

ORIGINAL ARTICLE

Changes in personality factors, locus of control and creativity after a Theater-therapy intervention. Preliminary data

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Abstract

OBJECTIVE: The study assessed whether Theater-therapy based on Grotowski's method can improve creativity, internal locus of control and personality by promoting personal well-being. This study investigates the effects of Theater-therapy on: 1) personality, according to the Big five Theory; 2) internal locus of control; 3) verbal and figural creativity.

DESIGN: Eight adults took part in a 6-month intervention based on Theater-therapy and were administered the following tests at the beginning and at the end of the activity: Big five questionnaire, Locus of control scale, Torrance test of creative thinking.

RESULTS: The results showed an increase in all personality factors of Big Five, a more internal Locus of control, and an increase in creativity in the dimensions of fluidity, elaboration, originality and flexibility.

CONCLUSION: Our study suggests that Theater-therapy can be regarded as a tool promoting well-being.

INTRODUCTION

Theater-therapy uses theatrical techniques, combined with psychological knowledge, in order to promote psycho-physical health, with a positive impact on self-esteem and awareness (Boehm & Boehm 2003).

Theater-therapy has been used in psychiatry for its positive effects in the understanding of one's feelings, motivations and behaviors (Jones, 2007). It has been used in the school environment as a preventive and intervention tool in bullying, achieving a reduction in aggressive and victimization behaviors (Da Silva Alencastro *et al.* 2018; Garaigordobil *et al.* 2016; Naidoo *et al.* 2016). Other research has shown that Theater-therapy has positive outcomes on Alzheimer's patients (Van Dijk *et al.* 2012), on patients with eating disorders

(Pellicciari *et al.* 2013), and on Parkinson's patients (Modugno *et al.* 2010).

Theater deals with the human experience in its expressive multiplicities: linguistic, mental, bodily and relational. The theatrical experience favours the emergence of processes related to communicative and cognitive skills: the actor who painstakingly trains the physicist to acquire bodily mastery and overcome a series of physical resistances, implements a process that allows the transition from automatic motor actions to controlled motor actions (gestures and movements made consciously). Just as this transition occurs at the motor level, attention, perception and thought undergo the same transformation at the cognitive level: from

automatic processes guided by old habits to controlled processes.

The choice to use a Theater-therapy based on Grotowski's method is due to the need to use a technique that would work on actions and emotions from a psychological and psychotherapeutic point of view.

Before Grotowski, Stanislavsky believed that a good theatrical performance must be realistic and full of truth. Actors must believe in everything around them and in what they are doing. They can only believe in what is true (Bussel 2012; Merlin 2014). Actors who are unable to achieve these goals fall into clichés and cannot reach the depths of the human soul (Benedetti 1982; Stanislavsky 1990). To achieve this goal, actors should "feel" and revive their own emotions and not the ones that come from others. When actors perform, they should recall their feelings (Stanislavsky 1979).

In "certain" circumstances they should ask themselves questions such as: "if I were ... what should I do?" activating their emotional memory while performing. Using the "magic if" the actors create an alternative reality, which constitutes their own artistic world (Gordon 1987). So, starting from their own self (and accepting its limits) they build the character. No one can be more than what he is. The character is therefore built from the person's emotions and experiences. Thus, emotions and feelings seem true in "hypothetical circumstances" (Benedetti 1982). As a consequence, the actors are required to report their experiences in order to evoke feelings similar to those experienced by the character (Benedetti 1982).

Emotions, memory and subconscious become conscious through psycho-technical techniques ("magic if"; "determined circumstances"; "imagination"; "attention circle") and through physical actions. In fact, any kind of direct attempt to evoke the memory of emotions should be avoided. No one can remember emotions or feelings, but can remember physical actions related to feelings and emotions (Merlin 2007). There are many physical aspects in thought and many mental aspects in action. Physical actions can be a powerful stimulus for both imagination and emotional memory. This way, actors begin by creating a logical sequence of actions based on the question: "What would I do if" within certain circumstances (Merlin 2008). Circumstances and actions become a personal reality (Gordon 1987; Stanislavsky 1979; 1990).

