

University of Northern Colorado

Scholarship & Creative Works @ Digital UNC

Undergraduate Honors Theses

Student Research

5-7-2022

Theatre As a Form Of Healing

Stephen Contreras

cont0159@bears.unco.edu

Follow this and additional works at: <https://digscholarship.unco.edu/honors>

Recommended Citation

Contreras, Stephen, "Theatre As a Form Of Healing" (2022). *Undergraduate Honors Theses*. 63.
<https://digscholarship.unco.edu/honors/63>

This Article is brought to you for free and open access by the Student Research at Scholarship & Creative Works @ Digital UNC. It has been accepted for inclusion in Undergraduate Honors Theses by an authorized administrator of Scholarship & Creative Works @ Digital UNC. For more information, please contact Jane.Monson@unco.edu.

University of Northern Colorado

Greeley, Colorado

Theatre As a Form Of Healing

An Honors Thesis

Submitted in Partial Fulfillment for Graduation with Honors Distinction

and the Degree of Bachelor of Arts

Stephen Contreras

College of Education and Behavioral Sciences

and College of Performing and Visual Arts

May 2022

THEATRE AS A FORM OF HEALING

PREPARED BY: _____

Stephen Contreras

APPROVED BY THESIS ADVISORS: _____

Elizabeth Alvarado, Ph.D.

Ivan J. Wayne, Ph.D.

HONORS DEPT LIASON: _____

Loree Crow

HONORS DIRECTOR: _____

Loree Crow

RECEIVED BY THE UNIVERSITY THESIS/ CAPSTONE

PROJECT COMMITTEE ON:

May 7, 2022

ACKNOWLEDGEMENTS

- Findings presented
 - What was examined, collected, and created
- Thesis Advisor's
 - Elizabeth Alvarado, Ph.D.
 - Ivan J. Wayne, Ph.D.
- STAD
 - Safe space, welcoming, inviting
 - Explore and provide resources
- Project support team
 - Advisors, Colleagues for their support and flexibility
 - Helping me to bring this vision to life
- Support System
 - For their constant reassurance, support, and belief
 - Helping me to become the person I am today and allowing me to grow and nurture that development moving forward
- Samantha Hernandez
 - For her constant love, support and help making my dreams true
 - Her art and work focusing on mental illness, and allowing me to utilize it in conveying my narrative
- Any outside funding
 - STAD
 - Grants, sponsorships etc.

ABSTRACT

Contreras, Stephen, Theatre as a form of healing. Bachelor of Arts (Psychology/Theatre Arts), February 2020, University of Northern Colorado, Greeley, Colorado

This research project expands upon existing methods in the field of Psychodrama to enhance awareness and utilization of theatre as a form of healing. This topic is an important distinction, as we continue to implement the arts to be more applicable, and meaningful throughout society. Upon researching the foundation and upbringing of theatre, I discovered theatre has been used as a form of entertainment for centuries and is now emerging as a healing tool. By continuing to expand on ideas such as psychodrama and other methods that express the usefulness of the arts in an enlightening new point of view, we will both inspire and create art. Allowing theatre to move audiences or those willing to take the plunge into the world of theatrics.

My method juxtaposes research by exploring the current landscape of Psychodrama, while presenting a creative case study. My case study helps show that theatre has a positive impact on individuals mentally and can influence and create long lasting impacts. I have established my own creative project involving both psychological impacts on actors and movers, as well as the audience's reaction. My project will utilize body movement, imitation, emotion, and storytelling to help highlight the emotional journey being displayed to the audience. By incorporating staging elements, it will not only enhance the viewers experience but also emphasize the emotional storytelling conveyed through physical movement as a trauma inspired narrative begins to unravel.

Keywords: imitation, imagery, emotion, storytelling, improvisation

TABLE OF CONTENTS

AKNOWLEDGMENTS	3
ABSTRACT	4
INTRODUCTION....	6
ANALYSIS...	6-12
Artist/ Philosopher	6-9
Psychology	9-12
CONCLUSION...	12-13
PROJECT DESIGN...	13-15
Purpose	13
Methods and Materials	13-14
Intended final product	14
Process	14
Timeline	14-15
Cost	15
PROPOSED PROJECT...	16 - 21
REFERENCES...	22-23

INTRODUCTION

How can theatre be used as a form of healing for both the performer and the audience? Theatre creates a new perspective through imitation and observation. This knowledge can enhance our ability to move forward as we implement the arts as more applicable and meaningful for education throughout society. Theatre has been used as a form of entertainment for centuries and is finally gaining recognition as a healing tool. By continuing to expand on ideas such as psychodrama and other methods that express the usefulness of the arts in an enlightening new point of view, we will not only inspire and create art, but also allow theatre to move individuals.

