviors and roles which have a positive contribution to the learning process of the students' (p.3). This means that all those elements that an actor uses on the stage in order to achieve his particular objectives with the audience, reinforce and enrich teaching in holistic ways.

Notably, drama has several impacts in the teacher education creating positive effects in their professional development and giving them resources that facilitate and enhance their efficiency.

Drama education for teachers is presented in this chapter as a tool for developing teachers' performance in order to have a balance between their knowledge and their actions through exploration and usage of their body. In addition, teachers and students can receive this benefit of harmony between body and psychology to improve communication and classroom performances having contact with different aspects of drama education. Thus, pre-service teacher are able to improve in their classroom behaviors by strengthen different intrapersonal and interpersonal skills that are related directly with the affective factors.

Affective factors

Self-esteem. One theoretical definition is given by Coppersmith (1967) who provides the next classic definition of self-esteem:

‘The evaluation which the individual makes and customarily maintains with regard to himself: it expresses an attitude of approval and indicates the extent to which an individual believes himself to be capable, significant, successful, and worthy. In short, self-esteem is a personal judgment of the worthiness that is expressed in the attitudes the individual holds towards himself’ (pp.4-5).

Self-esteem will be analyzed from the perspective of a theoretical definition that includes the general view of personal beliefs.

Risk taking. This behavior is defined by Trimpop (1994) as a conscious or unconscious performance with uncertainty about outcomes that can be beneficial or prejudicial for the physical, economic or psychosocial, well-being of oneself or others.

By increasing self-esteem and risk taking in pre-service teacher we can help them explore new possibilities that will allow them come up with the development of important abilities for their performance as teachers.

Security. This emotional aspect is defined by Schneier (2008) stating that: ‘security is a feeling based on your psychological reactions to both risks and countermeasures’ (p.1).

Meaning that, security is based on cognitive and emotional answers to danger, exposure, uncertainty or actions taken against an unwanted action or situation. Likewise, 'Security is a sense of being safe; of not being under attack, being confident of protection, a feeling that I cannot be violated and hence exploited, a sense that there is no fear, a sense that I cannot be betrayed or cheated' (Sharma, 2000, p.1). These definitions guide this study as this workshop aims at using drama to impact the development of security for each individual, shaping behaviors that help pre-service teachers strength the capacity to face difficult situations.

Acting Techniques

The techniques pretended to be implemented in the workshop for pre-service teachers, are selected by the researchers from the knowledge acquired in four years of study, in the theatre school of the cultural department in Pereira and from Stanislavski's theory. The flexibility of the theater exercises allow the researchers to modify the techniques according to necessities. Consecutively, the basics of the stanislavski's method that will be used are being briefly explained.

The 'Stanislavsky method' is a naturalistic performance technique that was developed by a Russian stage actor and director named as Constantin Stanislavski. He was born in 1863 in Moscow, Russia. The 'Stanislavski method' allows actors to use his anecdotes as a tool for improve their performance skills. This playwright wrote many books, among them exist 'An actor prepares', Building a character' and 'creating a role', where he describes the

elements of his method. Some of the elements that compose this method are briefly mentioned here:

The magic if. To help connect the character to the actor, performers must ask themselves 'What if this situation happened to me?' Through this activity, actors identify in the characters possible aspects of themselves, allowing them to think like the characters, rather than just impersonate them.

In the workshop, participants will not be induced into characters but directly into situations in which they will have to trust on themselves and others, granting them the possibility to identify their own attitudes and reactions.

The re-education. To create believable characters onstage. For achieving the "reeducation" method, Stanislavski said, "the actor, first of all, must believe in everything that takes place onstage, and most of all, he must believe what he is doing. To give substance to his ideas, Stanislavski studied how people act in everyday life and how they communicated feelings and emotions. Then, he found a way to accomplish the same things onstage, developing a series of exercises and techniques for the performer, which had the following broad aims:

1. To make the outward behavior of the performer - gestures, voice, and the rhythm of movements- natural and convincing.
2. To have the actor or actress convey the goals and objectives-the inner needs of a character. Even if all the visible manifestations of a character are mastered, a performance will appear superficial and mechanical without a deep sense of conviction and belief.

3. To make the life of the character on stage not only dynamic but also continuous, some performers tend to emphasize only the high points of a part; in between, the life of the character stops. In real life, however, people do not stop living.

4. To develop a strong sense of ensemble playing with other performers in a scene.

The Re-education method.

The reeducation method will be implemented in the Drama-workshop with the intention to guide participants reflect upon their body language and rethink the manners they interact with others. In the process of carrying out this method, participants will be involved in working on their confidence. After the explanation of certain expected attitudes and intentions from the participants, some physical and psychological aspects will strengthen continuously their behaviors; meaning that once participants finish the workshop they will be able to use the provided tools to improve their conduct on different scenarios.

Concentration and Observation. Stanislavski also discovered that gifted performers always appear fully concentrated on an object, person, or event while being on stage. Stanislavski referred to the extent or range of concentration as a circle of attention. This circle of attention can be compared to a circle of light on a darkened stage. The performer should begin with the idea that it is a small, tight, circle including only himself or herself and perhaps one other person or one piece of furniture. When the performer has established a strong circle of attention, he or she can enlarge the circle outward to include the entire stage area. In this way, performers will stop worrying about the audience and lose their worries.

During the workshop, this strategy will facilitate the participants to be focused in just one aspect of their performance: Small circles of attention will guide participant's work on specific actions that must evolve. Once the changes are approached, other aspects of inquiry will appear expanding the range of attention.

Through Line of a Role: According to Stanislavski, in order to develop continuity in a part, the actor or actress should find the super objective of a character. What is it, above all else, that the character wants during the course of a play? What is the character's driving force? If a goal can be established toward which the character strives, it will give the performer an overall objective.

The implementation of this technique will take place in each activity by a clear setup of aims, understood as super objectives. Therefore, the participant will be guided through the exercises with specific focuses, ensuring the appropriate task development. This will create a constancy in their behaviors, a mental and corporal persistence that will endure in their work.

The techniques mentioned above are related to the creation of a character where the realities, beliefs, emotions and objectives are reflected and modified in order to have a natural performance. In the workshop, the techniques will be used not for characters creation but for personal improvement.

Conclusion

Having considered these Author's contributions it is noticeable the role of drama in the development of students and teachers performances. By using drama techniques, we are

suitable to face real life situations that help students and teachers reflect on the needs in terms of performance and language. Actors in development need a Training that brings them closer to social contexts, geographical locations and cultural realities, or in other words, to the real life circumstances and to a more natural way of acting (Chekhov, 1995).

Training Students and Teachers based on drama, allows them to be closer to their emotions, their intentions, and other aspects of the outside world. Furthermore, Drama techniques in language classrooms has shown different benefits that are related not only with language improvement, but with students' self-confidence, enjoyment, creativity, motivation, empathy and collaborative learning (Beaven & Alvarez's, 2004).

According to the objectives of this study, the acting techniques that will be used in this workshop are based on Stanislavski's methods in order to have the participants in touch with real contexts of pre-service teachers.

Literature Review

The implementation of Drama Based Instruction in the educational field has been narrowly studied, especially in the field of teachers' development in terms of affective factors, body language, classroom management, creativity and improvisation. Some studies on this, area are the ones conducted by Özmen, k. (2010), who implemented a variety of acting techniques in English pre-service teachers, measuring the development of the teacher's identity and the improvement of the interaction between teachers and students. Shu, J. (2011) who exposed pre-service teachers to some sessions of drama learning, revealing their perception about the effectiveness of learning English through drama and Taoivanen, Komulainen & Ruismaki (2011) who examined how drama education can improve the creativity and the improvisational skills in teachers' performances. These works were held in EFL context with young primary school teachers from Finland and pre-service teachers from Turkey and Hong Kong using interviews, questionnaires, pre-test, post-test, videotapes and diaries as the main methods. Each study will be further reviewed in this section.

Özmen, K. (2010) conducted a study in an English Language teaching department in Turkey to measure the development process of nonverbal immediacy of teacher trainees and to shape their teacher identities by implementing an acting course for English pre-service teacher education. In order to collect the data, participants were enrolled in creative drama course during the 2009 fall semester. Furthermore, a quantitative experimental design was conducted, in which twenty-three trainees of the acting course and twenty-one of the control group presented a pre-test and a post-test. During 14 weeks of the acting

course, qualitative data was collected with the help of trainee reflections, observations and interviews. The study found that the experimental group displayed a high degree of psychological and psychological closeness between communicators and that the incorporation of acting techniques into pre-service English teacher education, contributes to the development of identity in teacher trainees. The specific areas of development on trainees were categorized as (1) awareness in certain skills and attitudes, (2) control of communication process, (3) autonomy on use of professional resources, (4) self-confidence and self-esteem and (5) teacher identity.

Shu, J. (2011) attempts to reveal pre-service teachers' perceptions of learning English through drama, by exposing them to some sessions of drama learning. Shu (2011) explored these questions by studying 42 students, half of whom were double-degree in Education and English and the other half were doing a single degree in English, all of them were second-year students. Among the double degree students, the vast majority were pre-service teachers, with perhaps one or two having previous full-time experience in teaching English. Shu (2011) used videotape to facilitate analysis. Questionnaires were given to the students after the lesson, followed by in-depth interviews with those students who indicated a positive response to the approach.