Thus, the attention shifts to the psychic world of the actor, the character and the spectator, and the goal of the play becomes a mere expression of the self (Merlin 2015). Grotowski considers the work on physical actions "as a tool to find something, a tool that favours in the actor the potential of discovery" (Oliva 1999). For Grotowski, physical actions are not mere trivial movements that have to do with a theatrical script, but rather the result of a process of self-awareness that characterizes the actor's search for the most intimate essence of his personality and manifests it. The

work on physical actions, inserted in the space of the group "game", allows access to unusual experiences. Through body and experience one can reach a greater awareness of one's own "psychic blocks" (as Grotowski called them) and perform an act of self-penetration: an extreme, sincere, disciplined confrontation that involves not only thoughts, but the whole being, from his instincts and unconscious reasons to the stage of lucid awareness (Grotowski 1968).

The actor realizes that through improvisations, new stimuli and physical exercises, something in him begins to act from the inside even before it manifests itself on the outside, a sort of reinvigoration of some profound aspects that are, precisely, the memories of the body. The mind has recorded all previous experiences that constitute emotional memory. These experiences are not always available. A perceptual stimulus, such as a touch, a sound, a smell, can trigger emotional memory (Benedetti 1998; Merlin 2013). Thus, past events are recreated and past emotions are experienced again. In fact, for Grotowski, the body has no memory but is memory in itself. What the actor has to do is to unblock the body-memory, let this "current of impulses" be stimulated and flow freely without resistance. The proposed exercises are not oriented to athletic performance but to the displacement of the limits of one's own body.

For the principles on which it is based, Grotowski's method is closely related to psychology. In fact, for Grotowski, gestures and their consistency produce emotion and not the opposite. Surprisingly, this concept coincides with a psychophysiological model of emotions (Ruggeri 1988). In fact, following the theory of James - Lange (James 1950) feelings derive from specific modifications of the body. Knowing these body modifications allows us to reach emotional memory and, with it, the episodes that generated the emotions recorded. Such knowledge inevitably leads to a better knowledge of oneself and one's own motivations and feelings.

With regard to Theatre-therapy, in the present study we have referred to Positive Psychology as it aims to increase people's strengths, as it happens in Grotowskian Theatre. The goal is to make the individual overcome his limits that "are not the limits of his nature but those of comfort. It is the limits we impose on ourselves, which block the creative process, because creativity is never comfortable" (Grotowski 1968). In fact, Positive Psychology, which is based on Seligman's studies (1975), emphasizes the existence of limits that do not belong to our nature but that we develop and from which we think we cannot escape. These limits are shaped over time by experience. Often, when faced with negative and sudden events, we think that it is useless to try to change things and experience a sort of helplessness. This attitude is fuelled by dysfunctional thinking styles, known as "cognitive distortions", that is, spoiled psychological processes that distort reality and give rise to negative feelings. Positive Psychology aims at increasing positive emotions, involves the person's

strengths and promotes well-being understood as "happiness" (Diener 2000; Seligman 2004). This aspect can favour the way we perceive ourselves and other people. According to Seligman, subjective well-being is linked to extroversion, that is, to that condition of natural and pleasant sociability with others. Stress, anxiety and worries cause unhappiness in people (Seligman 1990; 2004; 2011), therefore it may be important to positively change one's perspective in daily behavior (Seligman 1990; 2004; 2011) and thus increase a more internal locus of control that allows people to feel able to manage events themselves and not to be at the mercy of them.

The Grotowskian Theatre and the positive psychological approach aims to:

- 1) increase the experience of positive emotions in the participants;
- 2) develop their strengths and abilities;
- 3) find and build a sense of hope in the participants' perspective;
- 4) help them find a sense of well-being;
- 5) help them find an optimistic point of view.