ANALYSIS

Artist/Philosopher

Performers use an array of acting techniques to assist individuals with little to no theatrical experience to grasp difficult concepts and help describe a character's actions and desires. This is shown most often through body movement, emotions, storytelling, and imitation. These concepts are expressed through several acting techniques, such as Laban Movement, Lee Strasberg's Method, Meisner's Technique and Stanislavski's System. (Brodkin, 2002). Body movement, emotions, storytelling, and imitation all are described and play a role in helping an actor determine both the objective and what he is trying to tell an audience. As performers, these are the main four acting techniques that are primarily taught (Brodkin, 2002).

Theatre arts utilizes the entire body when performing to create interesting pieces of work and keep audience members wanting more. For instance, actors use body movement through a method known as Laban Movement, which describes, visualizes, interprets, and documents all

variety of human movement (Senecal, Cuel, Aristidou, Magnenat- Thalmann, 2016). Actors use Laban by breaking it down into four sub-categories: action, time, weight, and space. By using these concepts, actors can use body movement to emphasize what they're doing. Senecal, Cuel, Aristidou, and Magnenat-Thalmann, (2016) say "body movement can influence the emotion's performers are trying to express by creating stories for audience members to follow." This is important because as an audience member, it is exceedingly difficult to interpret what performances are trying to unveil. Therefore, it is not only a performer's job to tell a story, but to also get the audience involved.

Plato's *Ion* is a book in which Plato discusses whether a performer of poetry gives his performance based on skill and knowledge or virtue of divine possession. Plato's *Ion* presents the importance of how emotion illustrates the mind by shaping the actor as a character and defines how imitation is impactful (Dorter, 1973). Plato's *Ion* helps both the audience member to follow and imitate applicable knowledge, but mostly encourages performers be sincere within their role. Plato said, "art is a copy of yourself and eventually leads us toward illusion, straying further from what is true" (Dorter, 1973). This is important for any person because it is easy to lose oneself and get caught in the hypothetical rather than focus on the self. Plato also illustrates that to be true to oneself, the actor must be willing to be vulnerable (Dorter, 1973). Vulnerability is no easy task and being instructed in allowing such emotion to drive a character's desires can take years to master.

Emotions not only play a huge role in imitation, but also in product involvement. Additionally, imitation enhances positive emotion and truthful storytelling (Troilo, Cito, & Soccia, 2014). Theatre can provide a meaningful spectacle and many individuals return because of how real the experience feels. This emotional attachment is impactful to many individuals.

Trolio et al. (2014) says that “it’s important to be truthful not only for story purposes, but to keep theatre alive and prospering” (p. 636). In society, there is constant argument of why theatre is needed if films are increasingly popular. Some may argue there is just nothing like seeing a story come to life and being able to see different viewpoints of the same show. However, film doesn’t make one feel like they are a part of the process, preventing the medium from being as impactful. Trolio et al. (2014) states “an audience is just as much a part of the show as the performers because most often performers feed off of the energy shown” (p. 639). As a performer, an audience makes all the difference between a good show and a great show. Audiences that interact and respond feel like they are being taken along as part of the journey. These same audiences in turn feel more impacted and moved by the story. Tait (2015) says theater also can “raise awareness that emotions and images have material effects and can therefore influence individuals (p. 1502). As theatre demonstrates social and cultural differences, we must be aware that what is often being portrayed has underlying messages and can be applicable to help others in other contexts.

Emotions are a huge part of acting; individuals experience them daily. Many people allow their emotions to overwhelm them. However, as a performer your emotions always must be in control, especially on stage. Aristotle used a method called catharsis which is the process of releasing and providing relief from, strong repressed emotions (Schaper, 1968). This is used by actors to help them maintain their emotions and better analyze characters. Aristotle explains how audience members use imitation to overlook past anger and fear. Anger and fear inhibit and desensitizes individuals, and by using catharsis (purifying their emotions) they can get rid of negative emotions and better themselves (Schaper, 1968). Catharsis is extremely important for any individuals and is explained to actors to help them maintain emotional stability. Catharsis

also allows an actor to embody a character and tell their story without having to take upon all the difficulties and emotional struggles the character went through upon themselves. Schaper (1968) states that “without Catharsis an actor would be crippled and have to cope with constant struggles and remembrances of having to place themselves in a vulnerable place such as grief or emotional repercussion” (p. 138).

