

IN THEIR SHOES

A SPACE FOR ACTIVE EMPATHY

Emotional Literacy
Program for Students

Emotional Education and
Theater of Awareness for
School Coexistence



This classroom manual for *In Their Shoes* will be used by teachers or educators, who have been previously trained for this purpose, in the implementation of the method with students aged 9 to 14.

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A SPACE FOR ACTIVE EMPATHY

Emotional Literacy Program for Students

Emotional Education and Theater of Awareness
for School Coexistence

CLASSROOM MANUAL

Pax Dettoni Serrano

I have reached a terrifying conclusion:
I am the decisive element in the
classroom. It is my personal attitude
that creates the climate. It is my daily
mood that determines the weather. As
a teacher, I possess tremendous power:
the power to make a child's life miserable
or joyful... I can be a tool of injury... or of
healing.

— G. Guinot, *The Educational Tragedy*.

Teatro de Conciencia

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1. WHO, HOW, AND WHEN TO USE THIS MANUAL?



If you have this manual in your hands, it is because you have received training in the method “*In Their Shoes: A Space for Active Empathy*” and have participated in the specific sessions to implement it with your students. Now, you are ready to carry out the emotional literacy of your students in the classroom through the *In Their Shoes* method.

This manual, which you have already used during the specific part of the training you received, is designed to accompany you throughout this process, which you will carry out autonomously in your classroom. You are likely a teacher or educator of a group of students between the ages of 9 and 14. Ideally, you should be their tutor or lead educator. If you are not, we recommend that, as much as possible, **you ask your tutor or reference educator to join you during these *In Their Shoes* sessions.** The reason for this is that, during the process, information will emerge about the students’ internal worlds and the relationships within the classroom group, which will be very useful for the reference educator and for strengthening the bond with and between the students.

The *In Their Shoes* program¹ lasts a minimum of 10 hours in the classroom. These 10 hours are recommended to be spread over 6 days, corresponding to 6 consecutive weeks. This means that the program should begin and end within the same term and follow a consistent rhythm. For example, if the sessions are set for Tuesdays from 12:00 PM to 1:30 PM, it is recommended to hold the sessions every Tuesday for 6 weeks, which is the minimum duration for the program in the classroom.

These 10 hours are divided into 6 sessions: the first five will last 1 hour and 30 minutes, and the last one will last 2 hours and 30 minutes, as it will include the presentation of the Theater of Awareness play that the students will have created to showcase to other students in equal or lower grades. If it is necessary to extend any session for better preparation of the play, an additional session can be added between the 5th and 6th sessions for rehearsal purposes. Additionally, if there is sufficient time, other sessions may be added beforehand to deepen the content of each one. All of this, of course, must be completed within the same term or semester, depending on the timing of the school year.

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1. In this guide, for the sake of simplicity, the masculine form will primarily be used to refer to all individuals. However, in some instances, the feminine form will be used to refer to the totality of individuals.
 2. We will also refer to the *In Their Shoes* method as the *In Their Shoes* program when referring to its implementation in classrooms.

TIMETABLE FOR “IN THEIR SHOES” 10 HOURS OF TRAINING

Over one trimester, with consecutive weeks.

WEEK 1	Day 1 Class duration: 1 h 30 min.
WEEK 2	Day 2 Class duration: 1 h 30 min.
WEEK 3	Day 3 Class duration: 1 h 30 min.
WEEK 4	Day 4 Class duration: 1 h 30 min.
WEEK 5	Day 5 Class duration: 1 h 30 min.
WEEK 6	Day 6 Theater play performance: 2 h 30 min.

Once the program is completed, it is advisable to revisit the integrated learnings with the use of the provided materials whenever necessary and to maintain the atmosphere of trust created through the initial circles. Therefore, it is also crucial for the tutor to be present (though not necessarily leading) during the sessions in order to follow up on certain dynamics that will undoubtedly contribute to a positive classroom environment in the medium and long term.

So, here you are, ready to take on the task of facilitating an emotional literacy process in your classroom. First of all, let me congratulate you: you're showing courage and commitment to education and to children, who are the adults of tomorrow. I'd also like to thank you for your trust in our methodology.

This manual is designed to help you in this endeavor. You will find all sessions carefully detailed. While you can enrich them with your creativity, it is advisable to follow the order and dynamics as outlined here if you want to be part of the larger In Their Shoes project and measure its impact in your classroom.

In the next three chapters (2, 3, and 4), you will find information about the In Their Shoes: A Space for Active Empathy program, as well as the benefits you can expect from its implementation in the classroom if the process follows the methodology detailed and centered on theater.



In Chapter 5, the core of this manual, you'll find step-by-step instructions for its implementation. First, there are personal guidelines for you, as your role, while not the protagonist, is key. You will help create the space for Active Empathy, which will foster learning, and you'll serve as a model for what is unseen but present.

You'll then find detailed explanations of the 10 socio-emotional skills that this program promotes in students, so you can use them to explain each session as indicated. You will also find an explanation of the learning facilitated through theater since the entire methodology is based on Theater of Awareness, which fosters these learnings both for the students and the classroom atmosphere.

Once this is clear, you'll be ready to head into the classroom. At that point, you'll need to know how the sessions are structured, as well as how to use the essential theatrical materials for program implementation: the masks representing basic emotions and the cape symbolizing emotional pain. There's also a key section to help you guide the creation of the theater pieces, where you'll be introduced to the "rules of the game" for Theater of Awareness. Additionally, you'll find explanations of the posters that accompany the program, which will be useful in the sessions and should be displayed in the center as a reminder of the lessons learned.

Each of the 6 sessions is explained step-by-step, including the recommended time for each dynamic. You will also find a sample script for the final Theater of Awareness performance in Session 6, so you can have an idea of how to guide your students in creating their own play.

* To conduct these sessions, you will need the information presented in the previous sections of Chapter 5; therefore, we recommend reading the entire manual before starting the program in your classroom.

Finally, Chapter 6 contains an evaluation proposal, essential for measuring the impact in your classroom, along with the bibliography.

I TRUST YOU; TRUST YOURSELF.

2. WHAT IS "IN THEIR SHOES: A SPACE FOR ACTIVE EMPATHY"?



In Their Shoes: A Space for Active Empathy is a method created for the emotional literacy of the school community, promoting the creation of spaces for Active Empathy.

The In Their Shoes: A Space for Active Empathy method, created by Pax Dettoni Serrano in 2017 and managed by the Teatro de Conciencia Association, promotes school coexistence—preventing violence and bullying—through Emotional Education and Theater of Awareness.

***In Their Shoes* reaches all groups within the school community: students, teachers, non-teaching staff, and families.** The method works through a cascading learning system: certified facilitators from the *Teatro de Conciencia Association* train educators, who then train their students, and finally, these students train younger peers.

The program is based on the idea that the root of violence is largely fueled by the inability to manage emotions, unhealed emotional pain, the lack of empathy—being unable to “put yourself in someone else’s shoes”—and the lack of skills for resolving conflicts positively.

Hence, the *In Their Shoes* program promotes the **learning of these personal and social skills, which are central to Emotional Education, through experiential methods: utilizing Theater of Awareness, play, and participatory reflection.**

Theater of Awareness is a unique theatrical methodology that portrays the inner world of individuals, showcasing the basic concepts of Emotional Intelligence. This allows the audience to clearly witness the internal transformation of the characters and how they manage their emotions. Ultimately, it is a pedagogical method designed to promote emotional well-being and social harmony, aiming toward the greater goal of building a culture of peace.

The *In Their Shoes* program is structured around **three core theoretical pillars** that are applied across the entire school community:



1. Through **Identification and Management of Emotions**, we learn to avoid behaviors that harm others or ourselves in response to situations that provoke frustration, anger, fear, or sadness.
2. Through **Active Empathy**, we learn not only to “put ourselves in the shoes” of others but also to act accordingly. Active Empathy opens the door to compassion and forgiveness, both of which are essential when we want to break the cycle of violence—where we are all victims and, if we do not heal our pain, may also behave as aggressors.
3. Through **Positive Conflict Resolution**, we learn to use assertiveness and negotiation to reach fair and mutually beneficial agreements when solving life’s problems. We also learn non-violent communication and creative solutions to conflict.

Additionally, there is a transversal axis emphasizing the importance of respect and equality of rights for all human beings, between men and women, and across diverse groups.

Given the program’s foundation in the urgent need to foster peaceful coexistence in educational centers and broader society, the Teatro de Conciencia Association actively campaigns to increase the presence of Emotional Education in policies, regulations, and legislation regarding formal education.

**TOGETHER, WE BUILD PEACE, THIS IS WHY WE WORK, AND
THIS IS WHY WE EDUCATE.**

3. WHY *IN THEIR SHOES* IN YOUR CLASSROOM?



If you share our goal of **promoting emotional literacy to improve school coexistence and prevent bullying, fostering a complete development of children during their educational journey**, you may want to implement *In Their Shoes* in your classroom.

The program, which has followed the methodology detailed in this guide, has shown a statistically significant impact in the schools where it has been implemented since 2017.

Below are the results from the latest evaluation conducted in 23 schools in the Community of Madrid during the 2019/2020 academic year. This evaluation was carried out by an external team led by experts from the Carlos III University, in collaboration with Utrecht University, Spain's Ministry of Education's INEE, and the Tomillo Foundation. If you're interested in learning about other program results from different school years or special education centers, we recommend visiting the evaluation section on our website, where all reports are available:

<https://programaensuszapatos.org/informe-de-resultados/>

EVALUATION REPORT

SCHOOL YEAR 2019/2020



23

schools



263

teachers



1.799

students



222

families

2.407
people in total

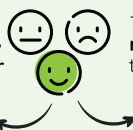


Students

Teachers consider that:

They have learnt how to **recognize and identify** their own emotions.

92%



They have learnt how to **manage their emotions** thanks to the techniques learnt.

90.5%



87%

They are more **empathic**.

"I have learnt to put myself in the shoes of other people, that emotions may take control over us and we should not let ourselves be carried away by them." (student)



Teachers

76% believes that **identifying their emotions** is important.



78% put themselves **in the shoes of their students** and other adult people.



91%

calms down rapidly when they get angry.

"Since the programme, I'm able to breathe and calm down, instead of hitting the table and shouting out." (teacher)



Families

Family communication increases

61% to **91%**

consider that children's emotions should **not be judged**.



A compassionate approach increases

84% to **97%**

thinks that when a student doesn't behave well, it's **because of emotional suffering**.



Yelling decreases by

24%

(36% to 12%)

"The programme provides you with the tools to manage your emotions and how to teach them to your children." (mother)



Facilitators



They use tools of **emotional management** to solve conflicts.



They **devote more time** to conflict resolution.



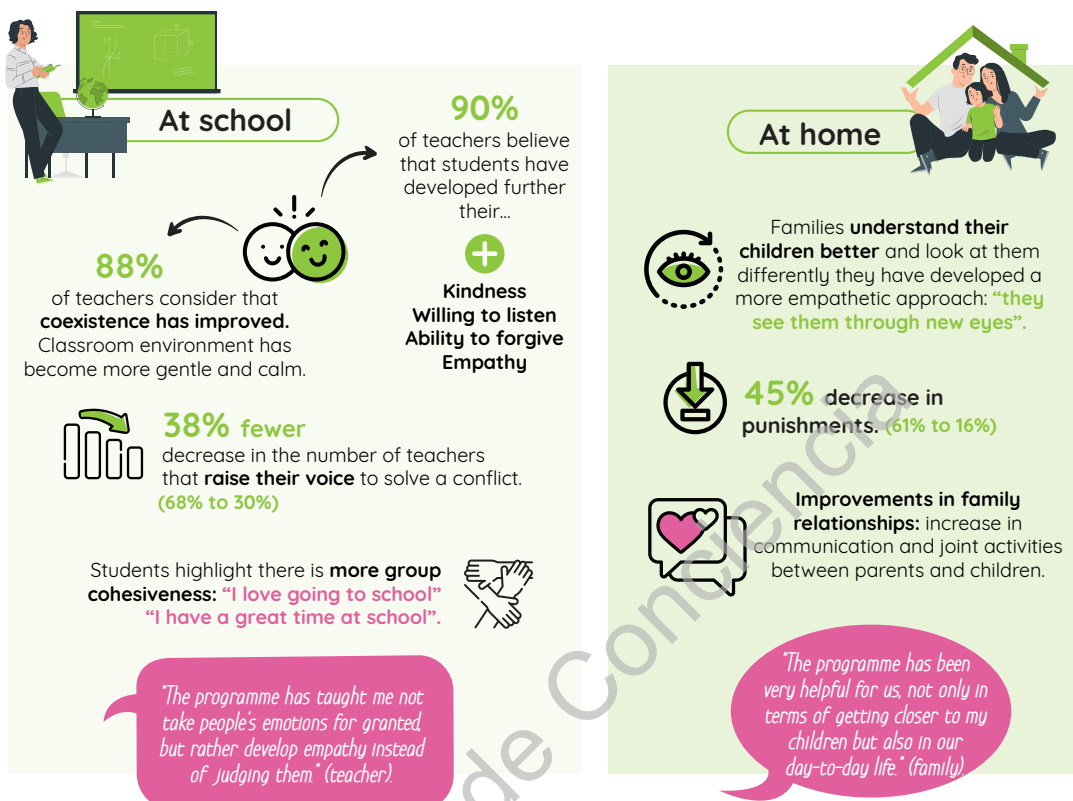
They help pupils to **question what they need** when they are involved in a conflict.



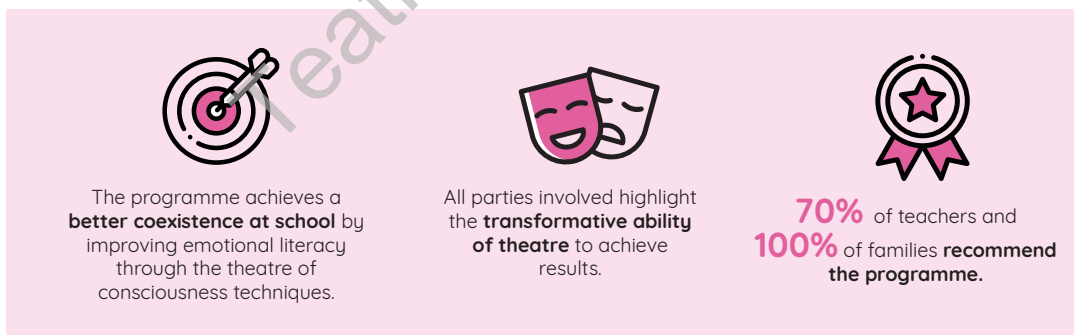
The programme has **made a difference** in their lives and teaching.

"As a result of the programme, there has been a meaningful change in all the dimensions of my life." (facilitator)

IMPROVEMENTS IN POSITIVE COEXISTENCE at school and at home



OVERALL RESULTS



Expected Benefits from Implementing In Their Shoes in Your Classroom:

1. Improved Classroom Climate:

- ✓ Increased dialogue and agreements for conflict resolution.
- ✓ Decreased exclusion and marginalization among peers.
- ✓ Enhanced trust among group members for expression, support, and assistance.

2. Enhanced Social and Emotional Skills of Students.

3. Improved Self-Knowledge, Self-Esteem, Self-Confidence, Resilience, and Frustration Tolerance.

4. Better Ability to Identify and Manage Emotions, and Self-Calm.

5. Increased Empathy for Compassion and Forgiveness.

6. Enhanced Skills for Positive and Creative Conflict Resolution with win-win solutions.

7. Improved Personal Well-being and Commitment to the Well-being of Others through prosocial actions.

8. Better Integration of Students from other countries and those with diagnosed disorders.

9. Emotional Education can also reduce school failure and dropout rates, leading one to think that this may potentially improve academic performance.

10. Strengthened Emotional Bond between Teachers and Students.

4. THE ADDED VALUE OF THEATER



The theatrical process involved in implementing *In Their Shoes* reinforces many of the learnings just covered.



For example, just the act of standing in front of classmates and playing a role or speaking without laughing shows that they are learning to manage their embarrassment and fear of ridicule. As a result, their self-confidence strengthens each time they perform in a play. They gain confidence because, through experience, they confirm that they are capable, and their self-esteem is enriched.

Theater also allows them to “step into someone else’s shoes” by portraying a character who is not themselves. This way, they can experience empathy by thinking and feeling what someone else thinks and feels.

In the *En Sus Zapatos* method, each session is designed for the students to create a play based on their own concerns or experiences, allowing them to learn from everyday situations they themselves have considered and resolved. As you will see, the plays are encouraged to have two endings: the first one corresponds to how we usually resolve conflict, which often involves hurting someone; and the second, aligned with what they learn in the program, shows how to manage emotional pain and resolve conflict positively.

Creativity, both individual and group, is encouraged. Furthermore, **in each session, the student groups will be different, meaning that over the course of all the sessions, every student will have worked with every other student,** gotten to know each other better, and had fun together—because ultimately, doing theater is playing. The bonds within the classroom will strengthen, and new connections between students will be formed as they are given the chance to know one another better.

With this methodology, students learn to work collaboratively, as the result of the plays they present is created through the combined work and creativity of all group members. In fact, they will have had to reach many agreements in order to perform it, meaning that it becomes a learning experience in conflict resolution and collective decision-making, with agreements that benefit everyone involved.

Additionally, **the *En Sus Zapatos* methodology is designed so that the final play created by a class is shown to other classes or younger students.** In doing so, they become the teachers, which fills them with responsibility and, at the same time, gives them confidence. Experience shows that this part of the creative process is the one they enjoy most, **as no adult takes the lead in the theatrical production.**

Finally, the students work toward a common goal as a class, creating a sense of individual confidence in performing their roles, as well as trust in the group and in the classroom environment that everything will go as rehearsed.

They share the fear of going on stage before the performance and the joy of the final applause. A positive atmosphere develops as they create, play, and most importantly, learn together. Through theater, they also incorporate elements of acting techniques, such as:

- a. The concept of the fourth and fifth walls.
- b. Voice modulation.
- c. Using the body to express and bring characters to life.
- d. Stage presence and communication confidence.
- e. Creating scenography and effectively using the performance space.
- f. Developing stories with a clear introduction, climax, and resolution.
- g. Using imagination to create everything needed with only the available resources.

5. SHALL WE BEGIN?



You said “yes,” and now you’re walking *In Their Shoes*. You should know that **your presence, affection, and calm attitude** - reflected in your tone of voice, body posture, gaze, and confidence in leading the activities - are key to the successful implementation of the method in your classroom.

5.1. PREPARE YOURSELF, YOU ARE KEY

You are the one who will facilitate the space for Active Empathy that the program proposes, meaning **you will be the main role model and the key person** in encouraging and motivating the students so they can gradually become empowered. You will participate in most activities as just another member, but you will not be the protagonist—that role belongs to the students. This makes your role somewhat complex, since it is both crucial and secondary at the same time. Without a doubt, if you've reached this point, it's because you are fully capable of carrying it out.

The training you've received from accredited *En Sus Zapatos* facilitators has likely already invited you to shift your perspective and pay close attention to your own emotional self-regulation, Active Empathy, and conflict resolution process. This is essential since we cannot teach what we do not know. By gradually integrating these lessons into ourselves, they will naturally emerge in our behavior, setting an example for our students.

Before starting the first session with your students, it is recommended that you read and work through this manual.

The sessions are structured so that children gradually absorb both emotional education and the principles of theater. Therefore, it is advisable to **follow the session order carefully, as well as the dynamics proposed in each one.**

Here are the **key elements to creating a space of Active Empathy during *En Sus Zapatos* sessions in your classroom:**

1. The space: well-organized and pleasant

These sessions will create a different atmosphere from regular classes. Since they will likely take place in the same classroom, the space will need to be arranged differently. We recommend clearing the room of desks and chairs (they can be placed around the edges) and seating the students in a circle (whether on the floor or on chairs, but always in the same way).