In the findings, Shu (2011) hypothesized on the extended possibilities of drama with reference to the communicative Natural approach in the English as a second language (ESL) discourse based on these views and experiences, and concluded that teachers may need artistic training in designing dramatic context.

Taoivanen, Komulainen & Ruismaki (2011) examine if drama and improvisation can stimulate creativity and enjoyment in the educational processes of teachers and students; and identify if drama and improvisational exercises can be effective in increasing creativity. The authors explore these hypotheses by examining different reviews from drama education and interviewing four young primary school teachers that had being exposed to drama education as part of their primary school teacher studies. Taoivanen et al reported that according to their preliminary studies, it seems that one way to improve teacher's education is to use drama and improvisation in teaching. Examples from everyday life can be used in education to promote deeper understanding in teaching and communication.

In this section, the importance of including drama in the curriculum for pre-service teachers was highlighted and the relations between psychological issues and body use when performing in front of students, was mentioned. Moreover, the enhancement of affective factors through theatrical activities has important influences in pre-service teachers' performance. Thus, these studies will confront and guide the exploration of the present study that will analyze the effects of a drama workshop on pre-service teachers' security.

Methodology

The following section aims at explaining the reader all the information related to how the study will be conducted, stating the reasons for choosing those particular methods, and also supporting those reasons with authoritative figures in the field. Specifically, we explain the type of study that will be done, the context and setting in which it will be developed and the participants involved in the study. Furthermore, we will explore aspects such as the researchers' roles in the study and the methods that be used to collect data.

Taking into account the nature of this project it is developed as a mixed method research, since it involves, in a single study, both quantitative and qualitative methods. The users of this method says that it offers a more holistic understanding of research problems than the use of any of the approaches alone (Fraenkel and Wallen, 2012). The quantitative method will provide information about the psychological changes in a scale of measurement and the qualitative method will provide information about the participants' experience and process in detail. In addition, this is interpreted as a case study, in which a specific population is largely analyzed and varied information is gathered and utilized to formulate interpretations applicable to the specific case or to provide useful generalizations (Fraenkel and Wallen, 2012). The collected and investigated data will be relevant to identify specific and general influences of theatre on a participant's specific affective factor.

The type of design is triangulation design as it uses both methods to analyze the same phenomenon and to establish if they converge on a single understanding of the research problem. If they do not, then the researcher must examine the reason (Fraenkel and Wallen, 2012). In view of the fact that our research pretends to intervene with a drama

workshop on pre-service teacher's affective factors to see variations and its effects on teacher's performance, this study can be framed as a mixed-method research.

Furthermore, this research project includes a time series design where observations and interventions are organized in a temporal order. Fraenkel & Wallen (2012) define a time-series design as following: 'An experimental design involving one group that is repeatedly pretested, exposed to an experimental treatment, and repeatedly post tested' (G-9). In this case, the PF16 test is taken to establish the baseline for describing changes over time or for keeping track of tendencies. Observations and interviews will be also included in the baseline. In this sense, a temporal order will be established in relation to three stages proposed by the researchers. In the first stage a pre-test will be given to the group purposefully selected, then in the second stage the drama workshop will take place, accompanied by observations; and finally, in the third stage a post-test will be applied followed by an interview, so that the variations along time can be perceived.

Context

The present session aims at providing a general description about the setting where the study will be conducted, aspects such as location, type of institution, teaching program, and subject of inquiry, will be described.

The coffee triangle, a Colombian region compound by three departments Risaralda, Quindio and Caldas, has among its public universities one located in the capital of Risaralda, Pereira. This Public University offers a variety of programs in Engineering, Technologies, Health Sciences, Environmental Sciences, and Teaching programs that

throughout the time have had a highly influence for the students' professionalization and development in the Region. Moreover, between all the academic programs that the university offers, exists a degree in English language teaching in which our study will be conducted. In order to contextualize the reader a brief description of these settings will be given.

Few years ago, the career of English language teaching has worked as part of the humanities and foreign languages faculty at the university; citing its Mission, this program seeks to respond at the necessities of professionalizing teachers capable to enhance the educational levels of the region in the English learning as a foreign language. This would be achieved by training teachers in linguistics competences, communicative competencies, pedagogical competences, academics and humanistic competences in an integral way to give answers at the actual educational paradigms in the teaching of a foreign language. All the contents used for this integral training, are geared towards the human, the technical and the scientific aspects and are explored in the different areas of the program which are the sociocultural, Research, subject, communication - mother tongue, and pedagogy. Each of these areas, support the mission, vision and the objectives of the program from different perspective considering various needs in the teachers training.

The perspective of the pedagogical area for instances, includes in its general and specific objectives the analysis and internalization of the English learning and teaching processes in the program, the region and the country by reflecting around new tendencies in English education. In addition, these objectives are developed over the subjects that belongs to the pedagogical area, which are: Psicología del Desarrollo, Psicología del Aprendizaje, Psicolingüística, Epistemología e Historia de la Pedagogía, Metodología de la enseñanza

del Español como Lengua Extranjera, Adquisición del Lenguaje, Seminario de Lingüística Aplicada, Desarrollo Profesional Docente, Diseño Curricular, Administración Educativa, Práctica Pedagógica, Dirigida and Práctica Pedagógica Autónoma.

Professional development, a subject from the mentioned area, is one of the settings where the study population is going to be taken from. This subject reflects on the educational trends by confronting and analyzing methodologies, approaches and procedures in class through practical sessions, in which students design lesson plans with the theory already taught and implement them in class taking into account Colombian context. These are graded based on a global scale of achievement with international standards that measure discourse management, grammar, vocabulary, pronunciation, Accuracy, Range Flexibility and Audience awareness. To conclude is important to say that in this course students assume the role of a teacher as a model in social and educational domains.

Moreover, the Sociocultural area enrich the mission and vision of the program by including among its objectives the creation and support of projects. These projects not only generate impact in the teacher's professional growth but also in the development of cultural, social and political aspects. Knowing this interest of the sociocultural area for supporting the aspects already mentioned, some ideas have surged by the students to complement them and to fill others by exploring possibilities in teacher training and practice. This is the case of the English theatre group called Roll-stage that conscious of the necessities to support teacher skills built an innovative idea of creating and extracurricular space to enrich the formative components and competencies in communicative language development, and in skills such as corporal expression, gestuality, audience management, voice projection of pre-service English teachers. With this group supported by the sociocultural area, a new

space surged for students to explore their teaching performance with the help of drama activities. A short description for knowing a little about this group will be given to the reader.

Roll-stage has been working since the second semester of 2014 with great students welcoming, its sessions are conducted once a week for about two hours and throughout a series of activities in theater. Aspects as body language, voice projection, creativity and audience management are the basis of the curriculum. Furthermore, this group counts with an appropriate classroom where the participants can develop the activities of theory and practice without space restrictions providing a mood of safety necessary for developing performative arts. In the first semester of 2015, this group worked side by side with the subject of professional development in a class where some activities for voice projection were conducted for students to know the importance of them in their performance, since that time it was noticeable the appropriate space in professional development for implementing drama activities. Taking into consideration that the subject of professional development share the idea of teachers training with the theatre group Roll-stage, the proposal of the drama workshop surge to start identifying the effects of the theatrical activities in the pre-service teachers' security.

Participants

This section aims at explaining specific characteristics of the participants involved, including information such as their academic background, how they were chosen and why.

The selection of the participants is made on the basis of a purposive sampling, in which researchers judgment take place at the moment of choosing the sample, taking into account some participant's information that they consider representative for the study (Fraenkel and Wallen, 2012). In the selection process, the following stages will be followed: Firstly, Advertisements will be published around the campus and throughout the media as the workshop aims at reaching the English language teaching students community to present the purposes of the process and invite the pre-service teachers to be part of it. People, who are interested on participating in the process, will have to fill an online registration form. Secondly, the researchers will also establish a conversation with the teachers in charge of the professional development subjects in order to know which students present insecurity in their classes, evidenced mainly on the oral presentations. This recommended population will be contacted and invited personally. Thirdly, before starting the sessions, participants will present a personality test that measure security among other affective factors. The participants to be selected, must be pre-service teachers coursing the subject of professional development, having an English level between B1 and B2.

Instructional design

In this session, we will describe the structure of the workshop that will include the topics to be covered and the way they are going to be conducted.

This study includes the design of theatrical sessions that compose a workshop called 'Walking a tightrope', a Theatrical workshop on the exploration and enhancement of emotional aspects in teachers' performance. It will be conducted in the space of the theater group 'Roll Stage' as an extracurricular activity and will have an amount of four sessions, each one of two hours. The sessions will be organized as follows:

They will start with a warming up activity in which participants prepare their body and mind for the class. Then, theatre activities for enhancing security will be conducted, followed by a short exposure of the exercises and a reflection of the experience. The sessions will take into account activities related to proxemics, creativity, interaction, voice projection, audience management, improvisations, nonverbal communication and corporal expression among others. Following, the objectives and description of the activities will be presented in detail:

Table 1

Session 1

Name of the activity	Description	Objective
My name is and I walk like this.	In a circle each participant will have to pass to the center for introducing him/herself . they will have to say the following statement (my name is... and I walk like this) and with a different gait style participants will have to go around the circle looking at participants' eyes. The ones who are out of the circle, will have to observe carefully the pattern of the walking and the way the participants say their names. Then, they imitate the patterns when the participant finishes the round.	To break the ice among participants, introduce themselves on the spot and use the body as channel of communication. Dis- inhibition exercise In this exercise words are not merely used to communicate but, the body is also used as an instrument that speaks. When introducing ourselves in a formal presentation, the use of the words is prevalent, we say almost all the information with them. However, when the body is included, words get accompanied by personal styles that send messages to the observer. Including the use of body language in simple conversation tasks, make us conscious of other channels of communication in our performance .