One of the many areas in which theatre excels at, is the ability to display tough stories. Theatre encourages audiences to be able to see what is and is not socially acceptable and to challenge why that is. Tait (2015) says that “theatre conveys emotions that are socially performed allowing drama to have the ability to influence communication patterns emphasizing and allowing social interactions to grow”. This is important because it demonstrates the power that theatre can have on an individual not only to heal scars but to change lives and create lasting impacts to better an individual. Understanding that theatre can affect interactions in a social setting can help others to identify and strengthen social differences. Wilmer (2013) also presents the idea that storytelling is also often used as a healing tool. Wilmer explores how storytelling helps individuals better themselves, because people recognize faults and upon seeing others success tell themselves they can also do it. Storytelling is important when looking at the idea of imitation because as individuals analyze stories, they can then apply it to their daily lives. This in return helps them to grow and build themselves up to a new and better version of themselves.

Psychology

Psychodrama is one of the few methods that touch on the concept of theatre being used more than just a show. Psychodrama is an action method, in which clients use spontaneous dramatization, role playing and dramatic self-presentation to gain insight in their lives. (Sydiaha, 2007). Psychodrama was designed as a creative therapy practice meant to help individuals who

were dealing with stress, disabilities and emotional struggles and is now used in prisons, institutions, education, and social services. Seeing how effective psychodrama has become as a form of rehabilitation and way to improve social skills, help foster and implement that these ideas and concepts are endless. Sydiaha (2007) says “psychodrama is important because it allows individuals to improvise.” Improvisation is extremely important, because it allows individuals to be free and belittle the idea of social conformity encouraging people to be unique. The idea of being unique has always been a hit or miss with any individual, especially in schools. Individuals tend to follow their peers to try to fit in and really can’t find themselves until much later in their life. Psychodrama uses dramatization and roleplaying to inspire individuals to find themselves and to be their best self, promoting the idea that you are enough, and you don’t have to change to meet new people or even to socialize. As a high school student, theatre helped me tremendously with meeting new people and being able to stay true to myself.

When looking into the idea of storytelling and imitation, Wilmer-Barbrook (2013) designed a study with children having autism and how they responded to a story of overcoming social isolation and social acceptance. Wilmer found that the children who felt relatable to the character strengthened themselves through imitation and thus changed and altered their behaviors. This study reflects upon the concept of imitation by emphasizing how success can be duplicated and if “they can do it, I can too” (Wilmer, 2013). The children who felt like they themselves were isolated and did not fit in, saw that instead of being defeated and giving up they could better themselves with confidence and communication skills. This is extremely important for individuals still developing and gaining social skills. In general, stories can influence individuals and theatre is an adaption of story being brought to life.

A mirror neuron is a neuron that fires both when acting or observing the same action. Mirror neurons are important when looking at emotions because they have the potential to prove how storytelling is impactful. Although lots of research has been done on mirror neurons, there is no tangible proof they exist. However, there is no other way to explain how our brain can process what we see and interpret. Rizzolati et al. (2015) states that mirror neurons were first introduced to determine that are brain reads what we see and what we do as the same time (115). Although that can't be proven, mirror neurons can help to distinguish how we use imitation. As we observe something, our brain does not emit the same neurological function as if we were to do it, but there is an influence on observation and imitation (Rizzolati, Craighero, 2005).

There is an enormous emphasis on Fear imagery in psychodrama, because most often psychodrama is used as a form of psychotherapy in which patients act out event of their past which for many is traumatizing. Vrana, Cuthbert, & Lang (1986) state that "Fear can cripple your body mentally and physically and your body reacts to fear through images" (249). Fear imagery uses the same concept as Aristotle's idea of catharsis in which individuals must learn to release negative emotions to maintain emotional stability. However, fear imagery emphasizes on coping and dealing with grief. This is important because emotional stability should be something every individual should learn to do. Emotions are a natural thing and it's important to deal with your emotions but not to the extent of running or taking control of your life. By releasing negative emotions people are happier and able to prosper and enjoy life. In result, allowing their body to cope and overall be free from stress, social conformity issues, etc. (Vrana, Cuthbert, and Lang, 1986), (Dorter, 1973). In general, being able to release negative emotions will help you to cope and live a better life. Many individuals end up in a bit of a rut because they become

depressed having to deal with a loss or have trouble coping with trauma but learning how to accept and move on is vital to survival.