- * Arranging the students in a “beautiful circle” means seating them in a near-perfect circle, ensuring that everyone is the same distance from the center and can see each other.

The teacher is part of the circle and participates in the initial activities as an equal.



The space can also be enhanced by playing relaxing music at the beginning or while students prepare their plays.

It is also important to consider the symbolic space created through the opening and closing dynamics, which is why these are repeated in every session. Students know this is a space that opens during each session where they learn through *Teatro de Conciencia* (Theater of Awareness) and where they can express themselves without being judged. It is a space where trust is placed in them, and where they, in turn, can trust.

2. Your attitude: **calm, confident, kind, affectionate, and firm**

- **A calm attitude:** refraining from judgment in both verbal and non-verbal expression, validating their contributions and highlighting what they do well.
- **Constant trust in the students:** Avoid labeling students - based on past experiences - as “shy” or “bold” when encouraging or discouraging them from taking on different roles in the theatrical scenes. Just because a child has shown shyness in public situations doesn’t mean they can’t overcome it in this program and take on a leading role (in fact, experience shows they can do it perfectly).
- **Kind and affectionate attitude:** expressed through verbal and non-verbal communication, using eye contact, gestures, tone of voice, and rhythm. Shouting, threats, or punitive punishments are not to be used in these sessions.

- **Seriousness about the process:** while the methodology is playful, the sessions are educational.
- **Pedagogical attitude:** even when emotional challenges arise, you will not assume a therapist's role but rather refer cases to the educational support team.
- **An attitude that empowers students, especially in the creation of theatrical pieces, is essential.** Experience shows that participating in theater has a very positive effect on students. For this reason, the final product of the *Teatro de Conciencia* (Theater of Awareness) that they create and manage is crucial. To ensure that by the final session, they feel confident enough to perform in front of other students and handle the audience without adult intervention, it's important for them to know that their teacher believes in them, as do their classmates. **The idea is to help foster an environment of trust and empowerment among everyone. Your role as a tutor is crucial in this process, as you provide encouragement and offer messages of security and confidence. It's essential to highlight positive aspects of students' behavior and personalities, no matter how small, especially in the case of disruptive students.**
- **Firmness in setting boundaries:** Establish clear rules for maintaining silence, respecting classmates, and taking turns speaking—these will be outlined in the next sections. It's important to awaken a sense of responsibility and commitment to follow them. If inappropriate behavior arises, it is recommended to speak with those students privately and find ways for them to take responsibility while fostering group cohesion.
- **Grateful and joyful attitude:** Gratitude and joy are two key ingredients for creating a space of Active Empathy in the classroom. If you, as the teacher, radiate gratitude and joy, it will naturally spread to your students.

3. Your background role: fostering group cohesion

Your job is to help the group unite by maintaining a sense of security, mutual trust, and respect, and creating a positive learning environment where everyone feels safe to express themselves without fear of judgment. To this end, you can take into account the following suggestions:

- **Interact with the classroom as if it were a unit** and keep in mind that the group also has its own self-esteem. Your relationship with them will also help improve this. Talk to them as a group, collect and express all the good

things that, as a group, they are, do, or know how to do. Do not exclude any member, even when their behavior is inappropriate. **In the sessions, avoid expelling anyone from the classroom or sending them to the office.**

- **Always promote feelings of safety, trust, and mutual acceptance.** By treating each of your students with respect and consideration, you foster a satisfying individual experience, which will ease group comfort.
- **Focus on the group,** but allow each person to be a different individual within a cohesive whole. For you, they are all equal in their differences.
- **Give them time so that each can express themselves at their own pace.** When we are in a group, it's better not to become impatient while waiting for their response. If someone needs more time, we will wait. We will not give the floor to another student before the one whose turn it is has had the opportunity to express themselves. Sometimes, we think certain children won't participate, but if we are patient, they end up doing so.
- **Ensure that no one is ever ridiculed or embarrassed in public.**
- **Validate the personal expressions of everyone, and kindly and respectfully** redirect those you deem necessary to ensure a good understanding of the concepts being addressed.
- **Encourage collective decision-making,** and ensure that the creation and establishment of rules are done together as a group.
- **Trust each one of them and trust the group.**
- **Encourage applause at the end of each play the students create,** and do not allow them to "self-applaud"; instead, let them receive the applause and take a bow.
- **You are just another member of the group, on equal footing with them.** You participate in all activities, except for the creation of the Theater of Awareness pieces.
- **There is a magic word in this process that will help you,** and it is recommended to use it frequently: **thank you.**

4. Your favorite verb: **validate**

It is very important that students perceive the “In Their Shoes” sessions as a safe space; therefore, the main attitude must be to give them the freedom to express themselves, and it will also be important to validate everything they feel and express.

“Validate” is a verb we will use frequently in this program to refer to the attitude of not judging and allowing whatever needs to be expressed to be expressed as it is. However, after such expression, if it is harmful to the person who expressed it, to another person, or inappropriate (not aligned with the values we promote in the program), we can express our disagreement without aggression and judgment and show an alternative way to express it next time without causing harm.

Validating doesn’t mean “not correcting” if it is necessary for the student to learn (although we will do so kindly and always after validating the student’s initial expression).

Gratitude after their interventions will help create an inviting space, as participation is optional, and their contributions enrich the whole group. Therefore, it is advisable to give thanks after each contribution from the students, also using their name. (For example, “Thank you, Lilian, for sharing that with us.”)

Likewise, a safe space will be generated if we ensure **respect within the group, avoiding interruptions among them** and allowing them to express themselves for as long as they need.

5. Your key word: **process**

Trust is the essence of the “In Their Shoes: A Space for Active Empathy” method. We will trust ourselves as facilitators, the group, each of our students, the methodology, and, of course, we will trust the **process**.

Haste will be our worst enemy. Emotional literacy is a process, not an object that can be acquired overnight.

* The word “process” comes from Latin, from the word “processus,” derived from “procedere,” which in turn comes from “pro,” meaning forward, and “cedere,” meaning to fall and walk. From this, we can affirm that, since its origin, the word speaks of progress, advancement, moving forward, but also of falling along the way. In other words, advancing sometimes involves falling, which means retreating, stopping, or slowing down.

Therefore, “In Their Shoes” is a program that initiates a journey, a process that will continue to unfold even after the sessions. We trust in this inertia inherent in any process and its laws.

We are all in constant progression: sometimes we move forward more quickly, at other times more slowly; sometimes we take steps back, and other times we rest and don’t advance. This happens to us, it happens to others, and it happens with the students as well, though we are always moving forward.

Although this manual aims to guide and accompany you on this path, the truth is that you are starting a process for the first time, and it is expected that you will have moments of uncertainty, insecurity, or even fear. The suggestion is to validate and transform those feelings.

The empowerment you will help foster in your students grows first within you. This begins by feeling confidence in yourself, in your students, and in the methodology, allowing yourself, with much love and care, to keep learning in each session you conduct.

Remember that if you need help, you can always rely on your fellow educators who have been trained in advance, as well as the virtual community of other educators implementing “In Their Shoes.”

AND NOW, LET’S GET TO IT!

5.2. THE 10 SOCIO-EMOTIONAL LEARNINGS PROMOTED BY "IN THEIR SHOES"

The sessions of the method *In Their Shoes: A Space for Active Empathy* are designed so that, little by little, socio-emotional learnings are incorporated through experience and theatrical play. These learnings will help improve the classroom climate, as well as the personal well-being of students and, likely, their academic performance³.

The learnings we expect from the students must first be integrated by you, the teacher, so you can transmit them by example. Below, they are explained in detail to guide you in teaching each session in the classroom.

These basic Emotional Intelligence learnings will facilitate the emotional literacy of students - remember, this is our first objective in contributing to the improvement of school coexistence.



³ As shown by the results of the evaluations conducted so far, which can be consulted on the program's website: www.programaensuszapatos.org

10 SOCIO-EMOTIONAL LEARNINGS

- 1 Recognize, name, identify, and become aware of one's own emotions and those of others.
- 2 Understand that emotions want to be expressed through our actions, they speak with **thoughts**, and we can choose whether to let them dominate us or not.
- 3 Understand that painful emotions create **emotional pain**, and this will tend to create more pain in others or ourselves when it is not recognized or managed.
- 4 **Calm down** first to think and act without harming others or ourselves.
- 5 **Stop** before carrying out a harmful action driven by emotional pain.
- 6 **Put yourself "in their shoes,"** practicing Active Empathy.
- 7 Listen to and respect your own emotions and **needs**, as well as those of others.
- 8 **Resolve conflicts** using **assertiveness** and values such as respect, tolerance, cooperation, understanding, fairness, and justice.
- 9 Differentiate between **"true forgiveness"** and **"false forgiveness,"** opting for the former.
- 10 Feel, express, and receive **gratitude**.

1 Recognize, name, identify, and become aware of one's own emotions and those of others

The first step toward emotional literacy is for students to be able to **recognize and name emotions, identifying them as something they feel but that is separate from themselves**; in other words, something they have the ability to manage.

Therefore, it is very important that they become accustomed to recognizing and naming emotions. In this program, we work with theater by interpreting the four basic emotions. However, we encourage you to include a broader emotional vocabulary in the expression and trust circle at the start of sessions {4}.

The basic emotions are: joy, anger, fear, sadness, surprise, and disgust. In the sessions, we will work with the first four, using masks to interpret them, as will be explained later.



JOY



FEAR



ANGER



SADNESS

To facilitate the recognition and identification of emotions, it must be made very clear that emotions are **neither good nor bad**; they are simply emotions. We will validate all of them. If we want, we can emphasize that emotions can bring well-being or discomfort to ourselves and others, but above all, we must accept and validate them all.

If students learn to become aware of their emotions and name them without judgment, it will be easier for them to recognize and validate the emotions of others, which is the first step toward empathy.

4 The workings of the circle of expression and trust are explained in detail in Chapter 5.

2 Understanding that emotions seek expression through our actions, they speak through our thoughts, and we can choose whether or not to let them dominate us.

Students learn that there are emotions that want to express themselves in their own way, following their impulses, but that way isn't always good. **All emotions lead to actions, and if they dominate us, it's as if they've hijacked us, making us act according to their impulse.** For example, if I get angry and rage takes over, I might end up hitting someone. In that case, rage has dominated me.

They also learn that all emotions are linked to thoughts. If they become aware when an emotion is about to take over, they can listen to what it's saying and then decide whether to obey that thought or not.

It will be very important during the first day's plays for them to recognize which thoughts are associated with each of the basic emotions and realize that if they listen to that voice or thought, the emotion is likely to lead them to hurt themselves or others. They must understand that feeling an emotion doesn't mean they have to be dragged along by what the emotion wants to do. **They can feel it without being driven by its impulse, learning to express it in a non-harmful way.**

3 Understanding that painful emotions create emotional pain, and when this pain is neither acknowledged nor managed, it tends to create more pain in others or in themselves.

Emotional pain is one of the key protagonists in the Theater of Awareness that we will conduct in the sessions, and it can be made up of anger, sadness, fear, or a combination of these. That's why it wears a **black cloak** in addition to a mask, because it can also transform into different emotions throughout a scene.

Emotional pain follows one rule: to cause harm, whether to oneself or to others. It's not bad; it just hurts in order to be seen and acknowledged.

Thus, students learn that behind actions that cause pain lies emotional pain, and that when someone hurts them, it's that person's emotional pain being expressed through the hurtful action. **They learn to differentiate between the action—what has hurt them—and the person.** The action hurts because that person was unable to recognize or manage their own emotional pain.

The same happens when they hurt someone else. That happens because they weren't able to recognize or manage their own emotional pain, and it's the pain that wins the internal battle. They become its puppets; if emotional pain says "hit," they hit. They're just marionettes, not the ones in control.

- ✳ "Internal battle" is the term we'll use for the children to understand that the battle they must win is inside them, so that neither their emotions nor their emotional pain hijack them. Sometimes they'll win the battle, and we'll celebrate it, and sometimes they won't; then, they'll have to learn how to do better next time.

Emotional pain can be defeated if they learn to recognize and manage it. By doing so, they avoid hurting themselves or others.

That's why it's so important that the plays have two endings: one in which emotional pain wins the battle, and another in which the child wins. It's crucial that the second ending shows step by step how to do it. This visualization helps reinforce the learning.

For this learning, we recommend using the poster. In the illustration from the program, emotional pain is depicted as a black monster controlling the child like a puppet.



4 Calming down first in order to think and act without hurting ourselves or others.

- ✳ We understand emotional hijacking as that instance when an emotion or emotional pain wins the battle and we do what its impulse demands.

Allowing emotional hijacking is up to each individual, and it's in our hands to prevent it by winning the battle over emotional pain and mastering it.

To do this, we must first realize that it's active. We can become aware that emotional pain is taking over because we feel its energy in our bodies, we hear the thoughts that feed it, and we feel the urge to do what it wants us to do, which is to cause harm (to ourselves or those around us).

Afterward, **to prevent emotional pain from making decisions for our actions, we must turn to calmness in order to manage it.**

Calmness is the only "weapon" we have in the "internal battle" to master our emotional pain and prevent it from leading us to act on its impulses.

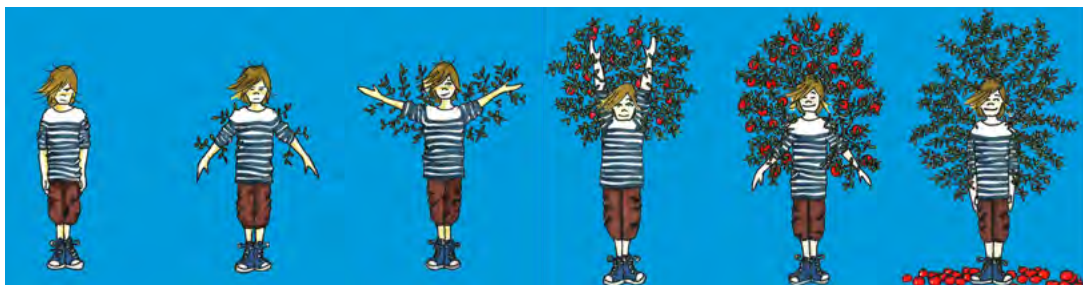
Students learn that as soon as they realize they feel hurt, whether by fear, anger, or sadness, and have the urge to harm themselves or others, they are recognizing the "monster" from the poster (emotional pain) and have the chance to defeat it with calm. To achieve this, they need to breathe consciously, focusing all their attention on their breath.

They will learn two types of breathing techniques they can use:

- A. **"The Tree Breathing"** *(Using the poster, where apples represent emotions like anger, which fall when exhaling and lowering the arms—it's recommended to do this 3 to 5 times, no more, to avoid hyperventilation in children. They'll learn to do this physically with their arms and mentally with visualization and imagination while breathing deeply).*

When teaching the "tree breathing" technique, it's important to emphasize breathing.

When the arms are raised, they inhale; when the arms are lowered, they exhale. **Trees help us breathe better**, so we become like them when we breathe deeply and with awareness.



B. Conscious breathing, focusing on the triangle formed by the nose and the upper lip of the mouth, paying attention to how they slowly inhale and exhale during breathing.

It's important that **conscious breathing** is practiced not only during the "In Their Shoes"⁵ sessions but also in everyday life. **Five to ten minutes daily will suffice.**



Both techniques are learned when the students are calm, so when the situation requires it, they can use them to calm down and manage their emotions.

Once they know how to calm themselves, they can also learn to change the harmful thoughts that come from emotional pain. They learn to talk to themselves with thoughts that help them stay calm and seek constructive solutions to the problem they're facing.

5

Stop before taking a harmful action triggered by emotional pain.

To be able to calm down and breathe consciously, it's necessary to stop the emotional impulse or the pain. Therefore, students can learn that as soon as they become aware—through their body or by listening to their thoughts—that emotional pain is taking over and will lead them to harm themselves or another person, they can imagine a red traffic light and stop.

After stopping, they will imagine a yellow light, allowing them to seek calm by applying the breathing techniques they already know. They will also change their thoughts to calm down. Only when they are calm can they think. Then, with the green light, they can act, but this time without being controlled by their emotional pain.

5. Chapter 5 explains the process, and it's a practice included in every "In Their Shoes" session.

Changing Thoughts to Calm Down

They have learned that emotions are fueled by thoughts, so one way to calm them is to stop feeding them with those thoughts. If we change what we think, we can gradually shift our emotions, reducing the intensity of the original one.

For example, if I'm very angry and my rage tells me, "insult them," "hit them because what they did was very unfair," after breathing consciously, I can change those thoughts of anger into ones that bring me more calm: "I want to calm down, and then I'll talk to them about how I feel. We'll find another solution, but I'm not going to hit them."

It's important to remember that students are capable of changing their thoughts to calm themselves if they receive examples from adults who encourage them with these kinds of phrases.

They learn that if they stop, they have time to calm down and reflect on what happened, what they're feeling, what they need, and what the best alternative is for acting (the one that doesn't cause harm). Once they've decided, they can act.

"The Traffic Light" is another tool that helps us win the internal battle against emotional pain (use the poster to explain this lesson).



6

Putting Yourself “In Their Shoes”: Practicing Active Empathy

Empathy is one of the most complex skills to learn, as it requires many examples and role models. This learning becomes easier for students as teachers use it with them and invite them to empathize in daily situations.

This learning is not cognitive, meaning it’s not enough for students to understand what empathy is; it must be experienced frequently for it to be fully integrated. This is true of all types of learning, but especially with empathy.

* **Empathy** allows us to put ourselves in the other person’s place, to think and feel what they are thinking and feeling, while keeping in mind that we are not actually in their shoes.

It is a respectful understanding of what someone is going through. It requires full attention to another human being’s internal experience of emotions and needs, putting aside our own.⁶

One of the most effective ways to teach empathy is to model it for the students. To do this, we can **practice empathetic listening**. This requires special care, as our automatic responses - like advising, educating, and comforting - are common.

It’s important that when listening to students, **we avoid the following automatic responses**:

- ✓ Consoling
- ✓ Advising
- ✓ Judging
- ✓ Interrogating
- ✓ Talking about your own experiences
- ✓ Asking “why?”

Instead, foster **empathetic listening** by:

- ✓ Allowing for silences
- ✓ Asking if you’re understanding what they’re communicating
- ✓ Reflecting on what they’re saying

6. The definition is by **Sura Hart** and **Victoria Kindle Hodson** in their book *The Compassionate Classroom: Relationship Based Teaching and Learning* (Puddle Dancer Press, 2004)

- ✓ Acknowledging their feelings, using emotional vocabulary
- ✓ Validating the emotions, thoughts, and needs expressed by the student

Little by little, students will start to integrate this way of listening empathetically to each other as they observe it from the adults around them, both in interactions with them and with other adults. It's a process.

7 Listening to and Respecting Your Own Emotions and Needs, and Those of Others

Students understand that they have the right to feel needs, and so do others. Additionally, they learn that emotional pain arises when those needs are not met.

It is very important for them to learn to identify their own needs so they can learn how to satisfy them without resorting to aggression and to remember that others' needs may differ from their own. Therefore, when their needs conflict with someone else's, they will need to find solutions that aim to satisfy both parties' needs as much as possible.

This learning also includes the important concept of **compassion**. If students learn to listen to and understand the needs of others, the natural attitude of helping or collaborating to make that person feel better by meeting their needs is likely to emerge.

Again, this learning is closely related to the teacher's ability to demonstrate empathetic understanding and compassionate attitudes towards students and other adults.