According to Seligman, in order to achieve subjective well-being, a valid help can come from creativity. Some research shows that creativity is associated with subjective well-being as an immediate "activator" of positive emotions (Hennessey & Amabile 2010) as they play a primary role in reducing anxiety and depression (Fouladi & Shabidi 2016). Creativity also develops problem-solving that can be generalized to more than one situation (Hennessey & Amabile 2010). In fact, as Seligman points out, creativity is important to have a wider view of events and to have a greater possibility of behavior. To solve a problem, it is often necessary to change the point of view and leave the old strategy to find new appropriate solutions (Seligman 2011). Theater-therapy, based on creativity, could therefore be a valuable tool for achieving individual well-being

The present paper aims to verify if the Theatre-therapy (based on Grotowski Theatre and Positive Psychology) can be a valuable tool for making improvements in personality, locus of control and creativity of the subjects. We tested whether a six-months intervention of Theatre-therapy could improve some personality traits, according to the Big Five model (Energy, Friendliness, Conscientiousness, Emotional Stability and Mental Openness; McCrae & Costa 1997). Some research shows that the personality of an individual tends to remain stable over time (Caspi *et al.* 2005; Hampson *et al.* 2006; Roberts & DelVecchio 2000) others, however, believe the opposite (Harris *et al.* 2016; Milojev & Sibley 2014). Theater-therapy should modify personality factors based on the Big Five model. For example, it could increase the energy factor as the exercises of the Grotowskian Theatre, particularly in the initial phase called "pre-expressive", aim to demolish any fixity of movement in order to free the true potential of the body, thus promoting an increase in activity. Moreover, removing the fixity of the body

allows to eliminate psychophysical resistances, leading to a more direct access to emotions.

Experiencing negative emotions in a protected setting, through play, should lead subjects to relive them in a more conscious way and to evaluate reality more objectively while increasing Emotional Stability.

In addition, Theatre-therapy exercises are carried out in pairs or in small groups, and should help the subjects to improve friendliness. Body exercises where you rely on each other are oriented to increase trust. In addition, acquiring mastery of the body should increase awareness of one's own limits, resistances and strengths: abilities that may emerge during the exercises and theatrical improvisations (increase of the Conscientiousness factor). In fact, when one interprets one's own experience, (a daily situation that the subject is unable to unlock, for example), through a character in a safe dimension, the consequences of one's actions are temporarily suspended and this allows one to explore oneself and its dysfunctional patterns of behavior.

Subjects could increase a more internal locus of control, i.e. they could acquire a new way of perceiving themselves as agents of the changes and events of their lives.

The comparison stimulated by the group setting should stimulate the development of new points of view (increased mental openness) and be linked to creativity.

In addition, Theatre-therapy could increase creativity in terms of fluidity, flexibility and originality. Fluidity is given by the ability to quickly have many different ideas and solutions. Thanks to the theatrical exercises the subject experiences new stimuli that enrich his or her experience. Inventing, improvising, playing, allow to continuously experiment new ideas and solutions; flexibility means being able to see beyond the ordinary roles, improvising and being intuitive and this is possible thanks to the theater that uses roles and characters to revive everyday life, bringing out new original and functional behavioral patterns (originality is the ability to bring out new and unexpected ideas).

MATERIAL AND METHODS

Participants

The sample consisted of eight subjects (three males and five females), aged between 25 and 38 years. The choice of a small sample is due to the fact that small groups are preferable for Theatre-therapy. Each participant was informed in advance of the research objectives and signed an informed consent. The research has been approved by the Ethics Committee of the University of Cagliari. The meetings were held once a week for six months in a gymnasium. The duration of each meeting was three hours. The tests were administered on the first and last day of therapy.

Procedure

The meetings of Theatre-therapy were divided into two main moments:

- Explanation and proposal of the exercise: the subjects were invited to perform individual, couple or group exercises. The purpose of the exercises was to educate to sensoriality and perception of one's own body and vocal movement, and to make the relationship between body, voice, mind and thought harmonic. The theatrical exercises were focused on aspects such as sensory, body pattern, space, socialization, trust and emotions.
- Feedback: the subjects were invited to give feedback on how they felt during the exercise. They were also free to choose the topics of discussion.

Exercises and theatrical techniques:

Sensory exercises. This type of exercise promotes the activation of all sense organs. Participants have the opportunity to explore the inputs from the sense organs such as hearing, touch, smell. Their activation sends new sensory information to the brain that stimulates imagination and the reconstruction of complex stimuli (smells, sounds, tactile perceptions) through the associations between them.