**Selling
Names**

The Participants will have 10 min to prepare a short performance in which they have to sell their names and their personalities in a creative way . Among the information, they will have to include their strengths, weaknesses, things to share along the workshop and expectations.

To demonstrate participants that they are indeed capable of expressing themselves in realistic communicative situations.

Note: The guider will advise participants of the different strategies they could use , such a music , mimics, sounds , draws in their performance

**Speed ,
level ,
balance ,
chorus.**

The following terms will be written on the board and one by one will be covered with different corporal exercises.

To identify and use the theatre terms speed, level , balance and chorus.To explore new ways to use our language, body and emotions . to reflect upon the ways the physical exercises can be used in different situations.

Speed: Students will walk around the stage in what they consider is their normal speed, while they are walking, exploring the stage and breaking patterns of circles and lines, the guider will choose a range from 1 to 5 that represents the speed in which 1 is the slowest and 5 the fastest velocity.

Level: Combining speed with level, the guider will introduce the different body positions we can use in theatre : Lower: near the floor, middle: normal position , highest: jumping or in heels. While the guider ask for a specific level participants will be also walking in a different speed.

Balance: baring in mind the images of the stars in the sky, students will balance the space, not too close of their partners either too far of them, filling spaces and organizing themselves as if they were stars.

Exercise: disorganized and organize the space for participants to balance it in the way they believe is correct. Ask students to say the reasons why they consider the space is or not balanced.

**Create
corporal
images**

Chorus: Participants arrange themselves in groups similar to a music chorus, each group will have to develop actions all together and create unified images. At the end, participants will asked to reflect on the:How can we use these terms in daily situations?, How can we use these terms in our teaching performance.

To enhance creativity : Starting from the terms already explore,It's time to come up with creative proposals that force us to transform terms into personal ideas.

Circle of energy: Self-confidence	In a circle participants are asked to reflect on the idea of energy, specifically on how it transforms our body, our movements, our actions and sounds. The Guider will indicates participants that in his hands and voice there is an energy ball that has to be passed across the circle with a yell and a movement of a strike. The person who receives the ball (symbolically transformed) has to incorporate the energy in his/her body and pass it to another person with the same dynamic (Yell and Strike movement) each time increasing the energy in the voice and movement. All the group have to pass the energy across the circle by taking into account eye contact	To enhance energy, body control and concentration. Participants explore the possibilities of the body for increasing control and energy.
Reflection	participants will answer the following questions in a journal: What did you learnt during the lesson? How can you use what you have learnt in your daily life? What did you enjoy the most? they will share orally voluntarily	To share experiences in a comfortable environment

Table 2

Session 2

Name of the activity	Description	Objective
Share a story	At the beginning of the session in a circle students will have to share with the group a short story that they have lived during the week .This activity, will help them use the language and reduce their anxiety as they will be sharing the experiences in a comfortable space.	To demonstrate participants that they are indeed capable of expressing themselves in realistic communicative situations.

Warm up: Articular movement	The activity is based on the joints' movement of the whole body, starting from the feet to the head. This is not only a corporal activation but also a psychological conditioner to introduce the participants in the theatrical environment with the help of physical exercises.	To prepare them for next exercise activating the body holistically for the corporal movements and the connection mind and body this would be helpful for a (tension) moment , to have into account the body as part of a presentation and get a successful performance
Speed , level , balance , chorus.	Students will have to walk around the space, some instructions of speed and level will be given. Note: Be conscious of the space and partners; control your body according to the speed and dodge your partners (try not to crash them)	To activate holistically participants' body, using previously learned concepts. (The body as part of successful performance.)
Circle of laughter	Feel your partners, let others feel you Sitted in a circle, participants will have to lay down to their partners stomach, they will have to listen at their breathing, and their rhythms. then, one participant will have to leave a sound with the syllable Ja, the one who is sustaining its head will have to increase the number of syllables JA , JA continuing with the same dynamic all participants will have to join the exercise. At the end, the energy will have increased as their joy.	To feel the other, recognize who is next to you, let your body be part of an unit. To involve the participants in a pleasant environment.
Jelly	The participants will be in groups of 3 and each of them will be placed in the middle, one at the time, to be swung. the others will keep their partners safe.	This exercise is useful for facing fears and increase confidence in others.
	Grupal Jelly :The participants will be placed in groups of 5 and they will be pulling each other, one at the time, to take who is in the middle to the air.	
	Elevation: The participants will maintain their partner in the air for some seconds	

Reflection	<p>participants will answer the following questions in a journal: What did you learnt during the lesson? How can you use what you have learnt in your daily life? What did you enjoy the most? they will share orally voluntarily</p>	To share experiences in a comfortable environment
Homework	For Session 3, Participants will have to learn a short text that can be selected from any kind of genre.	

Table 3

Session 3

Name of the activity	Description	Objective
Joint movements	The activity is based on the joints' movement of the whole body, starting from the feet to the head. This is not only a corporal activation but also a psychological conditioner to introduce the participants in the theatrical environment with the help of physical exercises.	To prepare them for next exercise activating the body holistically for the corporal movements and the connection mind and body this would be helpful for a (tension) moment , to have into account the body as part of a presentation and get a successful performance
Warming up activity	1) Participants will be running from one side of the stage to the other. They will be told to increase the intensity and speed. 2) They will be jumping using the directions and the concentration following the teacher.	
Walking stopping	Walking through the space, avoiding circles. participants will be asked to pay attention on the posture, the energy and concentration. They will be asked to stop (be freeze) or change into different commands like jump, run, walk, directions, roll, etc.	To train the body. Body should be prepared to face those moments in which you may feel embarrassment or fear. This would include also unexpected situations that one may find in the classroom. Dealing with improvisation, concentration, getting comfortable with difficulties, encouragement, courage.

Watching me	Using the previous exercise the participants will be asked to focus on one person while they are freeze. giving that person all the attention and the tension.	To get them used to be in the spotlight by the self exposition in a controlled environment. Also they will observe their partners in the same situation for them to have a different perspective.
Keep it in the air	Participants will be facing each other and looking to their eyes. One of them will have a little stick that will be raised and dropped. His/Her partner will have to take the little stick while keeping eye contact (the stick can not touch the ground).	To enhance the communication between participants. will highlight the importance of eye contact. will enhance the concentration (showing the participants that to be focused on doing something they need to focus outside not inside), This is also an exercise for opening scenes where students will train a panoramic view staying in focus with the partner but also with the object
Three rounds of	Three rounds for stretching and fortify. Participants will be organized in a circle to develop movements that everybody will follow. Each participant will have the opportunity to propose a movement, action or exercise.	To prepare them for what comes next by getting stronger and flexible, taking his minds away from the previous exercise while being focus on the corporal training.
Elements speaking	<p>1. Participants will choose an element (water, fire, air, earth) and walk from one side of the stage to the other while breathing slowly. then they will start saying words related to the element that they have chosen while walking. they should think that the element will strength their body and mind.</p> <p>2. All the participants will be looking to the wall or to other specific place, and they will start saying the text like if they were saying the words related with the element. Thinking that the letters will strength their body.</p> <p>3. Each participant is going to go from one side of the stage to the other while the other participants are going to stop him. repeating words related with the element they</p>	To give them the confidence to speak something they have prepared. Showing them that the text is just something that is superficial. The feelings are the ones that transmit the idea.

choose / or the text they have prepared.

Don't say yes.	In front of their partners, each participant will have to answer questions made by the rest of the group. the one who is answering the questions must be facing the group to answer the questions without using the word yes.	To get them on the spotlight and play with the unexpected. To get used to this kind of situations and see themselves looking for options to solve it. Also watching their partners in the same situation to get different perspectives.
Reflección	participants will be asked the next questions: what did you learn? why do you think you learned it? which was your favorite part? why?. They will write the answers in a journal and they will share orally voluntarily.	To share experiences in a comfortable environment
Homework	For next class, each participant will have to bring a short presentation doing something they will be ashamed of.	

Table 4

Session 4

Name of the activity	Description	Objective
walking through the space	The students will walk through the space following commands related to changes of speed and levels. In addition, they will also jump or crawl depending on the teacher's commands.	To introduce the participants in the theatre environment.
The murder	the students are going to keep their eyes closed while the teacher select the murder. The murder will kill the others just winking the eye. Then, the students will walk through the space and if the murder blinks at them, they will die (they will walk three steps more and then they will die with a creative and different way to do it). If somebody believes that he knows who is the murder, he/she could tell to the	To make the participants be aware of all the things they need when they are on stage/classroom (eye contact, posture, observation, concentration, improvisation, the unexpected and the rules.)

teacher. If he/she is right , the murder dies. If not, the teller does.

if the murder kills everyone before he/she gets caught, the murder wins.