We recommend frequently using questions like:

- How do you feel?
- What do you need?
- How did you feel when you hurt them? What did you need at that moment?
- How could you get what you need without hurting them? How can you ask for help to achieve it?
- How do you think your classmate felt when you hurt them?
- What do you think they need now after you hurt them?
- What do you think your classmate needed when they hurt you?

Some basic needs we all have:

(Adapted from the book *Nonviolent communication* by M. Rosenberg)

Autonomy

- Choice of ideals/goals/values
- Choice of projects to achieve personal ideals/goals/values

Physical Sustenance and Care

- Air
- Water
- Food
- Elimination, excretion
- Rest
- Sexual expression
- Physical contact
- Movement, exercise
- Protection from life-threatening elements (viruses, bacteria, insects, predators)
- Shelter

Celebration and Commemoration

- Celebrating the creation of life and accomplishments
- Commemorating losses (loved ones, ideals, etc. – grief)
- Relaxation
- Fun
- Play
- Laughter

Integrity

- Authenticity
- Creativity
- Purpose
- Self-esteem

Spiritual Connection

- Harmony
- Beauty
- Inspiration
- Order
- Peace

Interdependence

- Acceptance
- Gratitude
- Love
- Support
- Understanding
- Community
- Trust
- Consideration
- Contribution to life enrichment
- Empathy
- Honesty (to empower learning from limitations)
- Closeness
- Respect
- Safety
- Emotional security

8

Resolving Conflicts Using Assertiveness and Values Like Tolerance, Cooperation, Understanding, Equity, and Justice

Conflicts are inevitable because people have different thoughts, feelings, and needs. However, they are opportunities to understand ourselves better and learn to live with diversity.

Students gradually learn to recognize their own feelings and needs, as well as those of others. Once they can do this, they are ready to learn how to resolve conflicts assertively—without using aggression to get their way or avoiding the confrontation by always giving up their own needs.

Students will learn through example and practice, both during “In Their Shoes” sessions and whenever a conflict arises, whether in the classroom or on the playground.

To resolve a conflict, they first need to achieve **calm**. If they are overwhelmed by emotional pain, they won’t be able to engage in dialogue to reach a mutually beneficial and fair **agreement**. They can follow the steps outlined in the poster to guide them in resolving conflicts. (Use this image as a reference.)



To achieve calm, in addition to the breathing techniques and internal dialogue (thought-changing) discussed earlier, it's helpful for students to identify a place in the classroom or school where they can calm down. Many schools have a "calm corner" or "peace corner" for this purpose. **The where and when of conflict resolution are just as important as the how.**

When discussing the incident, students learn to express themselves and listen with respect and tolerance—without judgment or attack, but with empathy. This allows them to focus on:

1. How both parties feel.
2. What happened.
3. What each person needs.
4. What solutions can be proposed to meet the needs of both parties.
5. What compromises can be made to reach an agreement.
6. How they can work together to achieve that agreement.
7. Implementing the solution.

It's also important that, in a conflict involving aggression from one or both parties, the facilitator encourages reflection on how they could have resolved the conflict without aggression and how they can handle similar situations better next time:

1. How could we have handled it differently?
2. How will we handle it next time?

If harm has been done, restorative practices should be incorporated, considering the needs of the injured party so that their pain can be healed:

1. What do you need to feel better?
2. What do you think the other person needs to feel better after what happened?
3. How can you help them feel better?



Differentiate between “genuine forgiveness” and “false forgiveness,” opting for the former.⁷

Even without the program sessions, students are very good at distinguishing between “genuine forgiveness” and “false forgiveness.” Therefore, it is highly inadvisable to force them to apologize just to create the illusion that the conflict has been resolved.

Forgiveness is not the cherry on top in resolving a conflict. If a student apologizes without truly feeling it, they will quickly repeat the behavior because there is no awareness of how that behavior harms the other person.

The key is understanding that forgiveness can be a long process. A student might take a couple of days to apologize or accept an apology. By giving space for forgiveness to occur, we are assigning significant value to that act.

“Genuine forgiveness” is given when someone is aware that their action, even if not done with ill intent, may have hurt another person. When they take responsibility, they ask for forgiveness or say “I’m sorry.” Then, they can look for ways to make amends, by asking about the needs of the affected person.

Genuine forgiveness is when one understands that the person who caused harm did so because they were unable to manage their own emotional pain. This pain won the battle. By forgiving the one who caused harm, the person avoids generating emotional pain within themselves. **Forgiveness especially liberates the victim of aggression.**

You can assist students in this process with questions like:

- When someone has harmed you, do you think they might have done it because they were experiencing unmanageable emotional pain?
- Have you ever felt that way?
- When you’ve harmed someone, do you want to be forgiven?
- Do we have the right to make mistakes? Can we make amends?
- Does holding onto resentment and bitterness cause you pain?
- Does the need to take revenge cause you pain?
- Do you deserve to feel that emotional pain inside you?
- What do you need to express about what happened and how you feel?
- What do you think you can do to restore your friendship?

⁷ We will also refer to these terms as “real forgiveness” and “fake forgiveness,” as they will be more understandable for the students.

- * Gratitude is a way of feeling joy for what we receive, whether tangible or intangible.

Creating a climate of **gratitude** in the classroom is crucial for student well-being and coexistence. Once again, the teacher's example will be fundamental for students to develop this skill.

Each day, you should include an exercise of genuine gratitude in the sessions, and, after the conscious breathing practice, guide students through a visualization to identify reasons for gratitude.

They can learn to express gratitude with a smile, a hug, the word "thank you," or perhaps with a poem or an object. It is significant that gratitude is felt and not forced.

Similarly, students should learn to graciously receive the gratitude expressed by others, as **feeling joy when someone else feels grateful is equally important as feeling grateful oneself.**

It is advisable to work on this essential aspect of building self-esteem and student well-being constantly in the classroom, beyond the "In Their Shoes" sessions.

EACH OF THESE 10 LEARNINGS WILL BE COVERED IN THE 6 SESSIONS OF "IN THEIR SHOES" IN THE CLASSROOM.

5.3 NOW, TO THE CLASSROOM!

5.3.1 EMOTIONS AND EMOTIONAL PAIN

To carry out the sessions in the classroom, we will need masks to represent emotions and a black cape to represent emotional pain.

THE EMOTIONS

The six basic emotions are anger, fear, joy, sadness, disgust, and surprise. This method will focus on four of them: anger, fear, sadness, and joy, and each will be represented with one of the characteristic masks of *Commedia dell'Arte* characters.

Commedia dell'Arte, or Italian comedy, is a type of popular theater that originated in the mid-16th century in Italy and continued until the early 19th century. As a genre, it blends elements of Renaissance literary theater with carnival traditions (masks and costumes), miming techniques, and small acrobatic skills. All the characters wore masks (half-masks to facilitate dialogue), except for the lovers.

Originally, the masks of *Commedia dell'Arte* did not correspond to emotions, but to archetypal characters. However, in the “In Their Shoes” method, we will use them painted in different colors to represent the four basic emotions. Therefore, a character in the *Theater of Awareness* play will be represented by two actors: one who plays the character itself, or “self” (the protagonist), and another who plays the emotion the character is feeling. The latter will wear the half-mask and could use more than one mask depending on whether the character’s emotions change significantly during the play.

As you will see, the students learn to identify the basic emotions in characters based on their behaviors, and when they create their own plays, they not only create the protagonists but also how they feel, bringing their emotions to life.

8 *Disgust* and *surprise* are not represented because disgust has an almost exclusively physical component, and surprise is short-lived and quickly transitions into one of the four emotions we represent.

Therefore, it will be essential to dedicate time in the first session to this concept (as we will see later) to explain not only the masks but also what each emotion they represent means and the thoughts that feed them.

ANGER

Anger is an emotion that all human beings feel. **It is triggered when we perceive frustration**, meaning when our expectations are not met and the situation displeases us. This emotion carries a **very energetic impulse**, so when it is not properly managed, **it can lead to aggressive behavior toward oneself or others**. This is why we often find it behind violent acts, as its impulse, when uncontrolled, tends toward destruction.



This mask represents anger because its features are sharp, especially in the nose, as we would imagine it if drawn abstractly: probably with straight lines, sharp angles, and pointed edges.

The actors portraying this emotion will wear the mask and speak as if they are the embodiment of anger. Their script will reflect the thoughts that fuel anger, such as frustration, injustice, or powerlessness, and the actions driven by its impulses: aggression, attack, or violence.

Notice, for example, that this mask will use expressions that:

1. Justify or feed anger:

"They always blame me, I'm fed up..."
"They never let me play when I want..."
"It's not fair that I have to do this and he doesn't..."
"Either you bring justice, or no one will..."

2. Express a specific impulse:

"Hit them, they deserve it for what they did to you..."
"Insult them, they think they're better than you..."
"Don't let them play, let them suffer..."
"Take their pen, they took yours last year..."



Students usually have no problem giving voice to this emotion, as they are very familiar with it and see many models displaying it, both in public and on television.

When presenting this emotion, it is important to emphasize that it is neither a good nor bad emotion. However, if we do not manage its impulse, it can lead to “bad” actions: harmful ones.

* We will understand a “bad” action as any behavior that harms ourselves, other people, other living beings, the planet, or objects that have value for us or others.

Anger needs to be expressed, and we can express it as long as we manage not to let its impulse cause harm. We can use sports, art, or even tearing up old notebooks or phone directories that no one wants as a way to release it, until we learn to calm ourselves using other internal resources.

FEAR

Fear is an emotion that all human beings feel. **It is triggered when we perceive a threat**, meaning when we sense **danger, or when something happens that we do not believe we can overcome and we need help**. Fear, when not managed, brings two types of impulses with it:

- One is paralysis, preventing us from moving or making decisions.
- The other is flight, pushing us to escape or defend ourselves (in which case it aligns with the impulse of anger).

Therefore, **this emotion can also be found behind aggressive or violent acts, as well as in passive or inactive behaviors** when witnessing aggression toward oneself or others.

This mask represents fear because its features are wavy and tend to form semicircles, as we would imagine it if drawn abstractly. Additionally, its expression has wide, open eyes, similar to how we look when startled.



The actors portraying this emotion will wear the mask and speak as if they are the embodiment of fear. Their script will reflect the thoughts that fuel fear—thoughts of threat or danger—and the actions driven by its impulse: inaction, escape, or attack.

Notice, for example, that this mask will use expressions that:

1. Justify or feed fear:

"They are going to overpower you..."
"You will never be enough to achieve it..."
"You aren't good, and no one will ever love you..."
"You will never have real friends..."
"When they find out what you've done, you're going to be punished..."

2. Express a specific impulse:

"Be quiet, don't say anything, it will be worse for you..."
"Get out of here, leave, and don't let them know it was you..."
"Hit them to show that they can't mess with you..."
"Attack them, insult them, because otherwise, they'll think you're worthless..."
"Take their book now that they're not looking and prove that you can too..."



Students usually have no problem giving voice to this emotion, as they are familiar with it and often see it modeled in public or on television.

When presenting this emotion, it is important to emphasize that it is neither good nor bad. However, if we do not manage its impulse, it can lead to "bad" actions: harmful ones.

* A "bad" action is understood as any behavior that harms ourselves, others, other living beings, the planet, or objects of value to us or others.

Fear needs to be expressed, and we can express it as long as its impulse doesn't cause harm. We can use art to soothe it until we learn other internal coping mechanisms.

SADNESS

Sadness is an emotion that all human beings feel. **It is triggered when we perceive a loss**, meaning when we realize that something or someone valuable to us is no longer there. When sadness is not managed, it leads to two types of impulses. One includes apathy, crying, and inaction, as sadness requires a grieving process to accept and integrate the loss. The other is the denial of the loss, pushing us not to accept it and to show our frustration (which can align with the impulse of anger). Therefore, this emotion can also be found behind aggressive or violent acts, as well as in acts of inhibition when witnessing aggression toward oneself or others.



This mask represents sadness because its features are wavy and tend downward, as we would imagine it abstractly. Additionally, its expression is downcast, with eyes that appear lowered, similar to how we look when we are sad, wanting to gaze downward or avoid looking altogether.

The actors portraying this emotion will wear the mask and speak as if they are the embodiment of sadness. Their script will reflect the thoughts that fuel sadness - thoughts of loss - and the actions driven by its impulse: crying, inaction, or aggression.

Notice, for example, that this mask will use expressions that:

1. Justify or feed sadness:

"Without him, nothing will ever be the same again..."
"You'll never have another dog like that one..."
"No one will love me like she did..."
"I'll never have as much fun with a friend as I did with her..."
"I thought I'd pass, I won't have another chance..."

2. Express a specific impulse:

"Cry... cry... keep crying..."
"Don't do anything because nothing will ever be the same... don't even try..."
"Attack them, someone has to pay for what you've lost..."
"Hit them, it's their fault that he doesn't want to be your friend anymore..."
"Insult them, it's their fault you missed your chance to go to the park..."



In this case, students may find it challenging to express these voices because sadness is often confused with fear. Moreover, sadness, like crying, is not an emotion that society easily allows. You'll need to help guide them through this process.

When presenting sadness, it's important to emphasize that it is neither a good nor bad emotion. However, if we do not manage its impulse, it can lead to "bad" actions, often harmful ones. In the case of sadness, these harmful actions are more likely to be directed at oneself.

* We will define a "bad" action as any behavior that harms ourselves, others, other living beings, the planet, or objects that hold value for us or others.

Sadness needs to be expressed, and we can do so as long as we ensure its impulse doesn't lead us to self-harm. **We can use art or ask someone for a comforting hug to accompany us in our grief, until we learn other internal coping mechanisms.**

JOY

Joy is an emotion felt by all human beings. **It is triggered when we perceive an achievement, satisfaction, gratitude, or well-being.** When not overwhelming, joy has an impulse that is not harmful—in fact, quite the opposite. **When we feel joyful, we want to smile, show kindness to others, include them, and share with them.**

Therefore, we generally won't find joy behind aggressive or harmful acts. However, when joy grows too much and becomes uncontrolled, it can unintentionally harm others or oneself due to a lack of control.

This mask will represent joy mainly by its color, a vibrant hue close to yellow, which we might use if we were painting it. Additionally, its features are wavy, evoking the relaxation that this emotion brings.

Actors representing this emotion will wear the mask and speak as if they are joy itself. Their script will reflect the thoughts that fuel joy—thoughts of achievement, satisfaction, or well-being—as well as the actions that its impulse encourages: smiling, laughing, sharing with others, dancing, or singing.



Notice, for example, that this mask will use expressions that:

1. Justify or feed joy:

"I did it, I'm the best..."

"I knew they'd say yes, let's go to the waterpark..."

"I got a perfect score, this is awesome..."

"I love playing this game with my friends..."

"I like being treated with kindness and love..."

"Thanks for helping me..."

2. Express a specific impulse:

"Laugh and smile, because you're happy..."

"Sing and dance, because life is a party..."

"Give them a hug..."

"Play with everyone because they're all your friends..."

"Share what you have..."

"Give thanks and a kiss..."



Students generally won't have difficulty expressing these voices, and they'll often want to include this character in all their plays. It's important to make sure that in the final moments of their performances, there's a place for this mask to replace the others used in the earlier part of the play.

When presenting this emotion, it's important to emphasize that joy helps us (as long as it isn't out of control, in which case it can unintentionally harm others). It's good to try to see the positive side of things to feel gratitude and satisfaction for what we have. However, it's also important to point out that joy won't always be present, and we will also feel other emotions. Humans experience all emotions, and humans can manage them.

Joy needs to be expressed, and we generally can express it without issue, as it doesn't harm anyone. However, we also need to learn when and where to express it. For example, if we are really excited because our favorite uncle is visiting but we are in the middle of an exam, it's not appropriate to sing and dance to express it. We can do that at recess or share the news with friends before class starts. Art can also be a way to express joy.

✳ Emotions have different intensity levels, and this can be portrayed in a scene through the volume of the actors' voices and the exaggeration or restraint of their movements.

THE CLOAK FOR EMOTIONAL PAIN

Emotional pain will be one of the main themes in the “Theater of Awareness” plays created and performed by the students. We understand emotional pain as the pain that humans feel when they experience frustration, threat, or grief. Although this pain is not physical, we feel it as if it were, because it is emotional. Even though it cannot be seen, it is felt, and it hurts.



= EMOTIONAL PAIN

The emotions that can make up emotional pain are anger, fear, or sadness. For this reason, the character representing emotional pain may wear any of these three masks.

From the perspective of the “In Their Shoes” program, as previously explained, we believe this pain is what drives the aggressive behaviors we sometimes see in students. Therefore, if you want to educate to prevent these behaviors, you need to recognize emotional pain and provide resources to learn how to manage it, as we will do in these sessions.



Thus, during these sessions, recognizing emotional pain will be one of the central themes, as will creating a theatrical context for students to learn how to manage it. Therefore, the correct characterization of this character is important.

To represent emotional pain, we will use a black cloak that the actor portraying the central character’s emotions, or the “self” character, will wear. In addition to the black cloak, they will also wear one of the masks that represent the most intense emotion they feel.

Emotional pain will dominate the central character in the initial endings of the “Theater of Awareness” plays that are created, so we will see it behind them, as if pushing their movements, speaking to them, as if it were their thoughts, and giving them orders on what to do. The central character will obey.

The script that emotional pain will follow corresponds to the most intense emotion provoking it, and it will match the mask worn, as we detailed in the previous section about the masks. Therefore, if emotional pain is mainly driven by the emotion of anger, the actor portraying it will say phrases that justify this emotion, such as “this isn’t fair, give them what they deserve,” “insult them,” or “exclude them.” The central character will follow these instructions and act with the same intensity.

In the following section, you will find all the “rules of the game” for the Theater of Awareness to successfully guide the theatrical part of your sessions and have clarity on all aspects of interpretation and staging.



5.3.2 THE "RULES OF THE GAME" IN THE THEATER OF AWARENESS

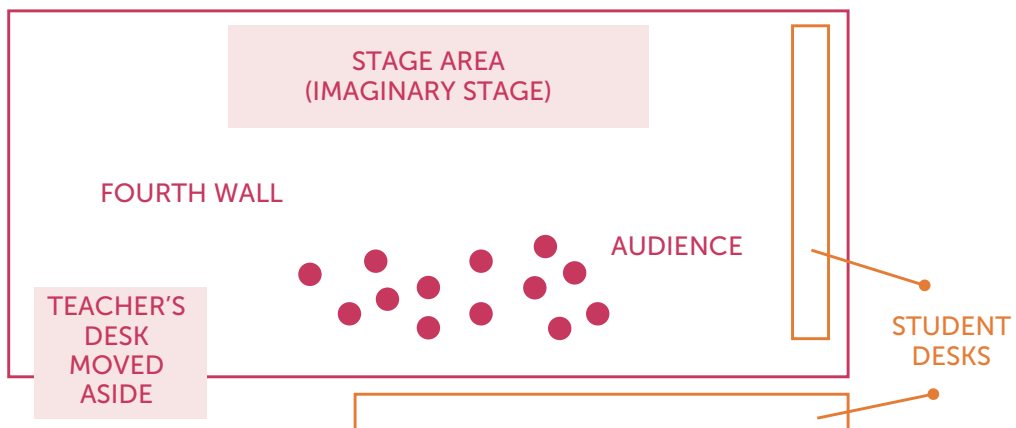
The Theater of Awareness is a theatrical methodology that personifies emotions, "making the invisible visible," demonstrating the basic concepts of Emotional Intelligence to foster emotional literacy and the development of social-emotional skills in adults, youth, and children. This methodology, created in 2010 by Pax Dettoni Serrano, was initially designed for educational purposes but also has artistic aims. The Theater of Awareness method serves Emotional Education, making it easy to recognize emotions and then learn how to manage them, moving towards empathy, assertiveness, positive conflict resolution, compassion, forgiveness, and kindness, ultimately contributing to a culture of peace.