Space exercises. These exercises were intended to make the brain aware of the space and the person in the environment. As an example we report a specific exercise called "the raft". This exercise consists of pretending to be on a boat held in balance by the weight of people. If all people stand on one side, the balance is lost and the "boat sinks". Some variations can be added to the basic exercise, such as greeting who we "meet" in space. The exercise should generally be done in silence unless you have to vocalize. When walking you should keep your body straight, arms and hands extended along your hips. The rhythm of the walk is dictated by the conductor, who determines the speed clapping his hands. The speed has different rhythms: slow, fast, very fast, stop. You can also expect to increase or decrease the space where you move.

Exercises on body scheme. These exercises aim to develop the body pattern and a better knowledge of movement. To better understand this type of exercise, an example called "the puppet" is proposed. Subjects are divided in groups of four and in turn each member will be a puppet who has to make simple movements, such as getting up from the ground or walking while only moving the parts of the body indicated by the companions. The other participants, in fact, have to move the single parts of the body of the "puppet" in order to allow it to move. In doing so they will experience the movement themselves and understand how to make movements and maintain balance.

Exercises on trust. This type of exercise involves subjects relying on each other. A variant consists of forming pairs, one of the dyads is blindfolded and the other accompanies him to experience the environment through the other senses.

Materials

Big Five Questionnaire

Big Five Questionnaire (BFQ; Caprara et al. 1993) is an instrument of classification and description of person-

ality. It identifies five fundamental dimensions for the evaluation of personality profiles presenting an intermediate level of generality with respect to models that refer to a few extremely general dimensions such as the three super factors of Eysenck (1964) and with respect to models that provide a larger number of dimensions of more specific but less generalizable scope, as the 16 factors of Cattell (1970) or the 13 factors of Guilford (1975).

The five factors (McCrae & Costa 1985) examined are: Energy (E), Friendliness (F) Conscientiousness (C), Emotional Stability (S), Mental Openness (M).

Each of these five dimensions consists of two sub-dimensions defined as follows:

Energy: Dynamism (Di) and Dominance (Do);

Friendliness: Cooperativity (Cp) and Cordiality (Co);

Conscientiousness: Scrupulousness (Sc) and Perseverance (Pe);

Emotional Stability: Emotional Control (C) and Impulse Control (Ci);

Mental Openness: Openness to Culture (Ac) and Openness to Experience (Ae).

Each subdimension is measured by 12 items (6 formulated in a positive and 6 in a negative sense, in order to control response-set phenomena).

It also includes a Lie (L) scale that aims to provide a measure of the subject's tendency to provide a false profile in both positive and negative directions. The scale is constituted from 12 items that make reference to socially desirable behaviors so that answers of complete agreement or disagreement result highly improbable.

Energy Factor (E) concerns characteristics such as sociability, loquacity, assertiveness, level of activity, expressiveness and dynamism. It is defined by two sub-dimensions, Dynamism (Di) that refers to dynamic behaviors, ease of speech, enthusiasm, and Dominance (Do) that shows the tendency to impose itself on others, to make its own opinion prevail; desire to excel, seek leadership, influence the opinions and behaviors of others.

Friendliness Factor (F) refers to characteristics such as altruism, caring for others, giving support and trust, also referred to as pleasantness. It is composed of the sub-dimensions of Cooperativity (Cp), which manifests itself in the desire to understand others; ability to empathize and know how to put oneself in other people's shoes; it includes willingness to cooperate and show trust, and friendliness (Co) which manifests itself in being kind, friendly, trusting towards others; open to interpersonal relationships, succeeding in being pleasant to others.

Conscientiousness Factor (C) refers to the capacity for self-regulation, precision, accuracy, scrupulousness, tenacity and perseverance. It is defined by the sub-dimensions of scrupulousness (Sc) which concerns the way of being ordered, precise, cautious, attentive

to details, reliable in the care of details; organized and oriented to follow a method, and perseverance (Pe) that is persistence, tenacity in achieving objectives, in the execution of one's tasks; persevering people are generally able to carry out the commitments undertaken.

Emotional Stability Factor (S) concerns the ability to control one's emotional reactions, mood stability and ability to control anger and irritation. It is defined by the control of emotions (Ce) or the ability to dominate one's emotions, not to be easily impressed, not to have anxious or vulnerable behavior, and impulse control (Ci) which manifests itself in the ability to avoid uncontrolled gestures in times of stress, discomfort or danger.