<p>Music body and environment</p>	<p>This activity will start with a “breathing work”. Then, It would be highlighted that participants have to feel the music. After that, they will move their body stimulated by the music, avoiding dancing.</p> <p>The participants are going to move parts of their body after teacher’s command. They will be exploring different movements through the levels, directions and speed. At the beginning, participants have to keep themselves in one space an later they can explore the stage completely. this is a corporal expression exercise.</p>	<p>To motivate them to be expressive and to be aware about listening to the environment to react. Also, this will gives them the opportunity to explore into the experience with the eye closed to work with disinhibition vs confidence.</p> <p>Variation: create an story with the music they heard , the director gave an example of creating with the body intensity of music: First it start with a smooth rhythm , then with hard sounds, finally with a salsa. it was proposed that with the last song participants have to dance as if it were the last song of their lives</p>
<p>Corporal partitures’ creation and presentation</p>	<p>The participants will have to set-up a corporal partiture that summarize the experience in the last exercise. The partiture will have to last one minute and has to be presented in front of the group.</p>	<p>To motivate them to take the risk of going with their bodies to extremes... to new movements. allow them to face their fears and get over it .</p>
<p>Transgression</p>	<p>Each participant would have the opportunity to present the transgression they choose to show.</p>	

Share	<p>the students will write on their journal this questions and its answers</p> <ul style="list-style-type: none"> - what they feel in the exercises of the class. - what have changed after the exercises - it was a pleasant experience or not .- it was easy to feel the music and be given to the movements or not? - Do you believe that do those kind of things that were made in the music and environment exercise is easier with the eyes closed? why? 	<p>To share experiences in a comfortable environment</p>
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Researchers' role

Here, we explore the role that we as researchers will take during the implementation of this project. The main role of both researchers might vary from complete observers to observers as participants, Frankel and Wallen (2012) stated that: ‘When you are a complete observer you observe the activities of a group without in any way becoming a participant of those activities. The subjects may or may not realise why they are being observed’(p.446). In this study, we are going to observe the implementations of the drama workshop in order to keep record of what is happening through the sessions; The pre-service teachers will know they are going to be observed. It is important to clarify that when one researcher is guiding the sessions the other is a complete observer and vice versa.

The second role that we as researchers will take during the implementation of the project would be participant as observer. Which the researcher will guide and participate completely in the activities (Fraenkel and Wallen, 2012). Thus, while one researcher is observing the sessions, the other will be interacting with the participants. Each observer

will have the opportunity to be a complete observer and a participant as observer in isolated situations. Finally, we are involved in the material design of the drama sessions.

Data collection methods

In this section, we present the different instruments used in order to collect the data, attempting to clarify to the reader how they are going to be used. Interviews, observations and the psychological tests PF16 are going to be used to obtain the needed information regarding processes, variations, attitudes, performances and perceptions.

Interviews.

Given the fact that our research pretends to collect information linked to participants perceptions, is important to take advantage of the interview for achieving this need. Frankel and Wallen (2012) mentioned that: ‘the purpose of interviewing people is to find out what is on their minds—what they think or how they feel about something’ (p.451). That way, personal opinions will be gathered to complement the data analysis. Interviews are also necessary to obtain special kind of information not easy to observe. Interviewing is a significant way to confirm or refute the accuracy the impressions gained through observations. Thus, we can confront the information gathered with observations and interviews to support and find a more structured and accurate data.

Interviews will take place at the end of the workshop to see participants’ perceptions about the process; some specific questions will be formulated on the grounds of security enhancement, teaching development and personal growth.

Observation.

Some research questions can be answered by observing behaviors, situations and scenarios. A more precise sing of people's activities could be obtained by directly watching the development of their actions (Fraenkel and Wallen, 2012). In that way, observations will occur during the drama sessions to notice and register the process of each participant in terms of corporal behaviors, attitudes and interaction patterns.

Pre-post personality test.

This test uses a statistical procedure known as factor analysis that explains variations of personality. This test uses a public domain scales from the International Personality Item Pool to measure personality traits having approximately 16 variables (personality test).

This test will be implemented before and after the study to notice the variations of self-confidence and risk-taking when implementing the drama workshop.

Data analysis

The effects of a drama workshop on pre-service teachers' security levels

The present section aims at describing and analyzing in detail the results found with the data collection methods. The information gathered in the observations, interviews and pre-posttests will be confronted for understanding the effects of theatrical activities on the pre-service teacher's security. In first place, the data from the psychological test pfl6 will be described. Then, the performance observed during the session and the participants' perceptions will be disclosed. Finally, a triangulation of the evidences will be made.

The figure 1 shows the percentage variation of participant's security in a scale from 1 to 10, in which one means security and ten insecurity. The light blue scales represent the pre-test results and the dark blue scales the post-test results. The final result is represented with the percentage variation between the pre and post-test in each of the cases.

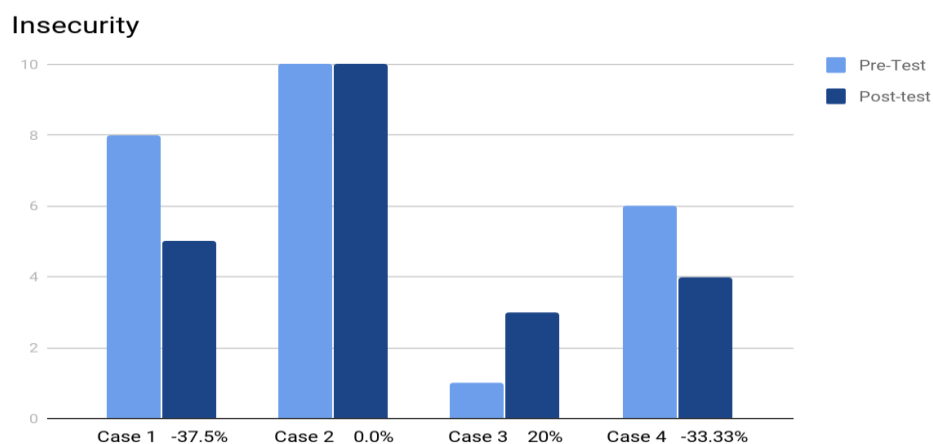


FIGURE 1. Insecurity Percentage variation of the four case of the pre and post test

In figure 1, it can be noticed that in case 1 the pre-test displays an average of 8 in the scale, which means a high level of insecurity, while the post-test presents an average of 6, which represents normal levels of security, showing a decrease variation of 37.5%. It can be evidenced in case 2 that the pre-test and post-test display an average of 10 in scale, which means a high level of this affective factor in both results with a variation of 0%. In case 3 it can be noticed that the pre-test displays an average of 1 in the scale, which means a lower level of the aspect studied, the same as the post-test that presents an average of 3 in the scale, showing an increase variation of 20%. In case 4, it can be evidenced that the pre-test displays an average of 6 in the scale, which means a normal level of the emotional trait under analysis while the post-test presents an average of 4, showing a decrease variation of 33.33%. Table 5 summarizes the variation in the levels of insecurity.

Table 5

Insecurity variation

Cases	Pre-test	Post-test	Percentage
Case 1	8 High average	5 Normal average	Decreased= -37.5%
Case 2	10 High average	10 High average	None = 0%
Case 3	1 Low average	3 Low average	Increased = 20 %
Case 4	6 Normal average	4 Low average	Decreased= -33.33%

As a result, variation in the factor called *Insecurity* was evidenced in three of four cases. Two of them decreased in a percentage of 37.5% (Case 1) and 33.33% (Case 4), one increased 20% (Case 3) and the last one maintained the same average in both tests. These results suggest an increase in the level of security in cases 1 and 4, whereas in case 3 the

variation from scale 1 to 3 means that the levels of the studied aspect remained low in both tests, presenting high levels of security. Data from observations and interviews were analyzed to support these results. Cases 1 and 4 will be treated first, followed by the analysis of cases 3 and 2.

According to the results of the test PF 16, a decrease in the levels of insecurity were found in cases 1 and 4. Observations revealed that case 1 presented behaviors of the mentioned aspect in some activities that progressively changed. This can be seen in OB1 and OB2, which were taken from the first sessions.

OB1. She was looking at others to check how to perform the exercise in order to do as expected.

OB2. She was tense (corporal behavior). A lot of doubts during the exercise reflected in being blocked in certain moments (Although it was hard for her, she never abandoned the task). She looks nervous when trusting her partners, like if she was not comfortable with closing her eyes, maybe because she did not expect the others to protect her.

It is observed that in sessions 1 and 2, labeled as *My name is* and *I walk like this and Jelly*, performance showed how insecure this person was, evidenced in the nervousness

demonstrated for trusting others. This generated doubts in the participant and reflected self-doubt because she looked how others did the exercise in order to gain confidence. In addition, her body language projected tension. However, at the end of the process, there were no doubts or hesitation in actions or attitudes as noticed in OB4.

OB4. During this lesson, she was very committed with the exercises, it was noticeable that she fulfills her duties with inner motivation and joy, without doubts or hesitations; a more spontaneous and secure person is observed in the way she enjoys the class and performs the exercises. She is not looking for approval; there are no repetitive movements as the body energy is well used and focused. Freedom to express herself. Confident.

It is observed in session 4, *Music, body and environment*, the way participant's behaviors presented a security increase, evidenced in her confidence to perform the exercises, in the consciousness of her body actions and in the ability to express herself without limitations. This improvement was also evidenced in the last session, when the participant not only completed the task but also enjoyed the activities. In like manner, the answers given by the participant in the interview, support the increase aforementioned and points out exercises that helped her perceive changes, which are mentioned in segments IC1Q#18 and IC1Q#19.