The "In Their Shoes" method revolves around the lessons learned through the Theater of Awareness. Therefore, it is crucial to understand all the "rules of the game" before beginning sessions with your students. In this section, you will find all the theatrical aspects that need to be considered. While you may have already experienced them firsthand during your training with the facilitator, it is essential to read them carefully to guide the theatrical part of the sessions effectively with your students and provide them with the correct instructions for creating their final plays.

1 THE SPACE

The physical space will influence the development of the activity, so it is recommended to pay attention to the following:

- **Lighting:** The space should be well-lit. If it's dark outside, it's best to turn on all the lights in the room. If there is still natural light outside, it's advisable to raise the blinds.
- **Order and cleanliness:** The space must be tidy and clean. If the activity takes place in a classroom, it's recommended to move unused tables and chairs to the sides, leaving enough free space for easy movement. It is not recommended to surround the working space with unused tables and chairs. The working area should remain free, without any objects in the middle. You can ask your students to help organize the space, and it is highly encouraged that you do so.
- **Defining the performance space:** When starting the theatrical activity, clearly indicate to the students which area is for the stage and which is for the audience. Actors should move within this imagined space. You can position the stage on one of the four sides of the room, the one with the fewest objects. Ideally, nothing should be behind the stage. If needed, you can use chalk to mark the stage area, making it clear for everyone.



2 THE RULES FOR ACTORS AND AUDIENCE

Once you start the theatrical dynamics, in addition to explaining how to create the stage space for the performances, it's helpful to share the following rules with the students:

FOR ACTORS, YOU CAN SUGGEST THAT THEY:

- **Understand that performing is like playing a game.** Encourage them to "play being Juan," "play being the teacher," or "play being anger." In other words, they should fully believe in what they are representing, just as they do when playing.
- They must consider and respect the **fourth and fifth walls**.⁹
- Try to avoid letting **fear or embarrassment lead them to laugh**, as this will break the "truth" of the performance for the audience.
- It's necessary to **"win the battle"** over fear and embarrassment to act convincingly.
- Keep their **face and voice directed toward the audience**, meaning they should avoid turning their back.
- Be mindful of their position on stage so they don't block other actors. They should position themselves in a way that **allows the audience to see everyone**.

⁹ The fourth wall is the imaginary, invisible wall at the front of the stage in a theater, on a TV show, in a movie, or in a video game, through which the audience watches the characters perform. The fifth wall is the imaginary, invisible wall that prevents the characters from seeing emotions, such as the character representing emotional pain.

- Use a **loud voice** so that the audience can hear them.
- **Accept the final applause** gracefully at the end of the play. All actors should stand in a straight line, side by side, and receive the applause calmly without applauding themselves.

FOR THE AUDIENCE:

- You can start by **reflecting on the fear actors may feel about the audience laughing at them or performing poorly**. Students often openly acknowledge this fear, so you can ask, "How can we help each other overcome these fears that prevent us from enjoying theater?"
- At this point, it's recommended to establish **some rules** with the group, ensuring the following are agreed upon:
 - ✓ Stay silent while classmates are performing.
 - ✓ Pay attention to what's happening on stage.
 - ✓ Laugh if the play is funny, but not at any classmate who is acting.
 - ✓ Applaud at the end.
 - ✓ Raise your hand to intervene during the final forum or commentary.

3 The Characters: The "I" and Its Emotion

As you already know, in the Theater of Awareness, we make the invisible visible. Therefore, the central characters will be represented by two actors: one playing the "I," meaning the individual themselves, and the other representing their emotion.

The "I": This will be performed without requiring any special costume, as this actor will represent the character as they are. However, they may use objects or a bit of costume if it helps make the character more believable (especially for the final performance).

The Emotion: The actor representing the emotions or emotional pain will wear masks and a cloak (as seen in the previous section) and will follow these acting guidelines:

- **It is very important that the mask used represents the character's most intense emotion, and that it is accurately portrayed by the actor.** For example, if the mask used is one of sadness, the performance in both movement and words cannot express anger. If it does, the mask that should have been used would be one of anger.

- The actor can wear **up to two masks:** one representing emotional pain (whether sadness, anger, or fear) and another representing joy. **The masks will be attached to the face with bands, NEVER held by hand.**

- **The joy mask should always appear at the end of the second scenes** when situations are resolved positively. It can also appear at the start of a play if the character feels joy before the situation arises that causes emotional pain.
- **For each character representing the "I," there will be a character representing the emotion.** That means emotions cannot be shared between multiple characters unless they all feel the same emotion for the same reason. For example, if a child feels anger and so does the teacher, on stage we will see the child with their anger/emotional pain and the teacher with theirs. In this case, these characters couldn't share emotional pain because it stems from different causes. However, if there are two children feeling anger for the same reason, for instance, because the teacher punished them unfairly, then they could share the emotional pain, and the teacher would still have a character representing their emotional pain.
- **The emotion character doesn't become visible until the person shows what they are feeling.** For example, if the person doesn't get angry until halfway through the play, the emotional pain character can't appear before; they must appear exactly when the anger does. If the person was happy before, the emotion character may wear the joy mask but doesn't have to appear until the anger shows. It will depend on the group's creativity how they want to interpret the situation and the characters.



- **The emotion character should always be close to the "I" character**, and it is advisable for them to follow behind. The audience must understand that these two characters represent the same person, one being the "self" and the other their emotion.
- **The emotion or emotional pain character speaks to the "I" character to motivate them to act according to what the emotion wants.** Therefore, they must speak based on the thoughts typical of that emotion, as outlined in the previous section:

- ✓ **Anger:** thoughts of frustration and aggressive impulse
- ✓ **Sadness:** thoughts of loss and passive, downcast impulse
- ✓ **Fear:** thoughts of threat/danger and an impulse to flee, attack, or freeze
- ✓ **Joy:** thoughts of achievement/gratitude and an expressive impulse

- **The actor portraying emotional pain or the emotion should prepare 3 or 4 phrases to repeat throughout the scenes.** The first time these phrases are said, it should be done loudly, and the "I" character will pause to let them be heard – **they won't speak simultaneously.** Later, when repeated, it can be done in a softer tone. It's important that the emotion character remains active until managed by the "I" (in the final second). In the final production, it is important to dedicate time to rehearsing this part with the students so that the lines don't overlap in the final performance.

4 The Relationship Between the "I" and Its Emotion

You must ensure that both the students and the audience of the final play clearly understand that the **"I" character and the emotion character represent a single individual.** The emotion character displays an invisible reality, while the "I" character shows the visible reality that everyone can see. These guidelines will help achieve this understanding:

- **The emotion will control the first ending**, making the "I" character do what it wants. It is crucial for the audience to hear clearly the commands and justifications the emotion character gives to the "I," because at this point, the "I" is merely a puppet of the emotion.

- **In contrast, the “I” will control the second ending.** Through emotional recognition and management, the “I” can overcome the emotion, quieting it and making free decisions. This emotional management process will be represented as follows, while the rest of the scene and characters freeze (since what happens in the “inner” world isn’t visible in the “outer” world):

✓ **When the “I” character recognizes the emotion, they turn to face it.**

The rest of the scene freezes. The emotion, once noticed, begins to calm down a little.

✓ **The “I” character always starts emotional management with breathing:**

either making a noticeable breath using their arms (like “the tree” pose) or more subtly by just taking deep breaths, but making it evident to the audience. As the character breathes, the emotion begins to shrink—it crouches down until it reaches the ground, though it may continue speaking during this process.

✓ **The “I” character continues emotional management until the emotion has shrunk enough, allowing the “I” to talk to themselves.**

They can ask themselves the questions from the “traffic light” exercise and answer them or say phrases that help them face the situation more positively, calming the emotional pain.

✓ **When the “I” is calm (the emotion is inactive, silent, and on the ground), they turn back, and everything else in the scene unfreezes, returning to action.**

The “I” then resolves the situation according to their own judgment, no longer under the orders of the emotion. It’s essential that, on stage, the inactive emotional pain is visible when assertiveness is used or mutually beneficial agreements are reached (these situations cannot happen under emotional hijacking).

✓ **Once the situation is resolved positively, the emotion reactivates as joy—**

with a joyful mask and no hood. (While the actor representing the emotion was on the ground, they changed masks and removed the hood.) From this point on, to conclude the play, the joy emotion accompanies the “I” character.

- When more than one person in a play shows emotional self-management at the same time, it should be done simultaneously, but with respect for different internal dialogue timings so the audience can hear both.
- In plays created for Theater of Awareness **to explore assertiveness and conflict resolution, the emotion character may not appear.** However, it is recommended that this character be included throughout the learning process.

The Theater of Awareness primarily has an educational purpose, but it is still theater, which means that a **balance must be struck between the pedagogical aspect and theatrical art.** Although the sessions of “In Their Shoes” are not about theater techniques, there are two areas that should be given special attention, especially in the final performances prepared by the students.



INTERPRETATION:

Actors representing the “I” character and the emotion, as well as other secondary characters in the play, must “step into the shoes” of their characters. This means they must stop being themselves and fully embody the roles of others, acting as if they truly are those other characters. **To interpret a role, we primarily rely on tone and intensity of voice, body movements, and, if possible, feeling what the character feels. Therefore:**

- **In the first ending,** when the “I” character is hijacked by the emotion, the actor must display the emotion through their body and voice, following the instructions of the emotion or even repeating exactly what the emotion says if appropriate. It’s recommended to advise your students to exaggerate their portrayal to ensure the audience can easily perceive it. The emotion character should also exaggerate their voice and movements.
- **In the second ending,** when the central character is in control of themselves and the emotion is inactive while they resolve the conflict, the actor will portray calmness and serenity, with no emotion conveyed in their voice or body.

6 THE PLOT AND THE TWO ENDINGS

As you know, the “In Their Shoes” method encourages students to create their own plays. However, you must ensure that they understand the **plot must always be based on real situations**; science fiction stories will not be accepted. The aim is for these real situations to reflect lived experiences, experiences that have been witnessed, or experiences that could very well be real.

Additionally, it is part of the method that the **plot always has two endings**. In fact, the story remains the same until the beginning of the resolution. In the first ending, the resolution will be one way, and in the second ending, it will be another.

First Ending: The first ending corresponds to a resolution in which there is no emotional management, empathy, assertiveness, or mutually beneficial resolution of the conflict. In other words, this is the ending where emotions win the battle, and people follow their aggressive or passive impulses to resolve situations. Unfortunately, this outcome is the most common in reality, and it is also the ending that students are most naturally inclined to represent spontaneously.

Second Ending: The second ending is the one where emotional management, empathy, assertiveness, and positive conflict resolution are applied. This outcome is more difficult to execute correctly, so it requires careful preparation during rehearsals by the group performing it. It is advisable to supervise this part of the process closely during practice, providing guidance as needed. It's crucial that this second ending is performed well, as it serves as a model for the audience.

7 THE MODERATOR

Another key figure when performing a Theater of Awareness play in “In Their Shoes” sessions is **The Moderator**, who engages with the audience, encouraging reflection, and differentiating between the first and second endings.

The moderator is a member of the group participating in the play but does not portray a character. However, they remain on stage, positioned at one of the front corners of the stage, and act as an observer during the performance before taking

the floor to carry out their role. It is important for the moderator to stand and have a strong, clear voice, as they will interact with the audience.

The moderator's responsibilities include:

- At the start of the play, before the actors begin, the moderator asks the audience to join in counting down together: **"3, 2, 1, Action!"**
- At the first conclusion (typically an aggressive one), the moderator calls **"Stop,"** freezing all the actors while they engage with the audience.
- Between the first and second endings, **the moderator asks the audience questions** to encourage reflection on why the first destructive conclusion occurred. They will also ask what could have happened to lead to a more constructive ending, which the actors will show in the second conclusion.
- The questions posed by the moderator aim to **stimulate audience reflection**. However, it is not recommended for the moderator to read from a script. Instead, it is better for them to prepare the questions with the group and rehearse them. This reflection is also helpful for the group itself. You can assist in preparing this during rehearsal time and help build the confidence of the student acting as the moderator.

If there are not enough people in the group, one of the actors can take on the moderator role. For example, an actor representing an emotion can remove their hood and mask, adopt a neutral stance and voice, and speak to the audience as the moderator. They can even humorously explain that they are now playing a different role.



8 THE BOW AND APPLAUSE

The final bow of the actors and the moderator in response to the audience's applause is **ESSENTIAL**. At the end of the play, the group lines up to receive applause from the audience (without applauding themselves).

It's recommended to practice this final applause during rehearsals. Keep in mind that after the entire play concludes, all groups will come back out to bow again, receiving applause from the audience before the forum begins.



9 COLLECTIVE REFLECTION

Once the play has been performed and the participants have received applause, it's your turn to lead the collective reflection. This is when the play transforms into a didactic tool, allowing students to reflect on the lessons showcased in the play and in prior sessions.

Your role in facilitating the "In Their Shoes" sessions is to ensure participants follow the "rules of the game" during theatrical dynamics and, most importantly, guide them in reflecting on the plays they created. In any case, the session descriptions you will find in the subsequent sections include detailed guides for leading this reflection, ensuring you can facilitate it with confidence.

Through the "In Their Shoes" method, students learn through experience and reflection, and you are key in guiding this process.

5.3.3. THE POSTERS

Another essential visual element of this program is the set of posters specifically designed by the Asociación Teatro de Conciencia to support and facilitate the learning objectives for the students.

- * It is recommended that you don't limit the use of these posters to just the sessions of "In Their Shoes." Instead, they should be displayed permanently in areas frequented by students, teachers, families, and non-teaching staff. Posters should be placed in classrooms, hallways, dining rooms, libraries, and entrance halls... wherever the message is visible.

Currently, the program offers seven posters aimed at students, with additional ones in development to further enrich the program's pillars. For updates on all available posters, you can check the "In Their Shoes" website at www.programaensuzapatos.org.

Images on Active Empathy:

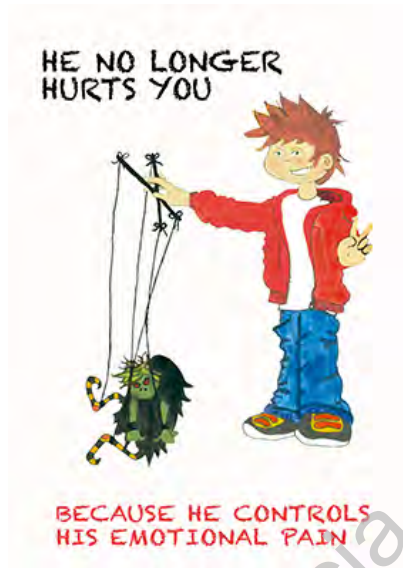
"Emotional Pain Monster" Poster

This poster summarizes the theoretical foundation of the program. It conveys that there is no such thing as a "bad" or "aggressive" child; there are children with aggressive behaviors who need to learn how to manage their emotional pain, as they hurt others because they, too, are hurt. **This poster can also be used to discuss forgiveness**, highlighting the difference between genuine and false forgiveness. True forgiveness comes from seeing, with compassion, the "monster" that caused us harm.



"Controlling Emotional Pain" Poster

This poster presents the opposite of the previous one, showcasing what happens after an emotional education process like that offered in the "In Their Shoes" sessions.



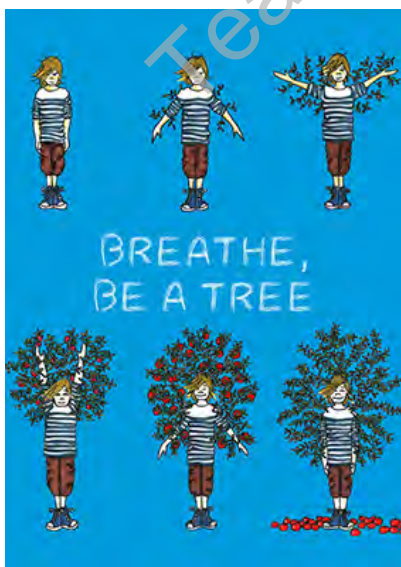
Images on Emotion Management:

"The Tree" Poster

This poster teaches **conscious breathing**. To avoid being overtaken by emotional pain, we must calm ourselves through breathing. The "tree" exercise can be done physically, as shown on the poster, or by using imagination—closing one's eyes and visualizing the movements in the mind.

"The Traffic Light" Poster

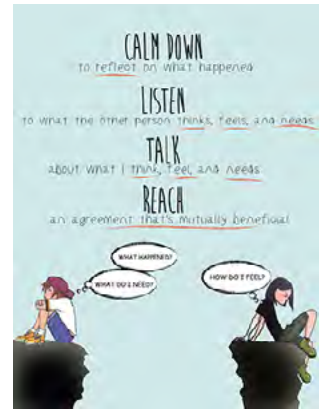
This poster helps students understand that before acting on impulse, they should **pause, breathe to calm down, think, connect with their feelings, and then act.**



Images on positive conflict resolution:

"Conflict Resolution Steps" Poster

This poster outlines the key steps in positive conflict resolution. It emphasizes calming down, listening, expressing needs, and finding mutually beneficial solutions. For the **first step**, students can use emotion management posters, and for the **second step**, referring to listening, the "emotional pain monster" poster can be helpful. This reminds students that emotional pain often underlies harmful behavior.



"True Forgiveness" Poster

This poster teaches the importance of genuine forgiveness and its real weight. It reinforces the need for empathy and understanding in conflict resolution.



Images for adults:

"Yelling Harms Children" Poster

This poster emphasizes that yelling is harmful to children and promotes models of kindness and compassion. It discourages aggressive methods like shouting to set boundaries or express anger. It's a tool to use not only with teachers but also with families and non-teaching staff, supporting a nurturing environment for the children.



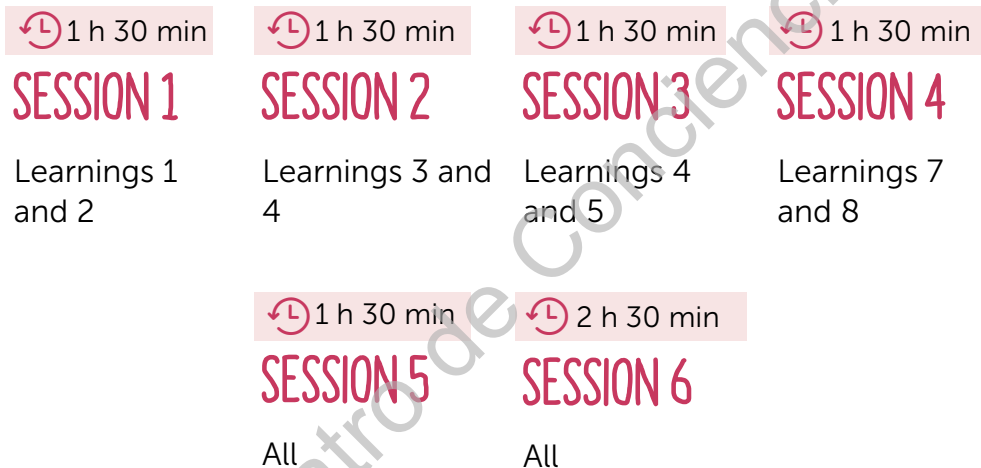
5.3.4. STRUCTURE OF THE 6 SESSIONS

The program consists of 6 sessions with a minimum duration of 10 hours in total.

The first five sessions will each last **1 hour and 30 minutes**, and the final session, during which the students will showcase their theatrical presentations to other classes, will last **2 hours and 30 minutes**.