CONCLUSION

Theatre can be used as both a form of entertainment and as a healing tool, and in many ways, it has been, an emphasis on how it can heal just needs to be made aware and better recognized. This has been demonstrated through simple techniques taught to performers such as body movement, shaping character, emotional impact and storytelling which can be applicable to any person. Performers provide entertainment to individuals for a brief two hours allowing them to escape from reality and immerse themselves in a “fictional” world. However why stop there? Psychodrama as a field has brought awareness that the arts can not only influence and impact lives but can also heal and help them. As a performer and psychology student its clear there are cross overs in both fields, but individuals are unaware of those possibilities because they are simply playing the role and telling the story or going to see the show out of the mere enjoyment of watching others perform. However, think of how impactful theatre could it be if performers intentions were emphasized, and audiences looked deeper and enjoyed theatre as a way of educating themselves on cultural differences or the differences of how issues could be addressed. My goal is to help people acknowledged the true ability of what theatre can do and what it does for many, and how it can help and heal. For many, theatre is an outlet and helps more than they know they just haven’t realized it yet.

After looking further into psychodrama from an academic perspective, there are many aspects adopted from theatre arts but little to nothing correlated on a psychological level other than social psychology. I hope to shed some light on the ability of theatre as a healing tool and hope that when you next see a show you stop to ask yourself what the true intent of why the

show was developed. Naturally leading to the overall question, of what the playwright intended for the audience to gain when leaving.

PROJECT DESIGN

Purpose

The purpose of my creative research project is to create awareness as to how theatre can be used as a form of healing. Theatre can be utilized as a healing tool for both the performer and the audience because it allows a new perspective to be brought through imitation and observation. This is important to know, to move forward as we implement the arts to be more applicable and meaningful throughout society. Theatre has been used as a form of entertainment for centuries and is now starting to be recognized as a healing tool. By continuing to expand on ideas such as psychodrama and other methods that express the usefulness of the arts in an enlightening new point of view, we will not only inspire and create art but also allow theatre to move individuals such as audiences and those willing to take the plunge into the world of theatrics.

Methods and Materials

Develop a movement piece implementing body movement, imitation, emotion, and storytelling to help drive the motivation and help the audience to understand what is happening on stage. After developing the movement piece, I will direct, produce, and stage the play and have actors audition to be a part of the production. I want to include a section of staged movement or choreography to emphasize the use of body movement and emotion and show that words are not always needed to get a story across.

The materials I will need to stage the play is basic costuming, stage design, and props. For the overall production I will need to create posters to help create awareness and bring in my audience and during the auditioning process have audition forms as well as conflict sheets.

Intended Final product

Short movement piece involving both psychological impacts on actors and movers, as well as the audience's reaction. My project will utilize body movement, imitation, emotion, and storytelling to help highlight the emotional journey being displayed to the audience. By incorporating staging elements, it will not only enhance the viewers experience but also emphasize the emotional storytelling conveyed through physical movement as a trauma inspired narrative begins to unravel.

Process

- Create the three separate movement pieces
- Produce the choreography for the project
- Find actors and movers to bring the production to life
- Create a schedule of rehearsals and what will be done in a timely matter
- Work with actors to develop characters and start to create the vision (table work)
- Direct and Stage scenery and create a cohesive flow
- Open show and invite audience

Timeline

- Have a draft of written movement piece (Summer 2020)
- Finalize copy of play and submit to STAD (Fall 2020)

- Begin developing team, and begin publicizing concept to STAD while looking for actors and movers [Auditions] (Fall 2021)
- Produce and Direct play to be displayed (Spring 2021)
- Everything was pushed back a year due to COVID and couldn't be produced

Cost Estimate: TBD (Show was unable to be produced due to pandemic circumstances)

- Costuming
- Stage design: staging, lights
- Props
- Paperwork: Posters (publicity), audition forms/ conflict sheets

PROPOSED PROJECT

My creative project focuses on the idea of identity and finding oneself highlighted without the use of words. I feel like that is a powerful message but is also something that is relatable to a lot of individuals. A sense of loss is the true core of this piece, whether that be through grief, identity, or just the ability of having to pick yourself up from falling. It's something many if not all of us have experienced through the pandemic or will experience in the future. With this, I hope to shed light on the process of discovery, identity, and recovery. It's no easy task but when done properly it can create beautiful results.