IC1Q#18 “...Más segura si (...) eso sí ha cambiado un poco... la verdad sí, pero no del todo...”

IC1Q#19 “El tipo de ejercicios, por ejemplo los de la confianza en los otros, generaron cambios en la seguridad...”

As it can be seen in IC1Q#18 and IC1Q#19, the participant said that after the workshop, she noticed an increase on her self-confidence but not in a large scale. Furthermore, she mentioned that the exercises whose aim was that participants trusted others were the ones that generated those changes in her security. In line with these changes, she implemented some of these exercises in her classroom, observing in her students behaviors' improvement as manifested in segment IC1Q#19

IC1Q#19“...he hecho actividades en mis clases que ustedes han hecho..., los chicos con los que la he hecho les ha gustado y se olvidan como de lo otro, como del estrés de que hay que cumplir... como con ciertos parámetros... empiezan la actividad y empiezan a disfrutarla tanto que la hacen... la hacen.”

As it can be evidenced in segment IC1Q#19 with the workshop activities that participant used in her classes, students enjoyed them without carrying on the stress that implies meeting parameters. This allowed them to perform and achieve in a positive way the classes' requirements.

The analyzed data suggest that, in case 1, the activities developed during the workshop sessions helped the participant gain security. This was reflected on the behaviors observed during the sessions, in the results of both tests and in the interviews. In line with these results, similar studies have found direct influence of drama techniques and activities on students' affective factors improvement. Beaven and Alvarez (2004) state that drama has been contemplated as a key factor in the language classroom not only for improving students' language use but also for enhancing aspects as enjoyment, creativity, motivation, empathy, collaborative learning and self-confidence. This suggests that the experience with theatrical exercises boosts up a noticeable improvement in emotional aspects, supporting the results of the present study.

Likewise, data collected from case 4 present a progressive change from being insecure to its opposite after the theater workshop. Hesitation, doubts and lack of interaction were observed in the first two sessions and were documented in OB1 and OB2 as follows.

OB1. She was laughing, maybe nervous; she tried to avoid the personal relationships with the rest of the partners and the teachers. Really shy. She had lots of repetitive movements that seem to be unconscious.

OB2. Before taking the risk, she was doubting. When it was her turn, she was very nervous telling others to be careful but she participated. She seemed to be challenged when closing the eyes and she was not able to keep the posture as needed.

It is observed in sessions 1 and 2, *My name is and I walk like this ,Jelly and elevation*, that there were attitudes and behaviors performed by the participant that evidenced doubt, like not trusting in the protection others could offer, not keeping the eyes closed, and not having the required body posture in the exercises. However, by the end of the workshop, in session 4, a noticeable change in security had been perceived in interaction and body language as this person reached a better entailment with the group and a major body control with actions and movements, which can be observed in OB4.

OB4. Now she is part of the group with this kind of exercises as there was an embedded communication in movements and actions with the rest of the participant.

She showed security in the exercises with the body posture, being more accurate with the movements and participating actively without looking for partners' recognition or approval. In the exercises she started to show an attitude of confidence with the eye contact, body energy and concentration.

It is observed in session 4, *walking through the space*, that the improvement was presented in the movements and actions that evidenced a better communication with her

partners. Additionally, a security increase is specifically noticed during the exercises in several corporal aspects that highlighted an attitude of confidence. The progress in security, thanks to the theater workshop is also recognized by the participant in the interviews. She mentioned that before the experience, she used to be affected by her feelings and to hesitate when making decisions. These attitudes sometimes constrained her from acting as she wanted, which made her feel uncomfortable, as mentioned in IC4Q#7.

IC4Q#7. ‘Mucho - (...) - eh, al momento de tomar las decisiones, a veces me sentía mal emocionalmente y no hacia las cosas, o sea, solo me quedaba ahí triste.’

As it can be seen in IC4Q#, the participant said that she felt sad that her lack of confidence blocked her decision-making. It can be interpreted that the high level of insecurity in the participant not only helped to develop negative feelings but also affected her social skills. Nevertheless, after the workshop the participant noticed that the activities helped her develop self-confidence. She gained emotional control, especially for making decisions, and she was more secure and conscious about what she projected to others.

IC4Q#8. ‘yo creo que sí(...) al momento sobre todo de tomar decisiones , ser más racional , no dejarme llevar tanto por las emociones (...) con las actividades que nos dirigen a confiar en uno mismo . (...) más Segura, soy más consciente de lo que hago y lo que reflejo con los demás, siento esto con las relaciones.’

The participant recognized in IC4Q#8 that the improvement was noticeable in her emotions control and decision making skills, all of which was thanks to the exercises in which the goal was for participants to trust in themselves. She feels that she gained awareness of her actions and of what others perceive about her.

Additionally, it is important to mention that her expectation with the workshop was to raise awareness of her body language in order to develop her teaching performance. This expectation seems to have been fulfilled during the workshop, pointed out in IC4Q22#:

IC4Q#22 ‘Sí pues cuando me inscribí al taller quería como mejorar en mi actuar docente, yo te mencionaba antes sobre el lenguaje corporal- (...) si para mejorar mis habilidades (...)- en lo que yo quiero transmitir, porque con el taller éramos más conscientes de lo que debíamos hacer, de nuestro cuerpo, los movimientos que hacíamos, y de cómo nos veían las demás personas, que en parte es lo que nosotros reflejamos.’

As it can be seen, an enhancement of her teaching performance and paralinguistic skills was developed with the help of the theatrical activities. She mentioned that in the workshop she was more aware about what to do during the activities, how others see her and her corporal behaviors. Under these evidence we can establish a valuable change in participant security. At the beginning she did not present body control and her behaviors

showed lack of confidence. However, in the last sessions the security increase was observed in more accurate movements, behaviors, attitudes, interaction and body language.

In short, cases 1 and 4 showed how the high levels of insecurity decreased after the implementation of a theatre workshop. In case 1, the participants' attitudes and actions revealed an increase in her confidence even though she claims that the mentioned affective factor is still part of her personality. Taking into account case 1 information, a link between attitudes and actions with security improvement can be established. This corroborate the influence and importance of the attitudes and actions in which a good body language complements and reinforces performance. Thus, the relation of attitudes and actions is highlighted as a key factor for the improvement of this psychological aspect using drama techniques. In this study the participants' improvement while developing the exercises, was also observed in her corporal behaviors.

Additionally, in case 4, it was evidenced in the first sessions how emotions were difficult to control when making decisions, while at the end of the workshop a change was perceived not only by the observers but also by the participant, who feels more secure and aware of what she does and projects. Different findings from educators show how drama creates a comfortable environment that can lower and erase sensitivity to rejections (Stern, 1983). As an example, the worries of what others might think about her were reduced in the propitious environment created by drama, facilitating the process in which the participant gained security and awareness of the corporal language.

On the other hand, case 3 presented the lowest average of insecurity from the beginning. The pre-test displays an average of 1 in the scale, which means a lower level of the aspect studied, the same as the post-test that presents an average of 3 in the scale, showing an increase variation of 20% .This change could be taken as a normalization of security levels in the participant. OBS 1 and OBS 2 revealed some behaviors that were analyzed as part of the adaptation to the new environment in the theatrical activities

OB1. While walking through the space she was a little distracted, looking around (she was not focused on herself). She lost the concentration really easy and then she started again.

OB2. It was difficult for her to trust in her partners but she tried to do it with all her soul, as she looks like making a big effort during the exercise but she tried to keep the eyes closed all the time.

It is observed that in the sessions 1 and 2, *Speed, level, balance, chorus and Jelly*, behaviors of the participant were a little diffuse. However, she was committed during the development of each activity with a conviction to achieve the goal. Even when it was difficult for her to trust in others, she was determined to complete the task. More evidences gathered in the observations present the participant's high security levels at the end of the process. The adaptation of the participant allowed the observers to see an empowerment of

her capacities during the exercises, showing strong body energy, awareness of her body posture, creativity and confidence. This was noticed in OB3 and OB4.

OB3. She projected a good posture walking side by side, she showed security looking to the front with a straight position

OB4. Really focused. The improvement in this participant has been shown in the body energy (body control). She really balanced the space and her movements were more creative and controlled.

Moreover, in sessions 3 and 4, *Elements speaking and walking through the space*, the participant established a continuous eye contact with her partners and had a good body posture during the exercises while presenting movements with a strong and controlled energy. Additionally, the internal process of the participant regarding the security evolution is supported when she mentioned in IC3Q#9 that she was able to manage difficult situations in which she was exposed, thanks to what was learned in the exercises of the workshop.

IC3Q#9. "...porque digamos que en el taller uno se expone a la gente, entonces... cuando yo estaba en una situación de frustración... me acordaba de esos momentos y

eso... me daba cierta fuerza o cierta eh motivación para enfrentar esos momentos de frustración...’