The first five sessions focus on most of the learning objectives, with the aim that students take on a **"teaching" role** during the final performance, where they present to other students (usually from lower grades).

Session Structure



There are also cross-cutting learnings: Learnings 6, 9, and 10 permeate the entire program.

In these sessions it is important that you **establish some rhythm and repetition** in the activities, so that all sessions have the same structure and opening and closure dynamics.

We now explore each of these dynamics in detail, so that we can easily refer to them throughout.

ATTENTION

The pace of sessions and the learning outcomes proposed in this manual may be adjusted depending on the group. For instance, if you have a challenging group with little experience in collective work, it will not be possible to strictly follow the program in just six sessions. Experience has shown us that in such cases, we need at least 10 sessions, as much of the time in the initial sessions will be spent establishing the group's rules and relationships.

It is also important to emphasize that each group will dive into the learning process based on their starting level, and this should be respected. You cannot force all groups to integrate the material in the same way; once again, this will depend on the group and the classroom environment from which you are starting.

As a tutor, how to progress and how many more sessions you can add to the program to support your classroom in the proposed emotional literacy process is at your discretion.

BASIC STRUCTURE OF A SESSION

1. CIRCLE OF EXPRESSION AND TRUST

2. WARM-UP AND CONNECTION WITH THE BODY

3. MINDFUL BREATHING AND HEART CONNECTION

4. ACTION-BASED EXPLANATION

5. PREPARATION OF THE CONSCIOUSNESS PLAYS

6. PERFORMANCE AND DISCUSSION OF THE CONSCIOUSNESS PLAYS

7. FRIENDSHIP CIRCLE

1. CIRCLE OF EXPRESSION AND TRUST

The students and you will sit in a “beautiful circle” (on the floor or in chairs, depending on what has been decided), creating a space of expression and trust where they can share their feelings, concerns, joys, and where every day we will **ask what they remember from the previous session and what they have put into practice.** This can also be a space to introduce the learning goals for that session and to review or decide on the rules for the sessions, like how to achieve silence or how to request the floor.



The goal of this space is not only to build trust within the group but also to reinforce the idea that everyone has the right to feel and express what they are feeling. Students learn that they matter and that what happens to them is important. They feel heard, and this creates spaces where hidden conflicts might surface. These conflicts should then be followed up on an individual basis with the involved students or, in exceptional cases, if therapeutic intervention is needed, these cases should be referred to appropriate professionals. Before beginning the other session dynamics, it is important that students can express themselves and “empty out” emotionally so that they are calm and better able to engage with the learning at hand. This part is always first for that reason.

As mentioned earlier, during the program sessions, you should avoid expelling students from the classroom for bad behavior. Instead, try to speak with them one-on-one or even address the issue in the circle if you think the rest of the group can help.

The group is another player in this emotional literacy process and a vital factor in managing some disruptive students. We must trust the power of the group and strengthen the sense of belonging. This initial circle of expression and trust helps move in that direction and fosters the possibility of group self-regulation.

Questions to open the circle, depending on the session:

- How are you feeling today?
- How was your week?
- How have your classes, recesses, and lunch times been?
- Have you felt anger/fear/joy/sadness today or this week?
- Are emotions good or bad? Are there good or bad emotions, or pleasant and unpleasant ones?
- How did you express them? What did you do with them? Who “won the battle”?
- Have you felt gratitude/love? Were you able to express it?
- What do you remember from last week?
- Have you put anything into practice?



Tips to remember for the teacher's attitude in managing the circle:

It is very important that students perceive the circle as a safe space, just like the “In Their Shoes” sessions. Therefore, the main attitude should be to validate everything they feel and express. (Later on, we will help them manage their emotions as needed.)

Gratitude is also essential and helps to create a safe space. After each comment a student makes, **thank them**, using their name. (For example, “Thank you, Lola, for sharing that with us.”)

Ensure that there are no interruptions so they can express themselves as long as they need to. Also, ensure that the silence and speaking order rules established on the first day are followed.

To **respect** speaking turns, you can use an object that serves as a “talking stick.” Only the person holding the object can speak. It could be a ball or a more sophisticated object from an indigenous culture.

Take advantage of any opportunity to reinforce the program’s learning and distinguish between the person and their behavior, as well as between the person and their emotions.

If there is difficulty on the first day, do not abandon this dynamic. Even the most difficult groups eventually learn to sit in a circle and talk.

2. WARM-UP AND CONNECTING WITH THE BODY

While maintaining the “beautiful circle,” but now standing, we will carry out a dynamic that allows participants to feel and become aware of their bodies. Use this activity to remind them that we feel emotions in our bodies and that if we want to manage them effectively, we must be aware of what we feel when emotions hurt and when they are pleasant. It’s important for them to recognize both states in their bodies; the well-being caused by emotions such as joy, gratitude, hope, love, or trust, as well as the discomfort caused by emotions like fear, anger, jealousy, sadness, or envy. **It is also essential for them to understand that all emotions are valid, even though some bring us a sense of well-being and others discomfort.**

For this warm-up, we will follow these steps, and you will do them alongside the participants:

1. Awakening the body:

Since the body is our receiver of emotions and the carrier of actions, we must always keep it alert. Starting with the feet and moving up through the legs, hips, torso, back, arms, and face, we gently pat and stroke ourselves with care. We do this with the feeling of waking up the body and, at the same time, cleaning it of anything that hurts or causes discomfort.

2. Deep breathing while relaxing the face and body:

Once we reach the face, we make exaggerated facial expressions to relax it and take deep breaths, exhaling through the mouth while letting the lips flutter as the air escapes. We can do this three times. Afterward, we invite them to spread their legs, inhale deeply while raising their arms above their heads, and then exhale forcefully, allowing their arms and upper body to drop with the sensation of releasing everything that causes tension.



3. Little massage with a message:

To finish — still in the “beautiful circle,” which we will ask to be made smaller (meaning the participants should move closer to each other) — with the entire body activated, we will give a gentle massage to our partner. Everyone turns to their right and finds a back to massage or stroke with care. We can remind them that the “wings of kindness” are located in the shoulder blades, and when we touch them, we activate them.

While giving the massage, we ask them to softly say to the person they are massaging the following messages:

“I trust you, Lucas.”

“Trust yourself, Lucas.”

Then, we turn to the left and return the massage and the message to the person who gave it to us.

At the end, and only if we feel gratitude for the massage and message received, we thank both partners.

In this part, you should emphasize the importance of giving and receiving gratitude authentically, as well as modeling this for the students.

You can also invite them to reflect on where they felt the gratitude in their bodies, so they become aware of that physical sensation and can return to it when needed.



3. MINDFUL BREATHING AND HEART CONNECTION

Just as we connect with the body, since it's where we feel emotions, we will also connect with the heart, which is where our true self resides — the part of us that is good, beautiful, and true. To explain this activity, you can ask them to sit again (in chairs or on the floor, whichever the participants prefer).

We will maintain the “beautiful circle” and carry out the practice of conscious breathing, where we focus our attention on the breath.

Below are the key elements to teach the practice (however, your example is key).

This activity not only requires that you know how to do this conscious breathing technique (which you have learned during the in-person course), but also that you practice it frequently.

Before starting, it is advisable to explain to the participants what it is about and its purpose.



Benefits of conscious breathing:

It will help us with two very important things: first, to calm ourselves when we realize that our emotions are very intense and are overwhelming us. Second, it will help us focus our attention, meaning, it will help us concentrate.

Posture:

On the floor: Sitting with legs crossed, back and neck straight, arms and hands resting effortlessly on the legs, and eyes closed.

On a chair: Sitting with feet parallel and touching the floor, back and neck straight (if possible, without leaning on the chair), arms and hands resting effortlessly on the legs, and eyes closed.

Time:

On the first day, we will agree to 5 minutes, and each session we will increase by 1 minute at a minimum. They are encouraged to reach 10 minutes by the last day and to practice at home as well.

Procedure:

With eyes closed, we will breathe naturally, bringing all attention to the triangle formed between the nose and upper lip, where the breath takes place. Notice the physical sensations in this area when air enters and leaves through breathing: tingling, itching, tickling... Any sensation is valid.

If during these five minutes other physical sensations arise elsewhere in the body, we keep our attention on the triangle, without moving the body. If thoughts or emotions appear and our attention drifts, we bring it back to the triangle. We can return as many times as needed; the important thing is to always bring attention back to the triangle.

It's important to emphasize that breathing should not be altered; they should breathe normally and observe what happens in the triangle as they breathe.

While participants practice, you also practice, and from time to time, remind them with a calm voice about posture and guide their focus to the air entering and leaving the triangle formed by the nose and upper mouth area.

Guided visualization to connect with the heart and gratitude:

During the last two minutes, without opening your eyes, you guide attention towards connecting with the heart.

Ask participants to bring their attention to their heart to focus on its beat. They will observe the heartbeat for about 15 seconds; then invite them to choose one of the following possibilities with their thoughts and imagination (we'll choose a different one for each session):

- ✓ A person who has been or is in their life, someone they have loved and who has loved them, for whom they feel gratitude.
- ✓ A situation in their life for which they feel gratitude.
- ✓ Something that happened or happens for which they feel gratitude.
- ✓ A personal trait for which they feel proud and grateful.
- ✓ A beautiful landscape that brings them peace and well-being, for which they are grateful.



Once they have the image in mind, invite them to see it in detail and begin to feel how gratitude arises in their heart and expands through their chest. Then, that gratitude takes on a color and paints their entire body, flowing down to their feet and rising through their legs, hips, torso, arms, and head, coloring every cell in their body with the chosen color of gratitude (allow them to pick any color they prefer).

Afterward, ask them to bring their attention back to the heart and, feeling their feet on the ground, return to the triangle where the air enters and exits. Finally, at their own pace, they can slowly open their eyes.

To finish, you can ask if anyone would like to share their experience, their physical sensations, any difficulties they encountered, or if they were able to feel gratitude.

The first session will be longer than subsequent ones because we will explain all the necessary aspects for them to learn how to do it.

➔ **Tips for managing this dynamic:**

You should **participate while guiding** the practice. Your **own calmness and confidence** are fundamental, and you should convey them through your body posture and voice.

Two possible challenges may arise:

- **Students who don't want to participate:**

In these cases, find a way for them to participate in another way. For example, they could manage the time or draw a picture of how they feel watching their classmates. They can also write a poem or sit quietly and observe.

It is important that they feel included and understand that they are also necessary for the activity to work. Therefore, during those five minutes, they should manage themselves to remain silent and avoid creating distractions, so that those who do want to learn the "conscious breathing technique" can do so.

- **Students who want to participate but have difficulties:**

If this happens, find ways to help them, such as inviting them to sit with their back to the circle if they are inclined to laugh, or allow them to sit next to peers who help them focus better.

Despite any challenges, don't stop doing the practice. If you trust and believe in them, the students will eventually engage (even if they don't reach the 10-minute goal in the last session).

4. EXPLANATION IN ACTION

In each session, time will be allocated to explain the lessons related to that session, so that participants can later apply them in the creation of their Theater of Awareness performances.

This program is designed to create a learning space, so it is not recommended to deliver lectures on the theory behind each of the 10 lessons. Instead, it's important to engage the participants in what is being explained. **Whenever possible, it is recommended to use volunteers to act out emotions or emotional pain to help explain the session.** This also sets an example for the theater performances they will have to prepare and perform immediately after.

In the following sections, these lessons are defined for each session. However, it is crucial to highlight that it's not advisable to follow a traditional classroom teaching style. Instead, the students remain in a "beautiful circle" as you explain, and you also encourage them to participate with examples or by asking them to act out scenarios based on the instructions you give. Inform them that they will later have to portray this in the theater piece they are preparing and will show to the rest of the group.

5. PREPARATION OF THEATER OF AWARENESS PERFORMANCES

In this part, the students integrate what has been explained by creating a short theater piece that they will present to their classmates in the final part of the session.

The students will form groups, **with different partners each session.** In general, groups will consist of 4 to 6 people (depending on the total number of students).

It is recommended to maintain a quiet environment during this time—perhaps relaxing music can be played in the background. They can also sit in chairs around a table to think and write down their ideas, although they will get up afterward to rehearse.

These are semi-improvised performances, meaning the students will need to agree on the theme, characters, plot, and ending. Once they are on stage, they will improvise both verbally and non-verbally to perform the play they have prepared together. (In other words, they won't have a written script to read from).



It's important to remind them of the following during this process:

1. Choose characters with a different name from their own (it's crucial that they **don't use their own name**).
2. Choose situations to portray that could be real, ones they may have experienced or seen someone else experience.
3. Choose situations where the main characters are children, although adults can appear.
4. The plays will generally have two endings, so they need to prepare both.
5. They will use capes and masks to act; they should decide which ones they will need.
6. They can use items from the classroom to decorate the acting space to make it more believable. They can also use their imagination and create objects with whatever they have available.
7. Agree on the character distribution in a consensual manner. Conflicts may arise when assigning roles or deciding what to portray, so it's important to remind them that listening to one another and making decisions for the group's benefit will help. They must remember that this is not an individual task, but a collective one.
8. Important: **you must be actively involved, walking among the groups and ensuring they understand**, especially in the first few sessions, as they haven't yet fully integrated the dynamic. **You will validate their creations but also guide them to ensure learning takes place. You can make corrections during rehearsals.** You will need the skill to guide them towards a good second ending (they usually have no trouble with the first one), without imposing but respecting their ideas, while making sure they follow what they have learned.

✳ Remember that in section 3.3.2, you have all the "rules of the game" for Theater of Awareness, which will be extremely helpful in facilitating this part of the process.



6. PERFORMANCE AND FEEDBACK ON THE THEATER PLAYS

The short Theater of Awareness plays that the students have prepared will be performed in front of their peers, and the space needs to be set up for this. This is the part that students enjoy the most and where they learn the most, so it's important to **manage the time to ensure that all groups get a chance to perform**. If time runs out, performances should be postponed to the next session; it's crucial never to leave a group without the opportunity to present what they've prepared.

In the classroom, designate an area for the stage and a separate area for the audience. The audience can sit on the floor around the stage area.

Before starting, it's recommended to give them basic guidelines on how to perform for an audience. On the first day, focus on the following:

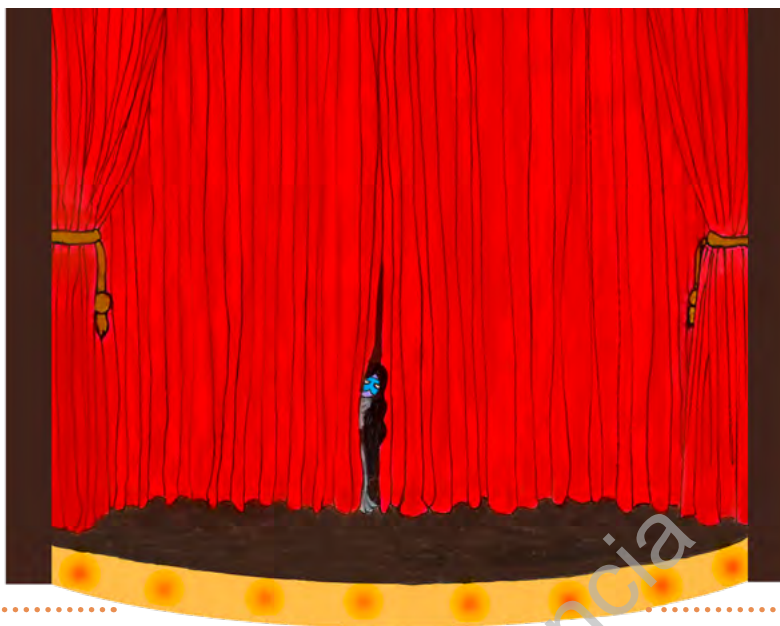
For when performing:

- **The Fourth Wall:** This is the imaginary invisible wall at the front of the stage through which the audience views the characters' performance.
- **Fear and Shame:** These feelings might make us laugh and cause the performance to stop feeling "real" for the audience. Be mindful of this, as fear and shame can take control. It's important to remember the internal battle to overcome these emotions in order to perform well.
- **Face and Voice Projection:** Keep your face and voice directed toward the audience. Avoid turning your back to them.
- **Loud Voice:** Use a loud enough voice so that you can be heard.
- **The Role of the Moderator:** The moderator should be visible on stage, with presence at the front, speaking clearly and confidently.
- **End of the Play:** When the play is over, all actors should line up side by side and take a bow, receiving the applause (this is essential: all children should receive applause calmly and avoid clapping for themselves).

For when we are part of the audience:

- Reflect on Fear: Address the fear of the audience laughing at us or of performing poorly. These are the most common fears, and students often admit to them openly. It's important to ask: How can we help each other overcome these fears so we can enjoy the theater experience?
- The group should collectively decide on proper audience behavior, which can be encouraged with prompts like:
 - ✓ How would we like the audience to behave when we perform?
 - ✓ How can the audience help us feel more confident?
 - ✓ Does it seem fair to say that a guideline should be...?
 - ✓ Can we raise our hands if we agree on this guideline for the audience?
- Typically, the rules agreed upon are similar across groups:
 - ✓ Stay silent while classmates are performing.
 - ✓ Pay attention to what is happening on stage.
 - ✓ Laugh if the play is funny, but not at any student performing.
 - ✓ Clap at the end.
 - ✓ Raise your hand when it's time to comment or participate in the discussion at the end.

In subsequent sessions, before performances begin, you will remind them of these guidelines and ensure they still agree with and intend to follow them.



"3, 2, 1... Action!"

We recommend that the entire audience join in to start their classmates' plays by saying together, "3, 2, 1... Action!". In the first session, you can lead this dynamic, and in the following sessions, different students can take turns leading it. This can be a great way to involve those who might find it harder to participate actively.

After each short performance, the audience will be asked a series of questions to analyze what happened and, if relevant, relate it to everyday situations. These questions will also help reinforce the key concepts of the session's learnings.

You can lead this discussion, but the moderator of the play (if there is one) can also take charge, following the guidelines or questions you provide. This way, they get used to engaging with the audience, which is what they will do on the day of the final performance.

- * Remember that in section 3.3.2, you have all the "rules of the game" for Theater of Awareness, which will be extremely helpful in facilitating this part of the process.

7. FRIENDSHIP CIRCLE

We started with an Active Empathy space at the beginning of the session, and it's important to close it at the end. That's why we will always end with the Friendship circle, even if we're running a bit over time.



We'll return to our "beautiful circle," this time standing and holding hands. Together, we'll gently move our hands forward and backward in unison. Ask each person, in any order and only if they wish, to share one word that sums up what we've shared today—a word to close the session. After everyone has shared their closing word, we'll choose one word together and shout it in unison while raising our hands to the sky after a countdown:

ONE, TWO, THREE... EMPATHY!

5.3.4. THE 6 SESSIONS. ONE BY ONE

Teatro de Conciencia

SESSION 1

- | | |
|--|--|
| 1. Circle of expression and trust |  10 min |
| 2. Warm-up and body connection | 13 min |
| 3. Conscious breathing and heart connection | 5 min |
| 4. Explanation in action | 15 min |
| 5. Preparation of Conscious Theater plays | 10 min |
| 6. Performance and feedback of Conscious Theater plays | 30 min |
| 7. Friendship circle | 2 min |



1. CIRCLE OF EXPRESSION AND TRUST

⌚ APPROX. 10 MIN

Since this is the first session, it will be necessary, before starting—although we can already be seated in a circle—to explain to them what the sessions will consist of, what we are going to do, and why, as well as establish the group's ground rules. This sets the tone for the dynamics of the following sessions.