Song of Choice

My song of choice would be using the song "Somewhere Only we Know" by Keane. I feel like this song sums up the feeling of once feeling grounded and then losing that sense of foundation and having to find oneself. The song starts at a slow pace which allows the reflection and self-doubt to sink in, and the music continues to grow until Keane is no longer singing in a soft tonal voice quality, but now belting. This will not only move the narrative forward but create a shift of growth and understanding. This will further allow the individual to reach their full potential during the chorus and come to a calm towards the end. The mover will use this period to reflect on their growth of having to fight their inner demons and deal with their trauma. Lastly after reflecting the mover will slowly fade out alongside the accompaniment.

Choreography

Choreography-wise I will focus on the storytelling aspect and the emotion of losing your identity and finding yourself. By emphasizing on the idea of identity and discovery, displayed to the audience will be a narrative of inner battles of trying to find out how to grasp something that felt so close but now feels so far. To help showcase the imagery of the choreography I utilized this photo of Samantha Hernandez's collection *There's a Distance Between You and Me* (Hernandez, 2020).



Samantha's collection discusses controversial and uncomfortable topics throughout society, specifically her focus on mental illness. Her work displays different experiential sufferings from several individuals (Hernandez, 2020). This imagery helps to establish the style of genre I wish to convey, and I'm inspired by her specific movements and choices to portray and capture an individual's story. My first piece being a solo choreography piece *Desiderium* would reflect on the sadness of what it's like to feel like a part of you is missing and move along

with the story piece by piece, putting yourself back together. In the beginning the mover will produce small movements, feeling trapped and isolated from the world. This will further be emphasized by providing upstage dancers neglecting to provide attention to the main character. As a result, this piece should make the viewer feel uncomfortable, it is the inner reflection of the person not being vulnerable with the audience but being vulnerable with the self.

Their journey towards resolution would be shown by strengthening their support and reacquainting themselves with previous relationships. As the individual starts to recover and grow, I want to incorporate more bodies coming into the light to emphasize that they have now regained their balance of who they once were no longer in isolation. Downstage joined by the main mover would be another individual who would support and allow the mover to lean on them. This segment of growth will be shown through a duet titled *Volare ac Florere*. This piece would involve large movements, involving the full extension of one's body taking up as much space as possible. The support side person will help the main character to feel reconnected and once again comfortable in their own skin. The mover's will reflect this by being confident in their movements and flourish once again finding their identity, and full extension and array of how their body once moved. This will symbolize control is finally restored. The upstage dancers would come and go from the wings, mimicking pieces of the movements the duet is performing. The mimicking of movements symbolizes their understanding and own relationship with the main dancer's trauma highlighted in *Desiderium*. The modeling and imitation acts as an imagery to the audience representing trauma now being shared by others. Even though one might think they're alone, one is never truly alone.

Once the individual feels whole again, they will take flight and flourish into a stronger person than before and will be lifted to show control of their social support. During their final

resolution and growth, this final piece will focus on a sense of grounding oneself allowing the individual to embrace their newfound sense of identity. This piece *Imperium* would have the person dismiss the individual that helped them to take flight, followed by the upstage dancers exiting through the wing. This expresses that although our main character is now once again in social standing and no longer in isolation, they can use their newfound strength and control to find their own sense of self.

With their new discovery I want them to embrace themselves and be truly vulnerable with the audience. This will look vastly different than *Desiderium* because the vulnerability highlighted will be shared with the audience in a movement of glee, whereas *Desiderium* focuses on the internal struggles of vulnerability with the self. My goal is for the mover to explore their emotional identity of sexuality, culture, and the control they now hold in this world, finally feeling they belong and are understood. This piece is vital because it reflects that we as individuals go through constant battles with our self. Those battles can look several ways depending on our experiences, cultures, and growth. The goal of the piece is to display one version of an individual's trauma. In that final moment of reflection, they would take a moment to look at their clothing and allow that constant reminder to sink in. A constant reminder of their identities, and that although things get hard, one should never forget this feeling of being able to bounce back.