Thus, the participant used the experience of being exposed in the different theatrical activities to gain motivation and strength in order to deal with the frustration of certain moments. Moreover, she declared that thanks to the *transgression exercise* she understood she was a secure person. However, she was not aware of it until the exercise guided her to realize about this. Being aware of this, she started to use her own security as an advantage to face real life situations, as established below:

IC3Q#24 ‘...Eh en el taller hubo un ejercicio , eh que nos decían sobre los miedo o algo que nos diera pena hacer frente a las personas, entonces yo me acuerdo que pensé , bueno y a mí en sí que me da pena , pues eso también tiene que ver con la seguridad porque es como exponerse frente a alguien entonces uno tiene que ponerse a pensar (bueno y yo que sería capaz de hacer, hasta qué punto sería capaz de llegar a hacer algo frente a alguien) entonces me empecé a dar cuenta que bueno pues yo soy segura solo que no lo veo , porque yo me puse a pensar y no me daba pena hacer muchas cosas , o sea me di cuenta de que soy más abierta de lo que pensaba, más segura , ante la gente , entonces eso me hizo como cambiar , cómo tomar esa seguridad de mí.’

With the help of the activity guidance, the participant could reflect upon the abilities that she did not recognize before. This highlights the importance of the workshop as a stimulus to improve participant's security, reflecting about her strengths. On account of this, it could be said that the theatrical activities were helpful to balance security levels and this allows the participant to find a better control of the emotions. For instance, before the workshop, the participant used to have intense feelings and emotions, as being very happy or too sad, this without being able to establish a balance, as expressed in IC3Q#5.

IC3Q#5 '... digamos que las notas me afectaba mucho porque me ponía muy triste me deprimía eh , o cuando estaba muy feliz me dejaba llevar mucho por esa felicidad entonces como que no caía en cuenta de otras cosas(..) entonces no había como una estabilidad sino que era o muy feliz o muy triste pero nunca en un balance. Ya, todavía me faltaba.'

By this time, she was still presenting intense feelings, as she could get depressed easily if she was sad or she could be careless if she was too happy. After all, she mentioned the workshop was helpful to start creating a harmony when controlling her emotions. Also, it is important to mention that the change she experienced in terms of security was not considerable but was perceived a step to become aware of her limitations and possibilities, as she communicated in IC3Q#8.

IC3Q#8 ‘... O sea yo veo el taller como el inicio de algo, digamos que el taller estimuló a que todo eso se hiciera visible, aun así no fue como el detonante, no fue como lo que me hizo cambiar de manera radical, pero fue como esa estimulación de, “bueno aquí hay algo cambiémoslo o mire hágase consciente de que usted le afecta eso. Lo veo como de esa manera...’

The participant then understands that the effects of the workshop in her security are part of a continuous process that starts from self-awareness. As a result, the experience gained through the sessions allowed her to manage emotions from reflection to action.

Different from other participants, the subject did not project nervousness or insecurity along the process. Nonetheless, being exposed to a new environment implied the interaction with the space, the recognition of people and the relationship with them. Her limitations are seen as a process in which she was becoming aware of her peers, the workshop rules and her own abilities and necessities.

In the first sessions, the adaptation process was evidenced in the way she was paying attention to what was happening around her. This was also evidenced in the direct relationship she was building with the other workshop members. The participant also shows an intention to finish the exercise even when it was difficult, demonstrating interest to achieve the goal of the activity. This supports the idea of drama and improvisation affecting the participants’ psychology, allowing them to evaluate and deepen the knowledge of

people's motivations and behaviors (Toivanen, Komulainen and Ruismaki, 2010). Hence, the motivation in the activities, the awareness of the environment and the scaffolding on her social interactions observed during the process are seen as emotional and intellectual impact of the workshop.

Furthermore, the evidence demonstrated that participants' security change was evidenced in her body language and her attitudes. For instance, a very strong presence on the stage was observed in the appropriation of movements and actions, necessary for the development of the task objectives. This made herself look very confident and secure. The behaviors observed and the control of the emotions that was presented in the interview were a key factor to support the post test results, in which the high levels of security decreased to a point of normalization. Finally, she was more conscious of the necessity of a balance that helped her manage, in a reflective way, her strengths and weaknesses to overcome obstacles. This led us to agree with the fact that by using drama you can deal with difficult situations in a safe environment and analyze them together as it helps participants to open the internal and external worldview (Toivanen et al., 2010). With this information, we can associate the way the participant lived the experiences and improved her personal view with the opportunity that the workshop provided her.

Now that we have covered cases 1, 4 and 3, we will analyze the last case of the research that presents a special condition. According to the PF16, insecurity results for case 2 present a percentage variation of 0.0% with an average of 10 in scale, which means a high

level of insecurity in both tests. The results of other emotional factors included in the tests as open, emotional balance and control, observed in figure 4, were interpreted by a psychologist, who determined that the participant was a clinical case. Consequently, it was mentioned that different procedures are needed to treat a clinical case, including professional psychological accompaniment and a larger case focus investigation. It was assumed that, since the drama workshop objectives did not include clinical case treatment, no variation was found in case 2 insecurity. To support this assumption, the observations revealed that the participant presented insecurity conducts along the session and this can be seen in OB1 and OB2.

OB1. He was the one that looks more for participants and teachers approval to know if he was doing the right thing in the right moment. He needed a confirmation to be secure of his own actions almost in every moment of the exercises.

OB2. He is always so quiet. He is like an observer and thinker, like if he always had a plan to proceed successfully. Thinking before actions. Not enough security to take actions immediately.

The evidences presented in sessions 1 and 2 , *Create Corporal images , warm up (review: speed, level , balance, chorus)*, show two remarkable elements that are taken as insecurity patterns such as the participant necessity of approval and the lack of risk taking in task immediate responses. The mentioned behaviors were still observed at the end of the

process since participant's lack of confidence remained. However, perceptible improvement in motivation and risk taking point out a possible consequence of the workshop activities, as noticed in OB4.

OB4. This participant was one of the two volunteers that presented this exercise. This means he took the risk, he exposed himself. He was motivated to participate. However, rigid movements, literal actions, and little use of space is observed. He is still looking for approval, his lack of confidence is perceived by no proposing new actions.

As it is observed in session 4, *Corporal partitures, creation and presentation*, the participant presented different symptoms of insecurity in his behaviors. At some point, his attitude varied in a positive way, accomplishing the tasks with more interest and with more eagerness. However, his principal traits of insecurity evidenced from the first sessions and mainly reflected in his body language and his over-caring about others' opinion, were still noticeable in the last session. His movements did not present the expected responses in terms of creativity, body and space management, proposed in the activities. At the end of the workshop, the corporal partitures were not new and the use of the space suggested that an improvement in his body language is still necessary for projecting security and balance on stage.

As mentioned above, case 2 is considered as a clinical case and the insecurity change is not perceived in the Pf16. The observation data present a little change in his risk taking attitude and motivation but his insecurity levels are still the highest. Nevertheless, this participant established a connection between some changes of his social skills after he had participated in the workshop. In the past, he was reserved when socializing with new people as noticed in C2Q#2:

C2Q#2. “yo creo que más bien reservada... si... digamos, en el aspecto de socializar con diferentes personas, con extraños que llaman”

This reserved attitude did not allow him to face social situations that were new for him. However, after the workshop, he discovered he was more open and confident to decide and express ideas in front of unfamiliar people. This is reported in the following interview segments:

IC2Q#3. “Un poco más abierto, si - de pronto a tomar iniciativas frente a nuevas situaciones sociales”

IC2Q#31. “sí mejoró - creo que en ser más abierto con las personas, a tener más confianza en , tomar decisiones con gente nueva, expresar ideas o lo que pienso frente a otro tipo de personas que no son las que yo conozco en mi círculo social.”

Hence, there was a minimum security improvement recognized by the participant in relation with his social development and the way he established new relationships. The parallel made by the participant between his behaviors before and after the workshop allows us to analyze the theatrical activities as stimulus for the aforementioned improvement. Moreover, he identified certain activities that were helpful in his process, in which his problem solving skills were challenged. For instance, when he had to express ideas, trust in others and formulate proposals. This is mentioned in IC2Q#39:

IC2Q#39 ‘...antes si buscaba una, la aceptación dentro de un sitio ahora no , no necesariamente - al momento del taller se dieron varias situaciones en que tenía que expresar ideas más y digamos como historias de lo que me han pasado, o que haría en esta situación, o confianza en los demás al momento de hacer la actividad del lapicero , de dejar caer el objeto, o dejarme caer con los demás y cerrar los ojos, y si como ese tipo de actividades como confiar más en los demás y al mismo tiempo con los otros expresar ideas, como realmente expresar lo que yo pensaba...’

As noticed above, the participant experienced more confidence in the activities with others and himself, being able to communicate ideas with more freedom. Furthermore, the participant mentions in a precise way specific exercises that helped him deal with insecurity in real life situations and this gives us an input for further enhancement of the workshop and future implementation.

The data gathered with the pf16 test, the observations and the interviews confirm the special characteristics of this case and provides information about an unexpected impact on his social skills. In one hand, information gathered from the observations, mainly evidenced by the observers in participant's performance through his body language and creativity, confirm the high levels of insecurity presented in the pre and posttest. It is known that people's actions can serve as important channels for helping them express and control difficult feelings (Hughes & Wilson, 2004). In this case, the participant could not improve his performance in a remarkable way whereby it was difficult for him to deal with insecurity, meaning that his performance was not enough support to strength security levels. However, the way this participant unfolded his actions during the workshop serves as a picture for recognizing insecurity patterns, letting the observers confirm the necessity of a complementary process with an extended input through the drama activities. Thus, the participation in a more specialized process with psychological accompaniment will help him deal with difficulties and change insecurity levels. This is in line with the interpretation provided by a psychologist consulted in this study, who recommended that in clinical cases a different procedure is needed.