Aspects to include in the session introduction:

- ✓ Thanking them for being there and showing enthusiasm
- ✓ **What is In Their Shoes:** a school {coexistence/ cohesiveness} program through emotional education and Conscious Theater.
- ✓ **How we will work:** we will reflect together on aspects of our inner world and how we relate to others, and we will do theater together, creating different plays each day.
- ✓ **Session duration:** 1 hour and 30 minutes.
- ✓ **Purpose:** to learn about emotions, how to manage them, and how to resolve our conflicts, so that we can later teach these skills to younger students.
- ✓ **Goal for the last day:** a theater play that we will create together and perform for younger students so they can learn from our work.
- ✓ Begin the dynamic of the circle of expression and trust, allowing **students to express themselves by answering questions** such as:
 - How do you feel?
 - How does the idea of becoming teachers for younger students make you feel? And what about doing theater?
 - Could learning to resolve conflicts without using violence be useful?

2. WARM-UP AND BODY CONNECTION

⌚ APPROX. 13 MIN

We will introduce this dynamic for the first time, which we will repeat every day, as we have previously explained to you. It's likely that this first session will take more time because you'll need to explain the content.

- Awakening the body.
- Deep breathing, releasing the face and body.
- "Little massage with a little message."

Since this is the first session, we recommend introducing an activity where participants introduce themselves by name. Even though it's likely that everyone already knows each other's names, this activity encourages them to express not only their own names but also their classmates' names. So, more than just an introduction activity, **it's a cohesion and trust-building dynamic that will always facilitate collaborative work.** Everyone should remain standing while explaining the activity.

Establish basic rules for collective behavior:



The goal is to agree together on some rules that will allow us to conduct the sessions with harmony and enjoyment. Therefore, **two rules** are proposed for the students to consider whether these can help everyone feel respected and accepted:

Sometimes **silence**—which allows someone to speak while others listen—may be lost. When that happens, anyone (including you) can ask for silence by making a gesture: covering the mouth with the index finger of one hand and raising the other arm with an open hand in a "stop" gesture.

When classmates see someone requesting silence, they should repeat the same gesture until the necessary silence is achieved to continue the activity.

It will also be necessary to **have an orderly way of speaking**. Therefore, it's suggested to use the usual gesture of raising a hand to request a turn to speak. Respecting this collective rule will greatly help with all dynamics.

Other methods can be proposed to achieve these two rules: asking for silence and requesting a turn to speak. However, we advise that these rules be agreed upon at the beginning of the program and that their adherence is ensured. For this reason, it's very important that they are accepted by all students. The group may also propose other rules that we haven't considered here (it's at your discretion as the facilitator to manage their establishment if you believe they are beneficial to the process initiated by the program).

The vowels of your name and your classmates' names in the body

Teach them how to form vowels with their body, giving an example for each one, and the participants will repeat:

A: separate your arms as if forming an "A" at hip level, or you can also do it above your head, opening your arms towards the sky

E: cross your arms in front of your chest.

I: raise your left arm towards the sky and lower your right arm towards the ground, both straight, drawing a diagonal.

O: round your arms forward as if drawing an "O" or as if you are hugging someone.

U: bring your arms straight down with palms facing each other, then raise them in parallel up to the sky.



For all vowels, keep your hands extended with fingers together.

Then, each person will say their name, making the arm movements for the vowels in their name, and the rest of the group will repeat it: they will say the name of their classmate and make the corresponding vowel gestures.

You will all be in a circle, and everyone will participate, including you. For example, a participant named Daniel will say, “Da” (and make the gesture for “A” while saying it), “ni” (and make the gesture for “I” while saying it), and “el” (and make the gesture for “E” while saying it). Then, the rest of the group will repeat her name and the gestures.

✱ This activity is inspired by eurhythm, which refers to moving in a harmonious way, seeking beauty. This movement helps express moods and therefore becomes a form of communication. The philosopher R. Steiner revived it from classical antiquity and considered it an art within Anthroposophy.

3. CONSCIOUS BREATHING AND HEART CONNECTION

 APPROX. 5 MIN

Since this is the first time, you will need to explain the technique in detail, as described in the “structure of the sessions” section. You should also be mindful of the difficulties that may arise and, above all, persevere. Modeling in this dynamic is essential, so even if the students may not take it seriously at first (they often laugh the first few times), we recommend maintaining a serious attitude—as if it’s something important. Don’t give in to frustration, and keep practicing (even if it’s for fewer minutes than indicated in this manual).

Time for the first conscious breathing exercise: 5 minutes

4. EXPLANATION IN ACTION

 APPROX. 15 MIN

To prepare the precise content for this section, we recommend using the previous sections related to the learning objectives for this first session, as well as the section related to emotions and each of their “masks.”

Learning Objective 1: *Recognize, name, identify, and become aware of your own emotions and the emotions of others.*

Learning Objective 2: *Understanding that emotions seek to express themselves through our actions, speak through thoughts, and we can choose whether or not to let them dominate.*



Presentation of basic emotions: *For each emotion, students will learn how it “speaks” (associated thought), how the body moves, and what its impulse for action is.*

First, it’s important that they understand that **they are not the same as their emotions**, meaning they can do something about how they feel. To illustrate this, select two volunteers: one will play a character, and the other will play their emotion. In this example, you can already use the basic emotions to introduce them.

Masks will be used to explain the four basic emotions, and we recommend following the dynamic of separating the character from the emotion in all four cases. You’ll also ask the student wearing the mask to **move their body in a way that represents how someone would feel in that emotional state**. Then, you’ll ask the classmates to give a voice to the thoughts that this character might have when feeling that emotion. The student wearing the mask will repeat those thoughts, using the correct tone and **acting out the action impulses of that emotion**.

To start this dynamic, you can give some examples first and then allow all students to participate, speaking as if they were expressing anger, for instance (remembering to validate all their contributions). We will also do this with the masks for sadness, fear, and joy. You can refer to all the examples provided in this manual’s section on presenting emotions. This way, they begin to understand that in Conscious Theater plays, the central character will be distinct from their emotions. Therefore, one character will be represented by two actors.

5. PREPARATION OF CONSCIOUS THEATER PLAYS

 APPROX. 10 MIN

In this first session, the goals are very basic. We want students to become familiar with **Conscious Theater** and with theater as a tool for learning. The theater exercise will be simple, and if masks were already used in the “Explanation in Action” section, allowing the actors to speak through them, it should not be too difficult for the students.



Theater exercise:

Ask the students to form four groups, generally consisting of 5–6 people each. It is recommended that the groups be mixed, and if possible, avoid forming groups based on friendships. Groups can be chosen at random, explaining that in each session, the groups will change, using sticks or colored papers to assign them.

Each group will choose one of the emotion masks, so there will be one group for each of the emotions.

They must create a short play in which there is a central character—a boy or a girl—who feels an emotion, and this emotion is also represented. In this play, the emotion will speak, give orders to the protagonist, and win the internal battle, so the character will act according to what the emotion tells them to do. In other words, the play will represent an emotional hijacking, allowing us to see what each of the four emotions wants when it takes control and what thoughts it uses to communicate.

The group will be responsible for creating the play, using situations that could be real or that have happened to them. They will also decide how to divide up the roles among the group members. There will be a protagonist, an emotion character, and the others can be additional performers who help create the situation. There can also be more than one protagonist with more than one emotion character, as long as it is the same emotion. For example, if there are two friends who are feeling fear, there can be two fear characters representing each person’s fear, or just one fear character speaking to both, representing both of their fears. The division will depend on each group’s creativity, with the only rule being that each group can only represent one emotion.

REMEMBER TO INCLUDE THROUGHOUT ALL 6 SESSIONS:

Learning Objective 6: Step "into their shoes," practicing Active Empathy.

Learning Objective 9: Differentiate between "true forgiveness" and "false forgiveness," opting for the former.

Learning Objective 10: Express and receive gratitude.



6. PERFORMANCE AND DISCUSSION OF THE CONSCIOUS THEATER PLAYS

 APPROX. 30 MIN

Since this will be the first performance, before starting the plays, ask the students to sit down and imagine a stage, then agree with them on the behavior they will have as actors and as the audience, as detailed previously in the section dedicated to this point.

The 4 plays will be performed (remember the "3, 2, 1... Action" dynamic, the importance of the final bow, and ensuring that all students receive applause).

After each play, or once all four performances have been completed, take a few minutes to reflect together, using prompting questions such as:

- ✓ Did you like it?
- ✓ How did you feel?
- ✓ What emotion did the main character feel? And the other character?
- ✓ Has something like this ever happened to you? Do you want to share?
- ✓ What thoughts did the emotion have? Were they true?
- ✓ Who won the battle with the main character? Could this happen?
- ✓ Did the emotion help the main character, or did it do the opposite? Is what joy asks for the same as what anger asks for? Do both emotions cause harm?
- ✓ Does the main character have the possibility of controlling their emotion? (We will explore this next week.)

7. FRIENDSHIP CIRCLE

 APPROX. 2 MIN

Since this is the first session, you will need to explain the dynamic before starting. You can use the guidelines provided earlier in the session structure section.

As this is the first session, it is essential to dedicate the necessary time to laying the groundwork for the development of the other program sessions. For this reason, the approximate duration indicated for each activity is longer than what will be suggested for future sessions.

As we explained earlier, there may be groups where it is challenging to adhere to the timing in this manual, and the atmosphere in the sessions may feel stressful, especially if maintaining silence is difficult. If this happens, from experience, we recommend accepting the group as it is and trusting that, little by little, they will achieve it. This is a process, and each individual reaches their potential at their own pace. We also encourage you to trust that even if conditions aren't perfect, learning will still occur, and change will begin to take root.

It will be enough for students to retain the understanding that they are not their emotions, meaning they internalize the distinction between themselves and their emotions (allowing them to take control over how they respond to them).

SESSION 2



- | | |
|---|--------|
| 1. Circle of expression and trust | 10 min |
| 2. Warm-up and body connection | 8 min |
| 3. Conscious breathing and heart connection | 8 min |
| 4. Explanation in action | 15 min |
| 5. Preparation of Theater of Awareness plays | 10 min |
| 6. Performance and feedback on Theater of Awareness plays | 39 min |
| 7. Friendship circle | 1 min |



1. CIRCLE OF EXPRESSION AND TRUST

 APPROX. 10 MIN

Before starting this circle, and once seated, we recommend reminding the group of the two basic rules agreed upon in the previous session and confirming that everyone is still willing to follow them.

Questions to initiate the circle:

- How are you feeling today?
- Have you felt anger/fear/joy/sadness today or this week?
- Are these emotions good or bad?
- How have you expressed them? What did you do with them? Who won the battle?
- Have you felt gratitude/love? Were you able to express it?
- What do you remember from last week?
- Have you put anything into practice?

2. WARM-UP AND BODY CONNECTION

 APPROX. 8 MIN

- Wake up the body.
- Deep breathing, relaxing the face and body.
- "Little massage with a message."

3. CONSCIOUS BREATHING AND HEART CONNECTION

 APPROX. 8 MIN

We recommend briefly explaining the technique again and addressing any issues where children may have shown difficulty. Above all, persistence is key, and it's important to take this activity with the seriousness it deserves.

✿ Time: 5 or 6 minutes (if the group responded well in the previous session; if not, stick to 5 minutes).

4. EXPLANATION IN ACTION

🕒 APPROX. 15 MIN

To prepare the specific content for this section, we recommend using the topics previously discussed related to the learning objectives for this session, as well as the section on emotional pain and the use of the cape.

Learning Objective 3: *Understand that painful emotions create emotional pain, and that emotional pain will tend to create more pain in others or oneself when it is not recognized or managed.*

Learning Objective 4: *Calm yourself to be able to think and act without harming ourselves or others.*

Presentation of the “emotional pain poster.”

Presentation of the “tree poster.”

Presentation of emotional pain using masks and the cape.

Using the posters will be central in this session, and we recommend using them by asking the students to interpret them themselves. You should also teach them how to do the “tree technique.” In fact, once they have learned it, you can include it in the initial warm-up and ask a different child each day to guide the rest of the group through it. This way, they practice for the final presentation where they will teach the technique to all the spectators.

We also suggest using the masks and the cape again to theatrically explain what emotional pain is and how it behaves. Additionally, they should use them to reinforce the concept of splitting to represent a character. Above all, it is important that the explanation of these learning objectives is done through action.

Volunteers will be asked from among the students to act out brief situations that you can propose (similar to the ones they will be asked to prepare on their own later). These situations will help you explain emotional pain clearly and how to calm it through breathing.



REMEMBER TO INCLUDE TRANSVERSELY THROUGHOUT THE 6 SESSIONS

Learning Objective 6: Put yourself "in their shoes," practicing Active Empathy.

Learning Objective 9: Differentiate between "true forgiveness" and "false forgiveness," opting for the former.

Learning Objective 10: Express and receive gratitude.



5. PREPARATION OF THEATER OF AWARENESS PLAYS

 APPROX. 10 MIN

In this session, they will use the masks again, as well as the cape. If these were used in the previous dynamic, it will be easier for them to prepare the theater exercise.

Theater exercise

They will be divided into four groups with different members from the previous session. You must emphasize that it's very important to work with different classmates in each session. Each group will have to create a Theater of Awareness play, which includes a central character and an emotional character or emotional pain, and that has two endings. Additionally, this time a moderator will be introduced, who will be responsible for cutting the first ending, asking some questions to the audience, and then allowing the second ending to begin.

The play will be created based on their ideas, and they will be asked to make it as realistic as possible, meaning it should be based on an experience lived by one of them or by someone in the class.

It should be made clear that the play they must prepare and rehearse has three parts:

1. The play with the first ending.
2. The moderator who engages with the audience to invite them to reflect.
3. The play with the second ending (the same situation as the first, but with a different conclusion).



In one of the endings of the play, we will see that emotional pain—represented by wearing the mask of the most intense emotion felt by the central character—is responsible for what happens. The emotional pain speaks and controls the central character, leading them to harm others. In the first ending, we will see emotional pain acting until its ultimate consequence, meaning until it causes the central character to harm others, harm themselves, or remain passive in the face of aggression. Emotional pain wins the internal battle.

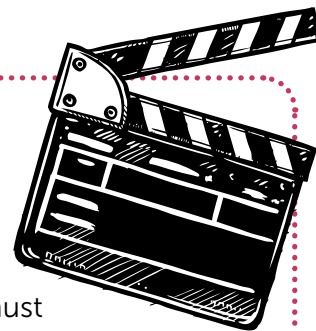
The moderator, who should ideally be one of the group members not playing a role in the play, will say “stop” when the aggression is shown on stage, and the other actors will freeze. Then, the moderator will ask the audience about what they are seeing, helping them identify the emotions of the characters. The moderator will also inform the audience that there is another ending and ask if they want to see it.



Next, the moderator will give the signal to start the play with the second ending. The actors may rewind or repeat from the beginning. In the same situation, this time, the central character is able to recognize their emotional pain and not let it overpower them; instead, they manage to control it. This emotional management will be clearly shown if the central character performs the “tree” technique, and while doing it, the audience will see the emotional pain shrink (the actor portraying it will slowly crouch down), allowing the central character to decide how to act without harming anyone.



NOTE: The second ending is not a continuation that corrects the first ending, but an alternative ending to the first. That is, the first and second endings have the same beginning and story but different outcomes. With the second ending, we model another way of resolving situations. It's also important to remember that in the second ending, the emotional pain will always transform into joy when they find a solution that benefits both parties.



The Role of the Moderator

This role is very significant because it invites the audience to reflect during the final performance. Additionally, the person who plays the moderator must maintain stage presence and lead the discussion.

We recommend encouraging all students to take on this role in at least one session, rather than choosing only those who seem to have a natural talent for it.

The moderator can also be responsible for saying, "3, 2, 1... Action" (inviting the entire audience to join in when starting the scene and for each of the two endings).

Moreover, the moderator will be the one to say "stop," pausing the play when an act of aggression occurs to resolve a conflict, and inviting the audience to reflect and put themselves "in the shoes" of the characters they are watching.

It's recommended that the students themselves suggest the questions they believe should be asked to help the audience from lower grades learn what they want to convey. However, you can guide them with a few example questions:

- ✓ Did you like this ending? Why?
- ✓ What is this character feeling? (Moving around the stage and pointing to the different characters involved in the play).
- ✓ Who is this character? Who does it represent? (Referring to emotional pain).
- ✓ Who was controlling this central character? Why?
- ✓ Has something like this ever happened to you?
- ✓ Have you seen a situation like this?
- ✓ Can it be avoided?
- ✓ Do you think there could be another ending to this play?
- ✓ How could it be different?
- ✓ Would you like to see it?

6. REPRESENTATION AND COMMENTARY ON THE CONSCIOUSNESS PLAYS

🕒 APPROX. 39 MIN

In this second session, we recommend reviewing the agreed-upon rules from the first session regarding behavior on stage during the performance and among the audience.

The 4 plays will be performed (remember the "3, 2, 1... Action" dynamic, the importance of the final bow, and ensuring that all the students receive applause).

After each play, or once all four have been performed, a few minutes are dedicated to joint reflection, if you feel that the moderator's intervention has not been sufficient. It is likely that in this second session, you will still need to intervene to guide the reflection. This will be positive, as students will have examples of questions and learn how to self-reflect.

During this group reflection, parameters should be provided for reflection with questions like:

- ✓ Which ending did you like the most?
- ✓ Which ending is more common?
- ✓ In the second ending, who wins the battle? How do they overcome emotional pain?
- ✓ What emotion does the emotional pain turn into in the second ending? Why?
- ✓ Do we have examples of the second ending?

7. FRIENDSHIP CIRCLE

⌚ APPROX. 1 MIN

*If in the last session they learned about the four basic emotions and how to differentiate themselves from them internally, in this session, they will learn that painful emotions make up emotional pain, and that this pain wants to cause harm. They will also learn that if they choose to, they can win the battle against emotional pain, and their **great "weapon" for this is breathing ("the tree")**.*

Our goal in this session is not for them to learn how to resolve conflict. Our goal is for them to understand that with calm, they can control emotional pain (as it becomes smaller on stage when the character breathes). Nothing more is needed for this session; let's remember that it is a process, and they learn something new every day. It's also important to remind them that each group has its own learning pace.



SESSION 3

1. Expression and Trust Circle
2. Warm-up and Body Connection
3. Conscious Breathing and Heart Connection
4. Explanation in Action
5. Preparation of Theater of Awareness Plays
6. Performance and Commentary on the Theater of Awareness Plays
7. Friendship circle



10 min

8 min

8 min

15 min

10 min

39 min

1 min



1. EXPRESSION AND TRUST CIRCLE

 APPROX. 10 MIN

Before starting the circle, and while everyone is seated, we recommend revisiting the two basic rules agreed upon in the first session and confirming that all students are still willing to follow them.

Questions to invite participation in the circle:

- Have you felt anger/fear/joy/sadness today or this week?
- How did you express it?
- Have you felt emotional pain? Does anyone want to share their experience?
- Who won the battle? How?
- How did you feel when you managed to win the battle?
- Did you practice the tree exercise? When?
- Have you felt gratitude/love? Were you able to express it?
- What do you remember from last week?
- Did you put anything into practice?

2. WARM-UP AND BODY CONNECTION

 APPROX. 8 MIN

- Wake up the body.
- Deep breathing while relaxing the face and body.
- **Include a few breaths using "the tree," guided by a student.**
- "Little massage with a message."

3. CONSCIOUS BREATHING AND HEART CONNECTION

 APPROX. 8 MIN

We recommend briefly explaining the technique again and addressing any difficulties the children may have. Above all, it's important to persevere and take the exercise with the seriousness it deserves.