Mental Openness Factor (M) refers to characteristics such as openness to new things, cultural interests, originality and creativity. It is defined by the sub-dimension of openness to culture (Ac) which concerns the desire to keep informed about everything, the desire to acquire new knowledge, follow with interest current events, and the dimension of openness to experience (Ae) which concerns the ability to relate to points of view different from one's own, it also concerns curiosity about different values, cultures, lifestyles.

The BFQ scores were obtained as the sum of the scores of each subject (on a five-point likert scale). For each sub-dimension, the scores for six positive and six negative items for each dimension were summed (with 11 correction grids, 10 for the sub-dimension and one for the Lie scale). The sum of the scores gave the total score.

Torrance Creative Thinking Test

To explore creativity, we have administered Torrance Tests of Creative Thinking (TTCT) (Torrance 1998) which allows us to investigate the following aspects: "flexibility" (referring to the variety of ideas produced), "fluidity" (related to the number of different ideas that a subject is able to produce), "elaboration" (related to the richness of details of new ideas) and "originality" (determined by the degree of innovation of ideas). The test, paper-pencil type, consists of four forms: two verbal (A and B) and two figural (A and B).

In the case of the research in question, A forms, figural and verbal have been administered, in order to obtain two scores (one for the Test and one for the Re-test) and to verify whether some unexpressed potential in the Test phase of the research undergo an increase and effectiveness of the same creative expressiveness in the Re-test.

The figural form A consists of three time activities:

- Construction of a drawing (10 min)
- Completion of figures (10 min)
- Parallel lines (10 min)

These three activities are all based on the indication of drawing according to specific instructions:

- Construction of a drawing: starting from a round stimulus placed in the center of the page, the subject is asked to make a drawing and try to represent the

most original thing that no one else could think of and make sure that at the end such drawing tells a story (with a title to attribute them in the space provided at the bottom of the page);

- Completion of figures: starting from some stimuli, this exercise calls into question the tendency to structure and integrate: the subject is asked to complete the figures in an original and creative way causing tension related to the strive to implement a mental change necessary to detach himself from the obvious and the commonplace.

- Parallel lines: the repetition of a stimulus requires the ability to return to it repeatedly and to perceive it each time in a different and original way. The subject must strive to produce original responses as he advances in completing the various stimuli.

Verbal form A consists of seven timed activities:

- Ask questions (5 min)
- Guess the possible causes (5 min)
- Guess the possible consequences (5 min)
- Improvement of a toy (10 min)
- Unusual uses of cardboard boxes (10 min)
- Unusual questions about cardboard boxes (5 min)
- Try to assume (5 min)

The first three activities consist in open questions; the fourth activity refers to the completion of a stimulus, the fifth and sixth activities consist in finding unusual ways to use cardboard boxes and ask questions about them, and finally the seventh activity involves a stimulus (the essential representation of a landscape) and the task of imagining (and writing) the possible consequences of the represented situation. These activities require a lot of effort, since the subject is constantly pushed to find creative solutions that deviate from the usual way of thinking.

TTCT is a type of test that investigates divergent thinking, which is held responsible for the ability to break free from conventional patterns and open paths towards new unusual responses or unexplored associations (Gibson *et al.* 2009).

For the Torrance test, the quantification was conducted using the test evaluation guides that defined the attribution of scores for each activity mostly on a scale from 0 (not very creative answers) to 2 (very creative answers). Sums have been made for each dimension and reported on appropriate evaluation sheets. The raw scores of the test have been transformed into "T" scores.

Locus of Control of Behavior Test

Locus of Control of Behavior (Craig *et al.* 1984) (LCB) is a questionnaire that aims to measure the "place of control" (internal/external) of one's own behavior.

One group of questions emphasize the decisive role of the subject in controlling situations (internal control), while the other group indicates how events are relatively unrelated to the subject's actions (external control).