On the other hand, along the workshop there was a positive change in relation with participant's motivation and sociability, which was observed in last sessions and that was recognized by the participant in the interview. He noticed that thanks to some exercises that deal with confidence, he started to feel more open in his relationships. This contrast allows us to draw two relevant aspects of this case: 1) Clinical cases required different processes

that would include professional assistance and methodology changes for perceptible enhancement and 2) participant's notions of advance regarding personality traits can serve in the analysis as subjective measurements for the research enrichment.

The opinions about the change generated with the theatrical process allows us to identify effects on the pre-service teacher's social skills and to know about the meaning that the workshop can have for him. Similar to the experience this participant had before and after the sessions, other young participants had reported an important improvement in social areas. They feel the skills and abilities developed during the theater experience helped to generate a greater sense of capability in other areas of their lives. The change was especially noticed in their capacity to interact effectively with people and their competence to perform adequately and easily in different environments (Hughes et al. , 2004). This supports the answers provided in the interview and the analysis made, where it is evidenced that his sociability was impacted in a positive way. If this was affected thanks to the workshop, we can infer that one reason could be that the environment generated during the sessions, in controlled scenarios, allowed him to express himself safely and provided him with tools for real life situations. Thus, the participant learnt to socialize during the theatrical activities with the offered environment.

To conclude the analysis, we will summarize the data results and compare them with theory on the grounds of Drama implementation. Along the process, cases 1 and 4 presented notorious changes reflected on the decrease of insecurity levels. In contrast, case

3 security decrease was considered as a normalization of the participant's security. On the contrary, case 2 did not present a variation in the test and observations although information gathered from the interview allowed the researchers to recognize certain impacts on the participant's confidence. Consequently, even when the results vary, we could establish a link between the cases since the information gathered presents the workshop as an important step in a continuous process of security development, impacting each participant positively.

The analyzed data taken from the PF16, interviews and observations for cases 1,3 and 4 permit to conclude how participants' insecurity, mainly perceived in their body language, creativity, social interaction and risk taking, changed session by session. At the beginning of the process all participants' behaviors reflected insecurity, but changes in terms of performance and body control were evidenced in the way they moved on stage and interacted with others with a progressive improvement. Moreover, in case 2, the variation was only noticed in the interview, in which the participant highlighted an improvement of his social skills, which is how the workshop influenced this participant in the process of building up security in general areas of development.

Along these lines, we can compare the progress of cases 1, 3 and 4 with the pyramid of teacher identity development, proposed by Ozmen (2010), in which for reaching a teacher identity the participants will have to walk through four stages that are Awareness, control, autonomy and self- esteem / self-control.



Figure 2: Pyramid of teacher identity development included in the study developed Özmen (2010)

The stages developed by Özmen through an acting course establish a path that aims at developing rich personality traits with which the teachers' performance is built up. The correlation with the workshop effects and the stages for reaching a teacher identity are going to be explained.

The first stage is labeled as awareness, and it is understood as the process in which the participant and the observer know and reflect about skills, talents and resources before learning to control the physical and emotional elements of the classroom communication. Two of the subcategories of awareness displayed by trainees in the process were identified as physical and emotional (Özmen, 2010). These aspects have a direct link with the process

that participants had in the workshop in the sense that their body actions were observed and analyzed to identify the lack of freedom and confidence to express themselves in the first sessions. These body actions were also corrected or identified immediately by the participants. By this way, participants become aware, finding their own abilities, strengths and possibilities of improvement.

In addition, the workshop provided other spaces where participants could reflect upon the experience lived during the activities. One space was given at the end of each session in which participants shared with the group the answers of the following questions: *What went well? What did not go that well? What would you do different next time?* The second reflection took place in the interviews, in which participants mentioned that they had started to notice new self-concepts with aspects that were unseen before during the sessions. In the workshop, these reflections were part of the awareness stage.

The second stage of the pyramid is named as control. It reflects the way participants were provided with the skill to regulate their body language, voice and nonverbal messages throughout a series of acting exercises. Thus, they were able to deal with their feelings and performance (Özmen, 2010). In the workshop, three of the four participants presented a continuous increase in the body control and improvements in their performance. This was reflected mainly in the information gathered by the observers. The body language was taken into account to notice the control gained by the participants in different subcategories as actions, posture, energy, voice, eye contact and proxemics. Once this control was

progressively acquired based on guidance provided by the workshop facilitators, a different process was being developed in a parallel way.

The decision to use the theatrical tools in their performance was completely autonomous. Considering this, the third stage in the pyramid was also covered in an indirect way, understanding autonomy as the process in which students are able to advance in their corporal and psychological competences using problem solving and decision-making skills by their own (Özmen, 2010). These aspects were observed when participants started to develop the exercises using the theatrical basis, provided during the sessions, for achieving the task aims. Participants posed correct body posture and good space balance. In addition, they look for manners to achieve the tasks, thinking about how they were going to manage their attitudes and actions during the exercises, developing and implementing different strategies. These aspects are directly related with the consciousness and control and are traits of autonomy.

The results of the workshop implementation gave participants a security development and improvement. The first three pyramid stages contribute meaningfully to the people's self-confidence and self-esteem (Özmen, 2010). Thus, the workshop helped to create positive changes evidenced in different psychological areas, impacting their lives. These, contribute to the enhancement of studied aspect.

The results indicate that the majority of elements included in each stage of the pyramid proposed by Ozmen (2010) were evidenced in the participants' improvement, concerning the emotional factor studied. In the workshop, pre-service teachers gained consciousness, body control, independence, decision-making and self-confidence. Also, they were able to use what was learnt in each session in real life situations. Summarizing this analysis, the experiences lived during the process and the changes regarding body language, social skills, attitudes and emotional factor were evidenced in the observations, interviews and the psychological test PF16 yielding positive results and showing the effects of a drama workshop on participant's security.

Conclusions

The present research aimed at investigating the variation of pre-service teacher's security and the ways in which the variations affected the teachers' performance after having participated in a drama workshop. The results obtained in the data analysis indicated a relationship of security improvement in cases 1, 3 and 4. The Pf16 test evidenced an increase of security in cases 1 and 4, while in case 3 a decrease of security is analyzed as a regulation of the mentioned aspect. The observations and the interviews support the results.

In the interview, the obtained results integrate three specific aspects. Firstly, the participants stated that the experience in the workshop was taken as the first step to build up security. Secondly, it helped them explore personality traits and reach further levels on self-consciousness, control, autonomy and self-esteem. Thirdly, with the acquired knowledge, a better performance in teaching and social contexts was noticed. Moreover, the observation results presented a noticeable improvement on participant's body language. Thanks to the enhancement of the emotional factor studied, their posture and physical expressions were more precise; the movements reflected self-awareness and control. Incidental movements were minimized and a better nonverbal communication between participants occurred in the way they balanced the space.

In contrast, case 2 did not display changes according to PF16 test. The observations supported this result in that the improvement perceived during the sessions was not considerable. However, the interviews shed light on the impacts that this participant experienced on his social skills, understood as a sign of security improvement, after having participated in the drama sessions.

These results are related with the security improvement in the way they showed how participants trusted in their partners and themselves, manage in an accurate way their corporality and are more open to socialize. Furthermore, they are associated with the participants' professional development in the way security affected their performance. The drama activities helped them build self-appraisal, empowerment of attitudes and actions, independence and self-confidence, thanks to the safe environment to which participants were exposed. All of this equipped them with theatrical knowledge and tools they could use when facing audiences.

The implementation of drama in educational fields has presented positive results in diverse areas. Drama techniques and activities in language classrooms have shown different benefits that are related not only with language improvement, but also with students' self-confidence, enjoyment, creativity, motivation and empathy (Beaven and Alvarez, 2004). This is related with the psychological aspects evidenced and analyzed in this study inasmuch as participants obtained the same benefits mentioned by Beaven and Alvarez (2004). On the other hand, the outcomes of the theater workshop implementation were also revealed through body language. An actor must strive to acquire the complete harmony between body and psychology and must contemplate his body as a tool to communicate the creative ideas on the stage (Chekhov, 1955). When the security improvement took place, the participant's corporal management and psychological traits also presented a progress, allowing them to communicate in a more precise and enriched manner.

The theatrical activities were a stimulus for raising participants' awareness of their skills and the areas they need for strengthening their teaching performance. As a result, the

participants' body language held a strong and controlled energy observed in their body posture, movement, voice and eye contact. This can have an impact on their social skills, facilitating their communication and interaction with others.

Some studies validate the results of this document and propose ways to complement pre-service teacher education through drama. For example, Taoivanen, Komulainen & Ruismaki (2011) reported that one way to improve teachers' education is to use drama and improvisation in teaching and that, examples from everyday life can be used in education to promote deeper understanding in teaching and communication. In that sense, the environment created by theatre help people reflect upon their daily experiences, giving them resources to complement their professional growth. In our study, the idea of improving teachers' education through drama was complemented from the improvement of their performance through the strengthening of an emotional aspect.

In addition, Özmen (2010) conducted a study implementing a drama course with pre-service English teacher. The improvements presented in the mentioned study showed how corporal and psychological aspects developed through the workshop expanded the participants' capacities and their teaching performance. Likewise, the theatrical exercises of the preset research, contributed to obtain a better performance and a progress on the interaction skills and self-confidence confirming the effects of drama on teachers development.