- ✿ *Time for the first conscious breathing: 5 or 7 minutes (if the group responded well in the previous session, add an additional minute to their progress. If not, maintain 5 minutes).*

4. EXPLANATION IN ACTION

⌚ APPROX. 15 MIN

To prepare the precise content for this section, we suggest using the previous sections related to the learning objectives for this session, as well as the section on emotional pain and the use of the cape.

Learning Objective 4: *Calm yourself to be able to think and act without harming yourself or others.*

Learning Objective 5: *Stop before carrying out a harmful action driven by emotional pain.*

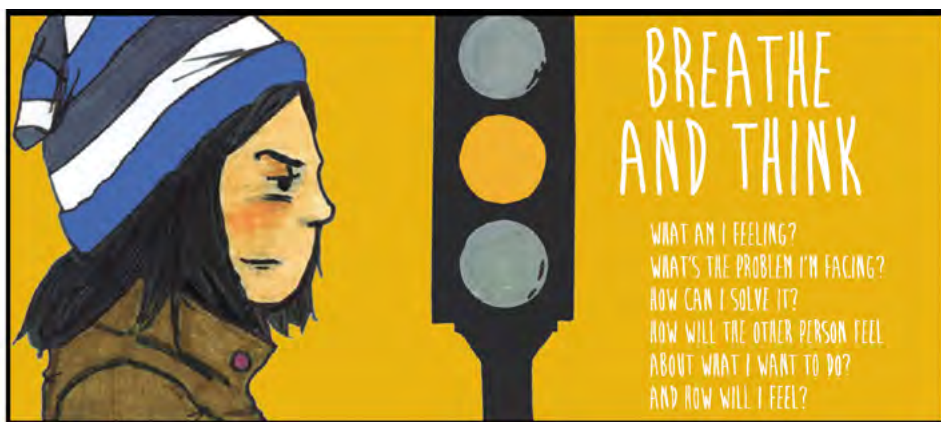


Introduction of the "Traffic Light Poster"

Introduction of the "He Controls His Emotional Pain" Poster

The use of the traffic light poster will be central in this session, so we recommend using it by asking the students to interpret it themselves. It is also a good idea to refer back to the poster from the previous session to link the explanations, as they are connected. Therefore, we suggest conducting this session through action, using volunteers to represent a situation that illustrates the step-by-step process of the traffic light:

1. We see emotional pain, for example, fear, from a child who is watching another child hit a classmate and hears, "Don't say anything because they might hit you," or "If you say something, the others won't be your friends."
2. We see how the child says **"stop"** (using the red color of the traffic light).
3. The child then turns and faces their emotional pain and starts to practice "the tree" or breathe consciously. Immediately, the emotional pain character starts to crouch, showing that it is losing power. Once the emotional pain has diminished, the child can ask themselves the questions from the poster (**yellow** light of the traffic light).



The child asks and answers themselves (inner dialogue):

- *What am I feeling? Fear.*
 - *What problem do I have? I am seeing Julián being hit, and I don't like it.*
 - *How can I solve it? I can tell Juan to stop hitting him and talk to him if he wants to resolve a problem, or I can inform the teacher.*
 - *How will Julián feel? Happy that I am helping him and that Juan stops hitting him.*
 - *And how will I feel? I will feel happy because I helped Julián and prevented an injustice.*
4. The child turns back to the situation and takes action, speaking to Juan and stopping him from hitting Julián (**green** light on the traffic light).
 5. Their emotional pain removes the hood and the mask of fear, putting on the mask of joy and standing upright. Now, they are happy because they've managed to control their fear, their own emotional pain, and in doing so, they've helped their friend Julián.

It is important that in this third session, they understand that they have the right to feel angry, afraid, or sad: emotional pain. However, it is key for healthy relationships and coexistence not to let this pain win the battle and turn us into its puppets. Therefore, the first step is always to stop and calm ourselves to think of the best solution to the situation at hand, one that does not involve hurting ourselves or others. At the end of this part, you can show them the "He Controls His Emotional Pain" poster to illustrate the consequences of using the traffic light technique.

REMEMBER TO INCLUDE TRANSVERSALLY THROUGHOUT THE 6 SESSIONS

Learning 6: Put yourself 'in their shoes,' practice Active Empathy.

Learning 9: Differentiate between 'true forgiveness' and 'false forgiveness,' opting for the former.

Learning 10: Express and receive gratitude.



5. PREPARATION FOR THEATER OF AWARENESS PERFORMANCES

 APPROX. 10 MIN

Theater Exercise

The theater exercise proposed for this session is similar to the one in the previous session, but while the previous exercise focused mainly on using 'the tree' to reduce (lower) emotional pain, this time we will **focus on showing the moment when it's necessary to stop, when the intensity of emotional pain becomes uncontrollable.**

Once again, they will be divided into four groups made up of different people than the previous session, and within these groups, they will create a new story to present in the form of Theater of Awareness, meaning that it will include one or more central characters portrayed as split personalities. Additionally, in this exercise, we will have a moderator who, besides asking the audience questions, will provide explanations about the traffic light technique.



ATTENTION: We will encourage them to use different masks for emotional pain. They may naturally lean towards the mask of anger, so we will suggest that they consider other emotions/situations to act out as well.

The plays will be created based on real stories or stories that could be real, and they will be developed with two different endings. In the first ending, we will see how emotional pain takes over the central character, wins the battle, and leads them to hurt either another person or themselves. After this, the moderator says 'stop' and engages the audience, asking questions similar to those from the previous session. However, this time, before saying 'action' again, it is included that the central character can make the situation have a different ending if they stop, breathe to calm themselves, reflect, and then act. In other words, they will introduce 'the traffic light' and can use the poster if needed.

When the moderator gives the action again, the same play is performed with the second ending, where we see how the central character is able to stop before causing harm, perhaps by walking away, calming down, and reflecting on the best possible action. Once they've calmly decided, they return to resolve the conflict with the other character without using aggression. In this alternate ending, another character may propose to the central character to use the traffic light technique, helping them win the battle against their emotional pain.

It is important that the following steps are clearly demonstrated in this theatrical exercise:

1. **Stop.**
2. **Calm down** (by breathing deeply, using 'the tree' physically or in imagination).
3. **Reflect** (ask oneself questions about what they are feeling, what they need, and how to resolve the conflict).
4. **Act without aggression,** expressing needs and making a request.



6. PERFORMANCE AND DISCUSSION OF THEATER OF AWARENESS PLAYS

 APPROX. 39 MIN

We recommend briefly reminding the group of the agreed-upon rules from the first session regarding behavior during the performances and among the audience. The 4 plays will be performed (remember the "3, 2, 1... Action" dynamic, the importance of the final bow, and ensuring that all students can receive applause). After each play, or after all four are finished, take a few minutes to reflect together. These questions can help guide this discussion:

- ✓ Which ending did you like more?
- ✓ Which ending is more common?
- ✓ In the second ending, who wins the battle? How do they overcome emotional pain?
- ✓ What emotion does emotional pain turn into in the second ending? Why?
- ✓ Do we have examples of the second ending in real life?

7. FRIENDSHIP CIRCLE

 APPROX. 1 MIN

In the previous session, they learned that painful emotions make up emotional pain, and this pain wants to cause harm. However, if they choose to, they can win the battle against emotional pain, and their greatest "weapon" is breathing or "the tree" (achieving calm). In this session, they learn that once they are calm, they can think about the best behavioral option.

Our goal in this session is for them to learn that, in addition to mastering emotional pain (making it smaller through breathing), they can think and choose how to act. They must also learn that this action should be beneficial both for themselves and for others. When they reflect after calming down, they consider the consequences and can choose to act while taking both themselves and others into account (we begin introducing the concept of empathy).

SESSION 4

1. Circle of expression and trust	10 min
2. Warm-up and body connection	8 min
3. Conscious breathing and heart connection	8 min
4. Explanation in action	15 min
5. Preparation for Theater of Awareness performances	10 min
6. Performance and feedback of Theater of Awareness plays	40 min
7. Friendship circle	1 min



1. CIRCLE OF EXPRESSION AND TRUST

 APPROX. 10 MIN

Before starting this circle, and once seated for it, we recommend reminding everyone of the two basic rules agreed upon in the first session and checking that all students are still willing to follow them.

Questions to begin the circle:

- How do you feel today?
- Have you felt anger/fear/joy/sadness today or this week?
- How did you express it?
- Have you experienced emotional pain? Does anyone want to share their experience?
- Has someone in your environment experienced emotional pain and let it defeat them? Have you forgiven them?
- Who won the battle?
- Did you do "the tree"? And "the traffic light"? When? Can someone share their experience?
- Have you felt gratitude/love? Were you able to express it?
- What do you remember from last week?
- Have you practiced anything?
- Have you truly forgiven or just pretended to this week? Would you like to share with us?

WARM-UP AND CONNECTING WITH THE BODY

 APPROX. 8 MIN

- Wake up the body.
- Deep breathing, relaxing the face and body.
- **Include some breathing exercises using "the tree" and have a student lead them.**
- "Little massage with a little message."

3. CONSCIOUS BREATHING AND HEART CONNECTION

⌚ APPROX. 8 MIN

We recommend briefly re-explaining the technique, and if there are any difficulties, offering solutions. It's important to persevere and take the practice seriously.

✿ *Time for the first conscious breath: 5 minutes or 8 minutes (if the group responded well in the previous session, add one more minute to their time. If not, you can keep it at 5 minutes).*

4. EXPLANATION IN ACTION

⌚ APPROX. 15 MIN

To prepare the content for this section, we suggest using the previous sections, which are related to the learning objectives of this session.

Learning Objective 7: *Listen to and understand your own emotions and needs, as well as those of others.*

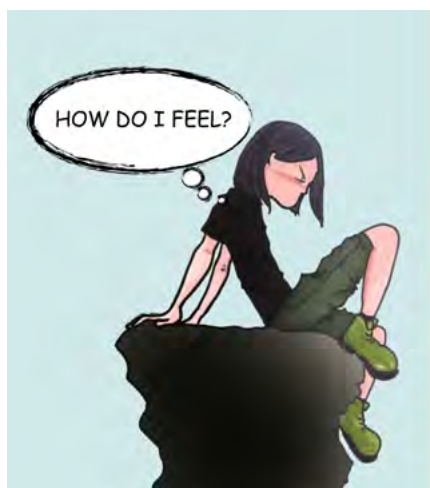
Learning Objective 8: *Resolve conflicts using assertiveness and values such as tolerance, cooperation, understanding, fairness, and justice.*

Presentation of the "Conflict Resolution Poster"
Presentation of the "True Forgiveness Poster"

The use of the "Conflict Resolution Poster" will be central in this session. We recommend asking the students to interpret it themselves. We also suggest referencing the posters from previous sessions to link explanations together, as they are interconnected. Additionally, we suggest including the "True Forgiveness Poster" to emphasize the importance of asking for and giving genuine forgiveness when we hurt each other.

In this session, it's key for them to understand that conflicts are difficult to avoid, but we can avoid hitting or insulting each other to resolve them.





Conflicts are solved by listening and expressing how we feel.

- *What I feel.*
- *What happened.*
- *What I need (asking for it).*
- *How we can achieve what both of us need.*
- *Fulfill the agreement.*

We suggest doing this explanation in action by using volunteers to act out a conflict and guiding them to resolve it by following the proposed steps. This time, masks and capes can be used, but it's not essential. If we do this dynamic, it will make the process easier for them when they later have to prepare their own play. This time, they will resolve the conflict following a "protocol," which they didn't have in previous sessions. It will be the most challenging play for them.

It's important for them to understand that what they learn in this session gives them the guidance on how to resolve a conflict when they reach the green light of the traffic light. In other words, they can solve the conflict if they first stop at the red light, calm down, and reflect at the yellow light. They will never be able to resolve a conflict by speaking and respecting the other person if they haven't calmed down first, meaning their emotional pain is still controlling them. We resolve conflicts positively when we master our emotional pain and can empathize with the other person; otherwise, it's impossible. That's why, in previous sessions, we've learned to recognize and manage emotions/emotional pain.

REMEMBER TO INCLUDE THESE THROUGHOUT THE 6 SESSIONS

Learning Objective 6: *Put yourself "in their shoes," practice Active Empathy.*

Learning Objective 9: *Differentiate between "true forgiveness" and "false forgiveness," opting for the first.*

Learning Objective 10: *Express and receive gratitude.*



5. PREPARATION FOR CONSCIOUSNESS THEATER PLAYS

🕒 APPROX. 10 MIN



Theater Exercise

In this theater exercise, it won't be necessary to use masks and capes, although they can be used depending on the group's decision when creating the play.

Again, students will be divided into four groups with different members from the previous session. They will create a new story, which could be or is real, to perform. This story may or may not include one or several split main characters. In this exercise, there will also be a moderator who, in addition to asking questions to the audience, will explain the conflict resolution steps (they can use the poster for this). The moderator will take a more prominent role in each session by guiding the audience with questions.

The play will also have two endings: one where the conflict between the characters ends in a fight, and another where both decide to talk, reach an agreement, and resolve the conflict.

Between the two endings, the moderator will intervene, as usual. They will reflect on what happens in the first violent ending and what could happen in the second. There will be a strong emphasis on the steps of listening and talking about what one feels, what happened, what is needed, and what is requested, as well as the collaboration needed to reach an agreement.

In this play, you **can address the theme of forgiveness more directly**, which has been discussed throughout previous sessions. For example, you can present "false forgiveness" in the first ending after the fight, and true forgiveness in the second ending. The inclusion of the situation of asking for/receiving forgiveness doesn't mean it's unnecessary to reach an agreement; both can happen simultaneously. In fact, it's recommended that the play shows both forgiveness and an agreement as a way to resolve the conflict.

If the theme of forgiveness is also included in the plays from previous sessions, this will be very beneficial because we will see that with “false forgiveness,” emotional pain remains active; whereas with “true forgiveness,” there is no emotional pain, as forgiveness is genuinely asked for or given. Children can usually differentiate between the two very well, but if emotional pain is involved, it can provide even more clarity. Also, keep in mind that it is discouraged for a “teacher” character to command child characters to forgive each other. It’s preferable that the decision comes from the children themselves



6. PERFORMANCE AND FEEDBACK OF CONSCIOUSNESS THEATER PLAYS

⌚ APPROX. 40 MIN

We recommend briefly revisiting the rules agreed upon in the first session regarding behavior on stage and in the audience during the performance.

The 4 plays will be performed (remember the importance of the final bow and that all students receive applause).

After each play or once all the plays have been performed, spend a few minutes reflecting together.

- ✓ Which ending did you like the most?
- ✓ Which ending is more common?
- ✓ How did they reach an agreement in the second ending? Was it easy?
- ✓ What did they talk about to be able to reach the agreement and collaborate?
- ✓ Do we have real-life examples of the second ending?
- ✓ Did they forgive truly or falsely? How do we know?
- ✓ Does this happen to you in real life?

7. FRIENDSHIP CIRCLE

⌚ APROX. 1 MIN

If in the previous session they learned that by calming themselves, they win the battle against emotional pain and can think about the best course of action to avoid harming themselves or others, in this session, they will understand the steps to follow to resolve conflicts when they are in the "green light" of their inner traffic light.

Our goal in this session is for them to learn not only "to talk" (instead of using violence) to resolve a conflict but also to understand what they need to talk about and how to reach fair and respectful agreements with all parties involved.

They will not be able to incorporate the steps for resolving conflicts through dialogue if they have not first learned to calm themselves, manage their emotions, reflect on how they feel, how others feel, and consider the consequences of possible actions. It is essential for them to regulate their emotions and develop empathy to resolve conflicts positively.

It is likely that learning this part will be more superficial since they do not have many models for conflict resolution through agreements, and it requires fully integrating previous lessons. Therefore, it will be important to revisit this conflict resolution method whenever a conflict arises in the classroom (even if it occurs outside the In Their Shoes space).



SESSION 5



- | | |
|---|--------|
| 1. Expression and trust circle | 10 min |
| 2. Warm-up and connection with the body | 8 min |
| 3. Conscious breathing and connection with the heart | 8 min |
| 4. Selection of learnings to teach children from lower grades | 15 min |
| 5. Preparation of the Consciousness Play | 30 min |
| 6. Presentation and feedback on the scenes of the final play | 20 min |
| 7. Friendship circle | 1 min |



1. EXPRESSION AND TRUST CIRCLE

 APPROX. 10 MIN

Before starting this circle, and while already seated, we recommend reminding everyone of the two basic rules agreed upon in the first session and verifying that all students are still willing to follow them.

Questions to begin with in the circle:

- How are you feeling today?
- Did you have any conflicts this week? Does anyone want to share their experience?
- How did you resolve it?
- Were you able to reach fair agreements for both parties?
- What was the easiest part? And the hardest?
- Have you felt emotional pain?
- Has anyone in your environment experienced emotional pain and let it defeat them? Have you forgiven them?
- Have you felt gratitude/love? Were you able to express it?
- What do you remember from last week?
- Have you practiced anything from last week?
- Did you truly forgive someone, or only pretended to this week? Would you like to share?

2. WARM-UP AND CONNECTING WITH THE BODY

 APPROX. 8 MIN

- Wake up the body.
- Deep breathing, releasing tension from the face and body.
- **Include some breathing exercises using "the tree" and let a student guide them.**
- "Little massage with a message" (a small massage accompanied by a positive message).

3. CONSCIOUS BREATHING AND CONNECTION WITH THE HEART

⌚ APPROX. 8 MIN

We suggest briefly explaining the technique again, and, if there are any, offering solutions for cases where children show difficulties. Above all, it is important to persevere and approach the dynamic with the seriousness it deserves.

✿ *Time for the first conscious breath: 5 minutes or 9 minutes (if the group responded well in the previous session, add an additional minute to what they achieved. If not, we maintain the initial 5/6/7 minutes).*

4. SELECCIÓN DE APRENDIZAJES PARA ENSEÑAR A LOS NIÑOS DE OTROS CURSOS INFERIORES

⌚ APPROX. 15 MIN

In this session, we will prepare the Consciousness Play that will be performed next week to conclude the “In Their Shoes” program.

Here, you should explain what the final play will consist of, emphasizing that no adults will be organizing it—they will have to manage everything themselves.

In this session, they should define:

1. What lessons they want to pass on to the other students.
2. What the four groups are that will prepare the small scenes, which together will make up the final play.
3. Who the two presenters will be that will serve as the connection between the scenes.
4. How the different lessons will be distributed among the groups and the presenters.





We recommend:

The lessons should be synthesized collectively by the students. For example, one student writes on the board the contributions made by the other classmates regarding the lessons learned during these weeks and which they believe are necessary for other children to learn.

Generally, these lessons will be related to the project itself; if not, you can prompt the students to remember them through questions (but only at the end, try not to guide the activity).

The work groups can be chosen by the students or follow the random dynamic—preferably the latter. The presenters should preferably be volunteers; if not, use a random dynamic as well. We suggest having one boy and one girl as presenters.

The presenters, as well as the moderators of the plays, may use posters to better explain the lessons to the children in the audience.

5. PREPARATION OF THE AWARENESS PLAYS

 **APPROX. 30 MIN**

Once the groups and the lessons they need to convey are designated, they will begin working on creating the plays with two endings, while the presenters prepare their script (they are the only ones allowed to have a brief script), emphasizing the lessons each group is addressing after they have performed their scene.

In this collective work, the groups representing the short plays may also write a little bit of a script—just to help organize their ideas, but not to use during the performance. Additionally, you will invite them to decide how they want to dress and what they need for the set design, so they can prepare or bring it from home for the school performance.



Structure of the final Awareness Theater Play

We recommend using this structure for the final Awareness Play to ensure that the key lessons from the program are addressed by each group.