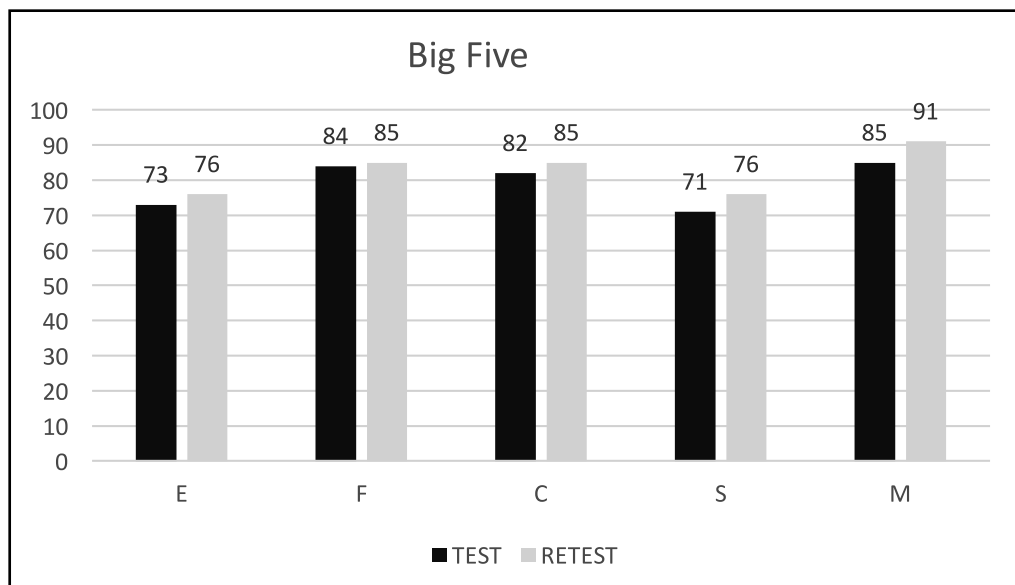


Fig. 1. Mean for each dimension of the BFQ between phases

Rotter (1966) was the first to develop this concept: if a subject perceives a situation as favorable to him, as determined mostly by luck (external control), he is less likely to increase the chances of such a situation recurring. Conversely, those who think the same situation is determined or determinable by his own abilities (internal control) are more confident and actively work to recreate the situation. At the same time, people who place a lot of trust in their own ability to control tend to accuse themselves of "failure" or "guilt".

LCB is a questionnaire consisting of 17 questions with a rating scale from 0 to 5 (0=completely disagree, 1=mostly disagree, 2=mostly disagree, 3=most agree, 4=most agree; 5=mostly agree). Seven domains (1, 5,

7, 8, 13, 15 and 16) evaluate internal control, while the others measure external control. The final score is obtained by adding up the score for each answer. A higher and positive score indicates an internal control locus, while a lower score indicates an external control locus.

Statistical analysis

The scores of the test and retest phase of the questionnaires were compared. The scores have been analysed through ANOVA with repeated measures (5x2) for BFQ; and through ANOVA with repeated measures (4x2) for TTCT. The scores have been analysed through one-way ANOVA for LCB.