Therefore, the objectives of this research were achieved in a large degree since the variations of pre-service English teachers' security after the drama workshop implementation were established with a noticeable increase. Furthermore, the contributions

of these variations to the performance were determined after the confrontation of the data, in which significant changes on participants' autonomy, self-awareness, self-control, self-confidence, communicative and social skills were established. This enriched teachers' development since it supports one part of the necessary integral training that has to be an existential competence.

Implications

The implementation of a drama workshop in pre service teacher's education derived in a security improvement on participants, through the emotional and physical aspects, which contributes to an improvement on their teacher performance. This study propound new objectives for future investigation that can answer questions such as how the implementation of a drama workshop impacts the pre-service English teacher use of L2, how spontaneity varies in pre-service teachers with the implementation of a drama workshop and how it affects their performance.

In addition, other lines of investigation of security improvements using drama that can be explored are: how the security and the performance of pre-service teachers is affected if the amount of drama sessions is increased, how the performance of the pre-service teacher in the class development changes after having participated in a drama workshop and which of the affective factors included in the pf16 test could be taken into account in other studies. It is important to mention that the answers of the research question of the present study could be complemented with the use of a video recording to get a more detailed data during sessions and with the observation of participants' development in their teaching practicum.

Furthermore, the positive effects of the drama workshop on participant's security complemented their professional development and are seen necessary for the teaching training. With this information, new routes of investigation can be established, for example the creation of drama workshops with different focuses to provide a more holistic teachers'

training and the integration of drama with other subjects of teacher education programs, especially in the areas of practicum and professional development.

Finally, the process that was carried out with pre-service teachers can be contemplated to reinforce service teacher's performance exploring other aspects such as classroom management, stress control, self-image and emotional factors that will contribute to their classes' creation and development.

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Appendix

Figure 3.

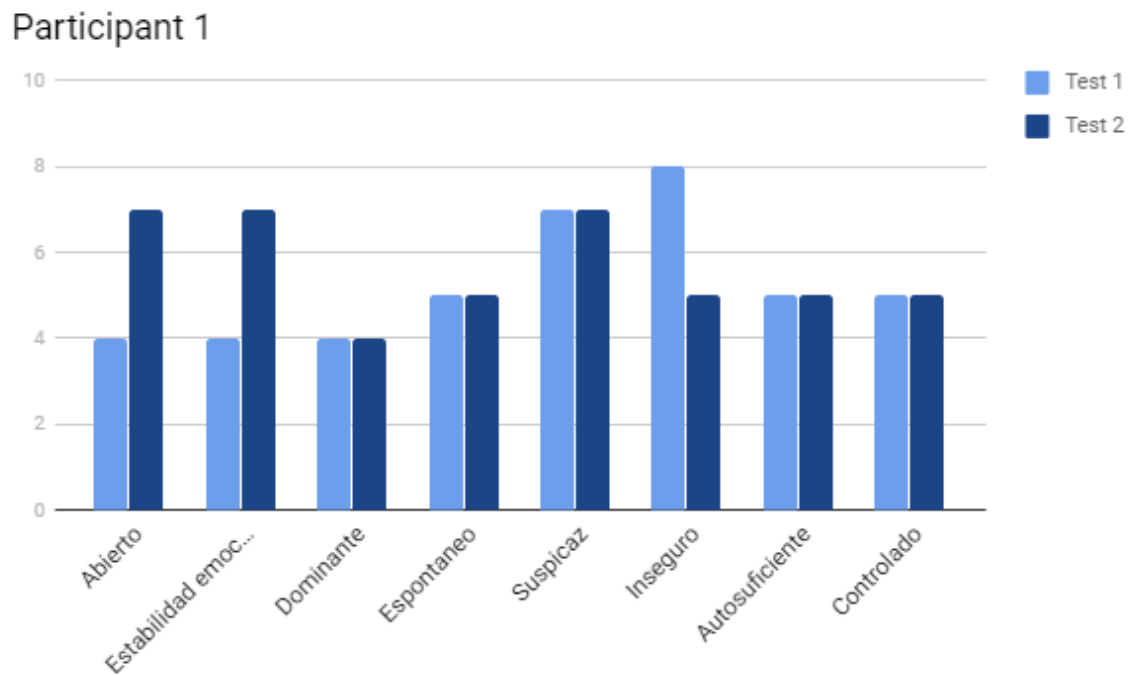


Figure 4.

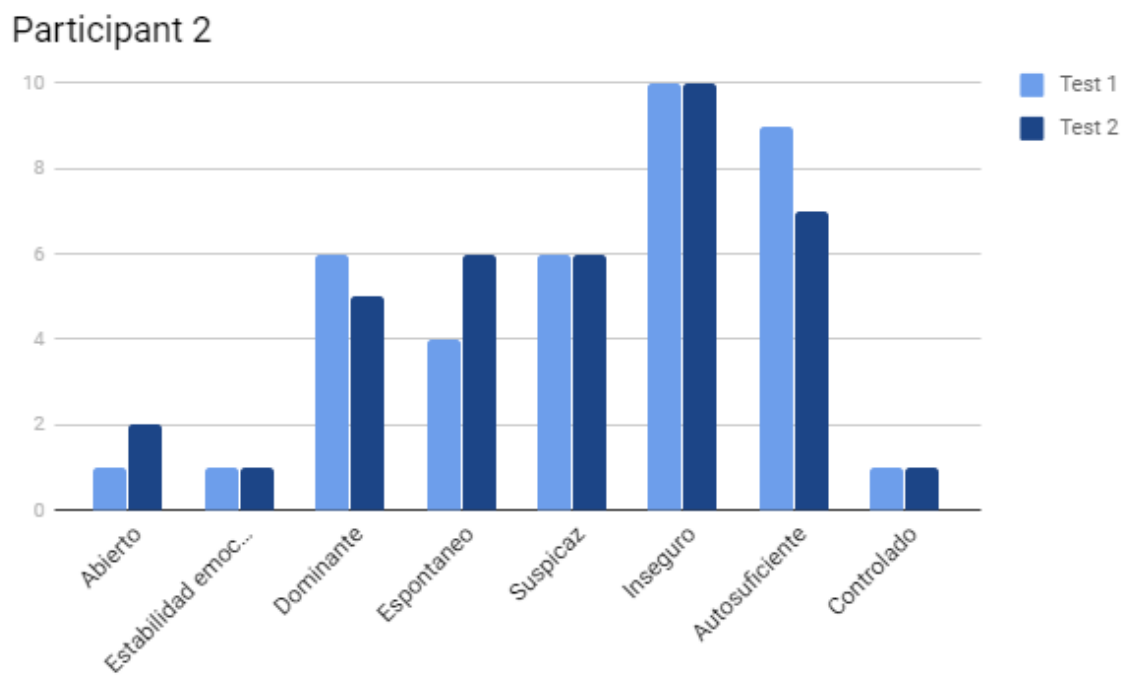


Figure 5.

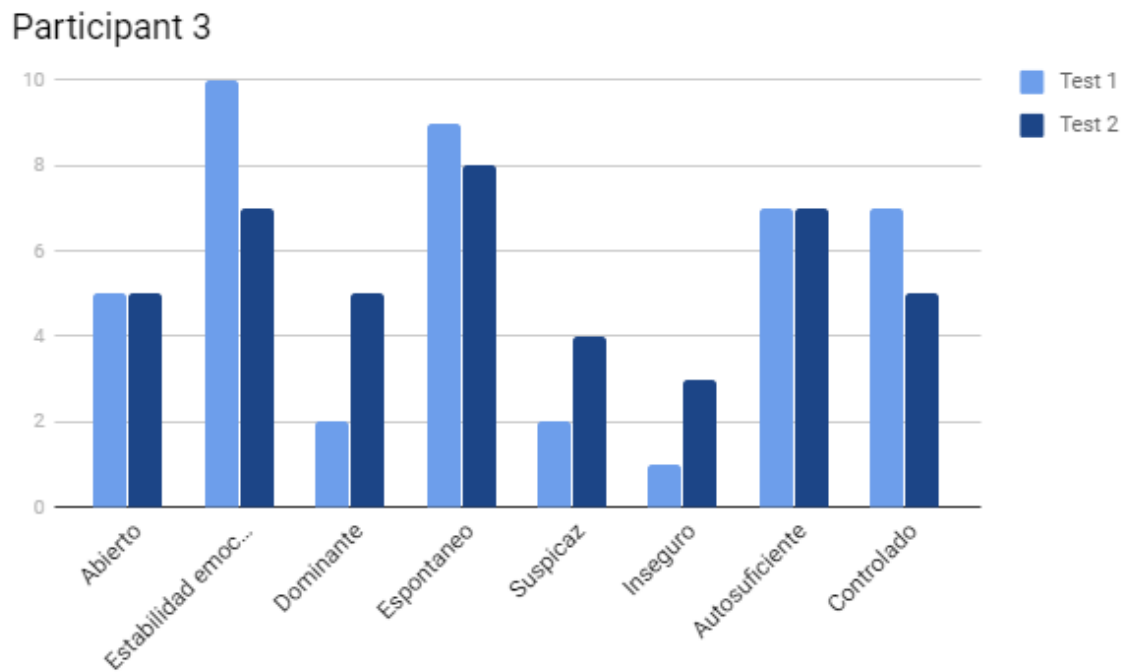


Figure 6.