Lighting

For lighting, I would have a single light start on the dancer as they are trying to reflect on their struggles and then once entering *Desiderium* move to a soft blue as they now dealing with that inner reflection and turmoil. My reason for choosing blue is simply because that is what our brain recognizes as sadness or loss. As the piece continues to grow during *Volare ac Florere*, I

would have the lighting switch from blue to green symbolizing new life and growth as they begin to strip the feeling of being trapped. Once again, beginning to feel connected to their body and self. Lastly, when they take flight and become anew shown in *Imperium*, I would use a yellowish orange to emphasize hope and recovery. When ending the piece, it will return to a single stage light as the performer is now in a moment of reflection. This overall would symbolize the obstacles and struggles of understanding the conflict the self goes through and represent that it's important to deal with conflicts as it's an essential part of growth. The performer understands now that this sense of grief and loss, is now a part of their identity rather than see it as a hinderance.

Costumes

Costume-wise I would have the main character dressed in very flowy tattered clothing to symbolize and highlight the struggle of trying to remain stabilized and in control. This image



taken by Heather Bleu represents the style of clothing my overall piece would showcase (Bleu Karns, 2019). Heather being a former classmate of mine while I attended my previous institution

Cal Poly Humboldt, did an amazing job dancing, photographing, and creating any type of art. Since then, she continues to inspire through photography capturing individuals' adventures and making their photography dreams come true. (Bleu Karns, 2021). I choose this image in specific because as a second-year theatre student this piece truly captured my love for dancing and jumpstarted my decision to engage in not only singing and acting but now movement. Heather was also one of the first people to get me to audition for a dance show and without her guidance I would not be where I am today.

This costume choice serves as a visual representation that even though they have now recovered, the impact of the grief and trauma is now a part of them. In contrast, during *Desiderium* the other dancers will model the same attire but have non-tattered clothing to start. However, during the duet *Volare ac Florare* the other performers (not including the support system joining the main performer downstage) will mimic the tattered clothing as they are now recalling on a loss of self, displayed by the downstage actor they once ignored during *Desiderium*. In *Imperium* the main dancer should reflect on how the past obstacles are now something that will forever make them who they are. This displays how they consider and identify themselves. This will not only represent the scars left, but also the constant reminder that one can achieve anything no matter how hard they fall.

REFERENCES

- Bleu Karns, H. (2021). *Luminescence*. Heather Bleu Photography. Retrieved 2022, from <http://heatherbleuphotography.com/>.
- Brodkin, F. (2002). Dramatherapy and the healing aspects of acting: Steps toward a theatrical model (Order No. MQ68505)
- Dorter, K. (1973). The Ion: Plato's characterization of art. *The Journal of Aesthetics and Art Criticism*, 32(1), 65-78. <https://doi:10.2307/428704>
- Hernandez, S. (2020). *There's a Distance Between You and Me...* Samantha Hernandez. Retrieved April 10, 2022, from <https://samanthaahernandez.com/theres-a-distance-between-you-me>
- Rizzolatti, G. & Craighero, L. (2005) Mirror neuron: A neurological approach to empathy. In: J.P. Changeux, A.R. Damasio, Singer W., Christen Y. (Eds.) *Neurobiology of Human Values*. Research and Perspectives in Neurosciences. 107-123. Berlin, Germany: Springer. doi:10.1007/3-540-29803-7_9
- Schaper, E. (1968). Aristotle's catharsis and aesthetic pleasure. *The Philosophical Quarterly*. (1950), 18(71), 131-143. doi:10.2307/2217511
- Senecal, S., Cuel, L., Aristidou, A., and Magnenat-Thalmann, N. (2016) Continuous body emotion
- Sydiaha, D. (2007). An introduction to dramatherapy. *Choice*, 44(12), 2183.

Tait, P. (2015). Love, fear, and climate change: emotions in drama and performance. *pmla*, 130(5), 1501-1505. doi:10.1632/pmla.2015.130.5.1501

Troilo, G., Cito, M. C. & Soscia, I. (2014). Repurchase behavior in the performing arts: Do emotions matter without involvement? *Psychology. Mark.*, 31: 635-646.

Vrana, S. R., Cuthbert, B. N. and Lang, P. J. (1986), Fear Imagery and Text Processing. *Psychophysiology*, 23: 247-253. doi:10.1111/j.1469-8986.1986.tb00626.x

Wilmer-Barbrook, C. (2013). Adolescence, Asperger's and acting: Can dramatherapy improve social and communication skills for young people with Asperger's Syndrome? *Dramatherapy*, 35(1), 43-56.