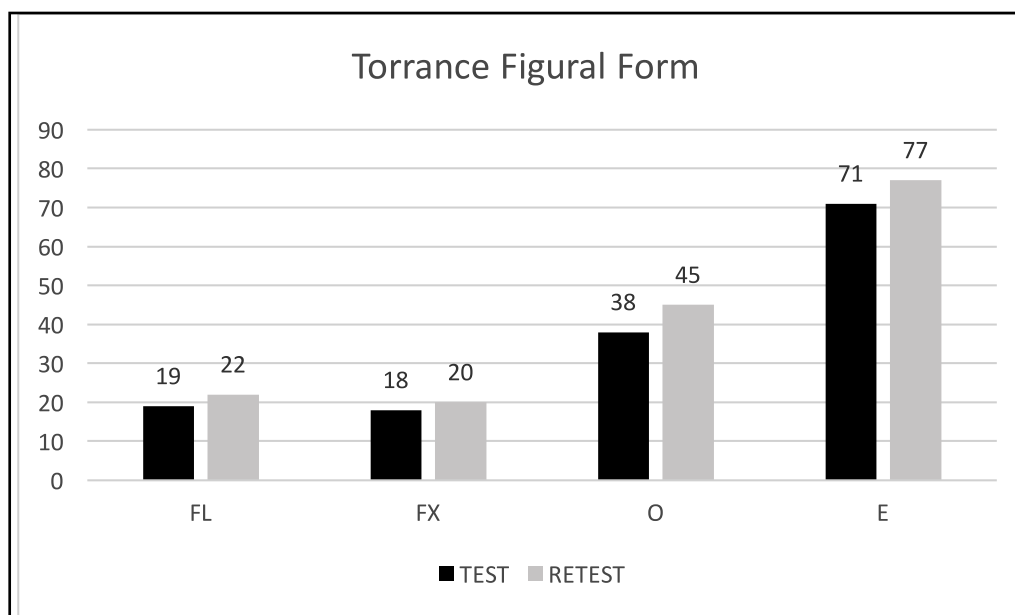


Fig. 2. Mean scores for each dimension of the TTCT figural form A between phases

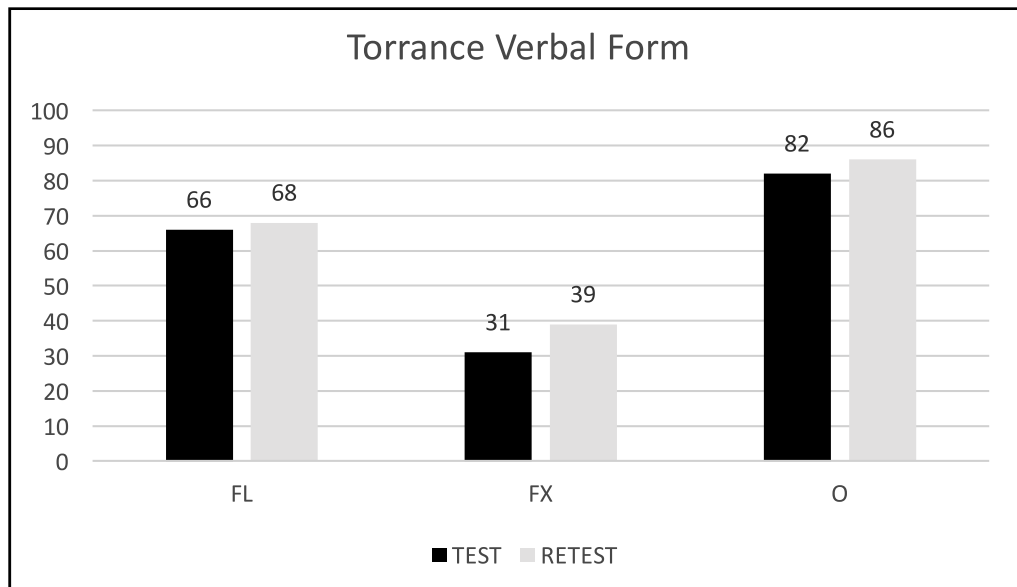


Fig. 3. Mean scores for each dimension of the TTCT verbal form A between phases

RESULTS

The ANOVA 5x2 for the BFQ showed a significant increase in the scores for the five BFQ factors between phases ($F_{(1/7)} = 7.414$; $p < 0.05$; Mean Test= 70.44; Mean Retest= 73.44).

Fig. 1 shows the mean for each dimension of the BFQ, at the Test and Retest phases.

The ANOVA 2x4 for the TTCT figural form A showed an increase in subjects' creativity. The comparison between the means of the four dimensions of creativity (fluidity, flexibility, originality, elaboration) of the test showed statistically significant changes between phases ($F_{(1/7)} = 20.546$; $p < 0.001$; Mean Test=36.91; Mean Retest=41.31) (Fig.2).

The ANOVA 2x3 (repeated measures) for the TTCT verbal form A showed an increase in creativity. The comparison between the means of the three dimensions of creativity (fluidity, flexibility and originality; the elaboration dimension is not included in the verbal form A) showed statistically significant changes ($F_{(1/7)} = 3.3630$; $p < 0.001$; Mean Test=60.00; Mean Retest=64.79) between phases (Fig.3).

One-way ANOVA for the LCB showed differences in the Test and Retest phases ($F_{(1/7)} = 7.515$; $p < 0.05$; Mean Test=27.87; Mean Retest=34.62). In fact, an increase in the internal locus of control was found which corresponds to the perceived possibility of being able to determine events (Fig.4).

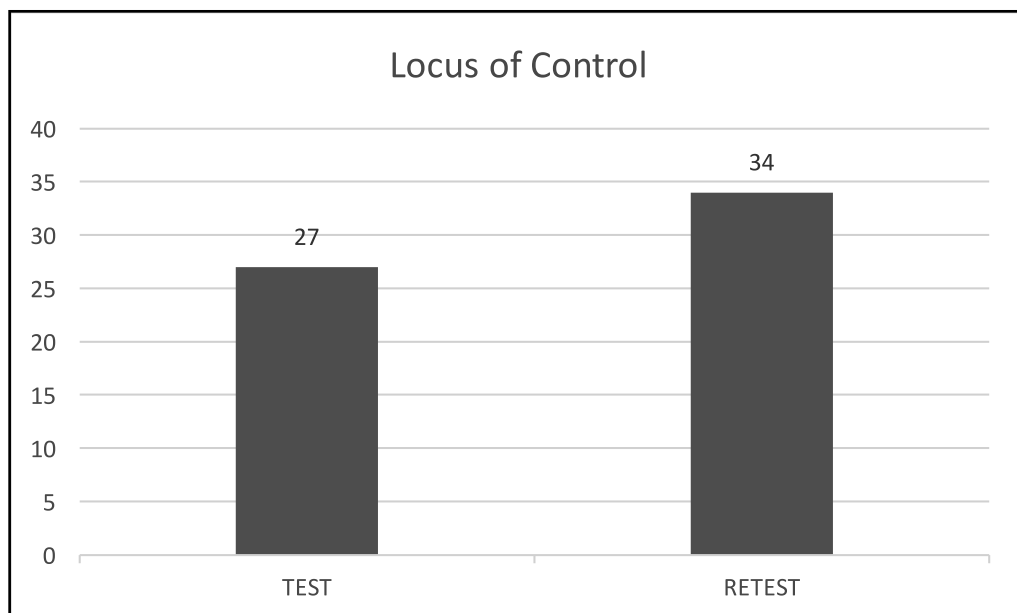


Fig. 4. Means for LCB between phases

DISCUSSION

The results suggest that the six-month course of Theater-therapy has modified aspects of personality, locus of control and creativity in participants. The combination of Theater-therapy and positive psychology favoured a significant change in all personality factors (according to the Big Five model). There has been an increase in Energy, Friendliness, Conscientiousness, Emotional Stability and Mental Openness. With regard to the Energy factor (Costa *et al.* 1991), participants improved aspects such as dynamism, activity level, expressiveness, sociability and assertiveness. In addition, the work on senses produced an improvement in perception on several levels: olfactory, tactile and auditory. Participants showed more attention to their body, the movement and the environment around them, increasing awareness of the "here and now". An increase in Friendliness was observed as well, with an improvement in trust through exercises aimed at letting go and relying completely on their partner. The group also played an important role creating cohesion, sense of belonging, trust and willingness to open up without fear of judgement. Regarding Conscientiousness, participants showed the development of a greater tenacity and perseverance with respect to personal goals. Furthermore, by increasing their awareness of their own body and thoughts, they learned to have greater perseverance in pursuing their own goals. The increase of the Emotional Stability factor can be motivated by a greater ability to recognize emotions themselves. This aspect has been stimulated through a game that simulated various daily settings where negative emotions could be experienced in a controlled environment. An increase in Mental Openness was also observed. In fact, subjects were invited to be more aware of their own patterns and scripts and thus they acquired new ways of acting. Thanks to exercises such as drawing and/or interpreting characters (animals and humans) or inventing stories to tell, they assimilated new original and creative ideas.

Moreover, after the experience of Theater-therapy, subjects tended to have a more internal locus of control. This implies a greater attribution of the results obtained to themselves and an improvement of the actions aimed at achieving their objectives.

Finally, Theater-therapy improved individual creativity, in the aspects of fluidity, flexibility, elaboration and originality. For Guilford (1968) these aspects are related to divergent thinking. Divergent thinking facilitates the change of conventional patterns and involves new responses and unexplored associations. This means that subjects have developed, after the course, the ability to adopt new points of view and original responses compared to the starting ones.

In conclusion, Theatre-therapy can be considered a tool able to promote the well-being and awareness of the person.

A major limitation of the study is that the sample size is small, and it will be necessary to increase the sample size. In any case, the preliminary results are encouraging and allow the researchers to hypothesize the implementation of new group interventions.

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