In the following session, we will provide an example of a final Awareness Play. We encourage you to read it entirely to better support the groups as they create their scenes—though in no case should this example be performed as the final play.

The final play consists of four independent theatrical scenes (or short plays) that are joined together to form a single performance, as the presenters appear between each scene to explain the lessons being addressed. The structure would be as follows:

1. **Presenters:** Welcome the audience, introduce the play, and explain the “rules” of the theater. Introduction of emotions and masks.
2. **Scene 1:** A situation with two endings and a moderator showing emotional pain and the use of the emotional management technique “the tree.”
3. **Presenters:** Summarize the lessons from Scene 1 (they may invite audience members to participate in doing “the tree”) and introduce Scene 2.
4. **Scene 2:** A situation with two endings and a moderator showing the use of the emotional management technique “the traffic light.”
5. **Presenters:** Summarize the lessons from Scene 2 and introduce Scene 3.
6. **Scene 3:** A situation with two endings and a moderator showing the positive resolution of a conflict.
7. **Presenters:** Summarize the lessons from Scene 3 and introduce Scene 4.
8. **Scene 4:** A situation with two endings and a moderator showing the difference between “true forgiveness” and “false forgiveness.”

9. Presenters: Thank the audience and say goodbye.

10. Open forum between the actors (all sitting on the stage floor) and the audience (you can manage it).

It is considered important to emphasize that all students in the class will participate. If there is anyone who does not want to (it's rare, but possible), they will be responsible for the lights, the curtain, or helping backstage.

6. PERFORMANCE AND FEEDBACK ON THE SCENES OF THE FINAL PLAY

 APPROX. 20 MIN

Although they will be able to continue rehearsing throughout the week, it's important that you see all the plays and make the necessary corrections—focusing on aspects that may not be well addressed, particularly in resolving the second scenes—on this same day. For this, you can follow the dynamic from previous days: all students watch their classmates' performances and collectively work on corrections. Alternatively, if there isn't much time, you can do it with each group separately while the other groups continue rehearsing their own scenes.

By the end of this session, the independent scenes should have been reviewed, as well as the presenters' script. What remains for the next session is the general rehearsal, meaning when everything is unified and performed as a single Consciousness Play.

Students can continue rehearsing in the coming days, up until Session 6. It's recommended to encourage them to practice and, if time permits, dedicate some class time to it.



7. FRIENDSHIP CIRCLE

 APPROX. 1 MIN

In this session, our goal is for them to learn and integrate what we've covered in previous sessions, motivated by teaching other children. Experience shows that this is the part they enjoy the most and remember best, even a year after the program.

We recommend that the children feel empowered through the trust of the teacher and their peers. The result will be collective rather than individual, as it often is, involving everyone. Everyone depends on each other to create a single play that aims to teach younger children about emotional education.

The attitude should be one of full confidence in them, guiding them with the intention of helping them learn rather than "doing it right." The focus is on them enjoying the process and trusting in themselves—if they do, everything will turn out well.

Patience will be essential, as this space often becomes very noisy, and it's difficult for them to stay calm, especially as they start to feel the nerves of performing in front of others and exposing themselves publicly. We remind you of the value of breathing (doing many "tree" exercises) to avoid the temptation to shout or threaten punishment as you reach the final stretch of the program.

SESSION 6

1. Circle of expression and trust
2. Warm-up and connection with the body
3. Dress rehearsal
4. Performance and feedback on the *Theater of Consciousness* plays
5. Forum with the audience
6. Friendship circle



10 min

8 min

1h 30min

1h

Session 6 will last one hour longer than usual, as in this session we will do the dress rehearsal at the location where the final play will be performed. Afterward, the audience from lower grades will enter, and the performance will begin. At the end, the entire group will sit on stage and start the forum with the audience, which can be guided by the tutor.

The dress rehearsal and preparation of the actors will last approximately 1 hour and 30 minutes, and the performance and forum with the audience will last 1 hour.

Although this session will maintain certain dynamics from previous sessions, its structure will be different – as outlined below.



1. CIRCLE OF EXPRESSION AND TRUST



APPROX. 10 MIN

The initial circle will have special importance in this session, as it is likely that students will be particularly excited due to fear and embarrassment, as well as enthusiasm and joy. They will need a space to express themselves, which also reminds them that they can take control of their emotions to enjoy the experience ahead more fully. Additionally, you should remind them that they can trust themselves, their classmates, and that we trust in them as well.

WARM-UP AND CONNECTION WITH THE BODY



APPROX. 8 MIN

The warm-up and connection with the body and calmness will also be especially relevant in this session.

- Wake up the body.
- Deep breathing, relaxing the face and body.
- **Include some breathing exercises using "the tree," guided by a student.¹⁰**
- "Little massage with a message."

DRESS REHEARSAL



APPROX. 1 HOUR 30 MIN

The students are ready with all their personal and stage outfits. They are reminded of the performance order for the plays/scenes, and they can number themselves by groups for this purpose. The presenters are the only ones who remain active the entire time. In this rehearsal, we will perform the four plays, combining them, since they have been rehearsed separately. We will add lights and music if necessary, deciding who will be in charge of these elements, although another teacher may assist if all the students are involved in the performance.

¹⁰ From this point on, we may refer to the plays prepared by the groups as scenes, as all of them will be combined to create a single Theater of Consciousness play for each class.

We will also rehearse the entrances and exits of the scenes, meaning who is responsible for bringing what, so that the stage is set when the scene begins and then clearing it afterward. Also, who moves the curtain—if there is one; it could be the presenters, people from the audience, or the actors themselves. These will be part of the staging decisions made by each class (or each teacher, who can assist with overall direction, though we suggest you don't take on an overly dominant role in the overall production: a role of support, guidance, and calm modeling is more appropriate). Additionally, we will rehearse with them the entrances and exits of the actors onto the stage and their lineup for receiving applause after each scene.

If your school doesn't have a theater, you will need to be creative in creating a stage space where it's very clear which area is the stage, which is for the audience, and which is for storing costumes, masks, and props (we recommend clearly separating these three spaces). You will also need to decide where the actors who are not performing will stay (for example, among the audience); then you'll need to rehearse how they enter and exit the stage in an orderly fashion while maintaining silence.

It would be advisable to hold **two dress rehearsals**. One complete run-through, where all the scenes are performed, and another just focusing on the movements of entrances and exits for each group in every scene, helping them memorize where to enter and exit the stage and what they need to bring or take out of the scene. Use this second rehearsal to emphasize the positioning for receiving applause as well. **They cannot leave the stage without receiving applause from the audience.**

Very important for you, as the tutor:

- **Trust** the students and their abilities.
- All groups should **bow** in a straight line and receive **applause** at the end of their scene—it is advisable to also rehearse the bows.
- **Stay calm and help them stay calm** with your tone of voice, your gaze, your encouraging and confident words, and your proud smile.
- **Congratulate them** for getting this far and for how well they are going to do (before going on stage) and for how well they have done (after performing).
- **Notice** all the good things they do; let yourself be **surprised** by them.
- **Remember** that the goal of this play is not to do it perfectly, but for them to integrate literacy skills and create a collective, creative group effort.



4. PERFORMANCE OF THE FINAL CONSCIOUSNESS THEATER PLAYS

Once the audience arrives and is seated, the play begins.

➔ *Tips for the performance:*

Here are some important aspects that may go unnoticed on the day of the performance, so make sure to consider them beforehand:

- **It is not recommended for the moderators of the plays to use scripts** to read from when asking questions to the audience. If they need to carry a small script, they may do so, but should not read from it (only keep it for reassurance if they get lost). The best option is for them to ask the questions spontaneously, as they know what they want to convey with them. It is also not recommended for the actors to use scripts; this is about guided improvisation.
- Make sure that all the plays, **at the final moment, include joy** or transform emotional pain into joy (in cases where the characters are expressing their emotions).
- Also ensure that the presenters, after each play/scene, **ask the audience which of the two endings they liked more and why**. They can also ask for similar experiences the audience members have had and would like to share.
- Remind the presenters to **use the posters to explain the lessons of each play/scene**. The scene moderators can also use them if it helps explain the concepts better.
- Ensure that the presenters or actors invite **volunteers from the audience to act as "the tree."**
- Make sure the **audience feels engaged** by the presenters and moderators.
- Check that **all the emotions are represented** across the plays/scenes, meaning that all four masks are included in the full Consciousness Theater production.
- Ensure the students are **not chewing gum and do not turn their backs to the audience**.
- **Ensure good sound projection**; if students cannot project their voices well, you may need to use a couple of floor microphones.
- Verify that everyone **knows how to enter and exit the stage** and that they must stay for the final applause.
- Make sure the moderators or **presenters do the "3, 2, 1... Action" countdown with the audience** to start all scenes and final moments.

This chapter includes a play that can serve as an example, with all the details included. We recommend reading it. Additionally, you can watch some examples of other *In Their Shoes* plays in videos available on the **En Sus Zapatos Teatro de Conciencia** YouTube channel, like this one:



5. FORUM WITH THE AUDIENCE

We recommend that you lead it. Below is a guide that may help you moderate the forum.

Guidelines for moderating the open forum with student spectators:

At the end of the theater performances presented by the students, they are invited to sit together on stage, and then the audience can ask questions to the actors/actresses about what they have seen.

The teacher becomes the moderator of the open forum between the students. That means you will open the forum with questions, ensuring that children in the audience participate by answering your questions and asking their own. You will also ensure that the children who performed take part by answering the questions posed by the audience. Your role is simply to mediate the forum, not to answer or guide the students' responses.

At the end of the plays presented by the students, they are invited to sit together on stage, and the audience can ask questions to the actors/actresses about what they have seen.

(If you are working with high school students, the forum could possibly be led by one of them.)

Some of the topics you can invite the participants to discuss, reflect on, and dialogue about include:

(Make sure both the audience and the performers participate)

- Did you like the plays? **(Never compare the plays, avoid asking, "Which play did you like the most?")**
- How many emotions did you see?
- How did you feel?
- Are the situations portrayed ones that could happen? Have you experienced something similar? Does anyone want to share their experience with us?
- What emotions lead us to hurt others?
- Have we ever hurt others when emotional pain has overwhelmed us? Does anyone want to share their story?
- Can we overcome emotional pain?
- How did the characters in the plays handle it? How did they feel afterward? What emotion always appeared in the final moments? Have you ever felt that way?
- How did the characters in the plays resolve their conflicts?
- How do you resolve your conflicts? Does anyone want to share an example?
- Can you tell the difference between "true forgiveness" and "false forgiveness"?

All questions can be followed by invitations for the students in the audience to explain their own experiences or give examples. You could even ask the children who performed to give their own advice on how to resolve the conflicts presented.

(For example, how do you resolve a conflict on the playground? When have you given "true forgiveness"? When have you received "true forgiveness"? How did it make you feel?)

6. FRIENDSHIP CIRCLE

This circle is particularly important as it serves as the closing. **It is a circle of gratitude and celebration.** Dedicate the necessary time to it.

In this final session, the students integrate the emotional literacy lessons we have worked on in previous sessions because they feel responsible for teaching it to younger students. Additionally, it is a moment of enjoyment for them—generally, they love the experience of performing in theater. This is an important moment for the students individually, but it is also significant for the group. In the final performance, everyone becomes one, and this experience is highly meaningful for building group self-esteem and creating a strong foundation for classroom coexistence. We recommend that you congratulate each student individually, but also express your satisfaction and pride to the entire group.

Again, it is not so important whether the final result was “beautiful” or if they made a mistake in a play or forgot something. No, the most important thing is that they achieved it, that they did it together, and all the battles they overcame to make it happen, as well as the agreements they reached to carry it out. This experience has helped them strengthen bonds with each other and with you. There are many reasons to celebrate.

For this reason, we recommend doing something special with them as a way to celebrate. It could be that same day or on another occasion. Perhaps you can share some candy with them or give them a handmade craft with a motivational and beautiful message they can always remember.

It is important to remember, as we mentioned earlier, that each group has its own rhythm and starting level. Each one will do what they can in this final performance; do not expect more than what your students are capable of giving: take and appreciate what they achieve because, no matter how small it may seem, there is always progress, and it is worthy of being recognized (if so, further progress will follow).

Thank them for their effort and encourage them to keep it up. Remind them that you believe in them and that they can increasingly believe in themselves because the experience shows them they are capable of achieving what they set out to do.

The *In Their Shoes* process would not make sense without this final performance, as it is the moment that shows the result of a journey. It allows the experience, along with the emotions it evokes, to create the environment for lasting cognitive learning. Remember that they were able to complete this process thanks to your commitment to Emotional Education and theater through the program.

So, above all, **congratulate yourself—you are a key part of their achievement! Congratulations!**

EXAMPLE OF STRUCTURE AND SCRIPT FOR A FINAL CONSCIOUSNESS THEATER PLAY¹¹

¹¹ **This script cannot be copied for actual performance;** it serves only as a model and guide. Each group must create its own Consciousness Theater play collectively and with themes of their choosing.

1. PRESENTATION

Introduction of the presenters (a boy and a girl, if possible):

Here are some important aspects that may go unnoticed on the day of the performance. Make sure to consider them beforehand:

- ✓ They welcome and thank the audience for being there.
- ✓ They introduce themselves as the presenters of the Theater of Awareness play that they are about to watch, which was created by the entire class and aims to show what they have been learning this school year.
- ✓ They explain that it's an interactive play, meaning the audience will be engaged. Therefore, there are two rules they must follow:
 - **Keep silent.** They teach the gesture of a finger in front of the mouth with a raised arm and inform the audience that this is the gesture they will use to request silence, in case it's needed.
 - **Raise their hand** to ask for a turn to speak if they wish to participate.
- ✓ They ask the audience if they agree with these rules.
- ✓ They explain that during the performances, they will see masks representing the emotions that the characters are feeling. They show each of the masks, explaining them, and then give the audience a chance to answer the questions asked:
 - **Sadness:** It is felt when we lose something we really wanted or loved. Who here has felt it? Can anyone give us an example?
 - **Fear:** It is felt when we sense some kind of danger. Who here has felt it? Can anyone give us an example?
 - **Anger:** It is felt when we get frustrated when things aren't the way we want or expect them to be. Who here has felt it? Can anyone give us an example?
 - **Joy:** It is felt when we achieve what we wanted or when we feel great gratitude for someone or something. Who here has felt it? Can anyone give us an example?
 - **Emotional pain:** It is felt when we experience fear, anger, or sadness; sometimes we can feel two or all three emotions at once. In the Theater of Awareness plays, we will see this pain represented as a black cloak. Has anyone here ever felt emotional pain?
- ✓ They tell the audience that now they are ready to watch the plays, which have been prepared for them with great dedication and care, and ask, "Do you want to see them?"

2. SCENE ONE - "THE TREE TECHNIQUE"

MESSAGE: *Conflict can be avoided if the person about to act aggressively calms down before taking action.*

The plays are structured with central characters, split between their emotions, who are in conflict. Each play has two endings: one where the emotions/emotional pain win the emotional battle, leading to a violent or harmful outcome for one or both sides, and another where the children manage to calm the emotional pain and decide to resolve the situation without violence. The narrator/moderator is crucial in all the plays, interacting with the audience and marking the division between the first and second endings.

Example of a play:

The moderator says, "3, 2, 1... Action"—inviting the audience to count along—to signal the beginning of the scene.

First, Jonatan and Javier appear on stage, children with their emotional pain (anger), and then we see Mohamed, a new child at the school, arriving happily with his books.

Jonatan and Javier listen to their anger, which tells them, "Bother him, he's a dumb kid, throw his books, hurt him..." They let their anger win the battle and throw Mohamed's books.

Mohamed's joy now turns into emotional pain (either sadness or fear), and he stands alone, crying and trying to protect himself.

The narrator says, "Stop" (the characters freeze):

- *"What is this child (pointing to Mohamed) feeling? Why? How was he feeling before?"*
- *"Who has won the battle in these children (referring to Jonatan and Javier)?"*
- *"Why do you think they threw his books?"*
- *"Do you like this ending?"*
- *"Can you think of a different ending?"*

The narrator explains that they also don't like this ending and that they have prepared another one, which is better for everyone and can be learned to live peacefully together. Then, the narrator asks, "Do you want to see it?" After the audience responds, the narrator says "3, 2, 1... Action" again to restart the scene.

The actors rewind and start from the beginning. Once again, we see Jonatan and Javier with their emotional pain and Mohamed happily arriving with his books. Jonatan and Javier's anger begins to stir again, telling them, "Bother him, he deserves nothing, hurt him, he doesn't deserve to be happy or joyful." At that

moment, they decide to turn around¹², look at their emotional pain, and say to their anger, "Anger, I'm in control now."

They begin to use the "Tree Technique," and the anger tries to persuade them, saying, "No, don't do 'the tree'"—because with each breath, the anger shrinks—and we see the actor portraying emotional pain gradually crouching and falling to the ground. Then, Mohamed passes by with his books and joy, and they greet each other with a smile. Jonatan and Javier's emotional pain transforms into joy, and they smile back at him, inviting him to play soccer.

The group can explain the importance of calm and conscious breathing through the "Tree Technique," or one of the actors (perhaps the one who practiced it) can do so, while the narrator asks for volunteers from the audience. In this case, other children from the play go down to invite them on stage, and then the rest of the audience is asked to stand up to do "the tree" together three times. It is also explained that the Tree Technique can be done mentally by imagining the tree. (If this group doesn't explain it, the presenters can do so right after the scene, and still bring children from the audience on stage.)

At the end, the audience applauds the children who came up, if that happens. Then, the narrator thanks everyone, and all the actors **line up for their final bow**.

The final bow is very important—the curtain won't close, and the lights won't go off until the actors have bowed and received applause for their work.

The first play teaches children that to calm down, we can use the "Tree Technique," and with calm and conscious breathing, we win the battle over emotional pain and can choose how to act.

3. PRESENTERS

The presenters can be in charge of opening and closing the curtain. They are also responsible for entertaining the audience while the actors change and prepare the stage for the next play.

They will start by asking the audience questions:

(make sure to involve both the spectators and the actors who performed)

¹² In this scene, a variation could be that Jonatan suggests to Javier that they do "the tree." That is, Jonatan could be a child without emotional pain who, upon seeing Javier's intentions to cause harm, proposes a change in behavior by reminding him to use the "Tree Technique" they learned in class.

- Did you like the play?
- How did you feel?
- Which ending did you like the most?
- Has something like this ever happened to you? Does anyone want to share their experience?
- What is the purpose of “the tree”?

If necessary, the presenters can show the “Tree Poster” and add information if the previous group did not do so. Depending on the first group’s actions, the explanation of the “Tree Technique” could also be done by the presenters, following the same model of inviting children from the audience to repeat and learn it.

If the previous group didn’t explain it, the presenters might also show the “Monster Poster” and explain it in relation to what was seen in the previous play. If they don’t show it now, it can be shown later.

Experience has shown us that the posters are very helpful for presenters or moderators to explain the lessons. We highly recommend using them.

4. SECOND SCENE - “THE TRAFFIC LIGHT TECHNIQUE”

MESSAGE: *Once harm has been done, the person who has been hurt can choose to engage in dialogue instead of retaliating or harming themselves by withdrawing, crying, or being consumed by fear.*

Example of a play:

The moderator says, “3, 2, 1... Action”—inviting the audience to count along—to signal the start of the scene.

We see María, a girl with her emotional pain (anger), approaching Lilian, a classmate, to tell her that Ester, the main character, who we see with joy, is “stupid” and shouldn’t be included in any games because she’s been criticizing them behind their backs.

Immediately, Lilian tells Ester that María is speaking badly about her. At that moment, Ester’s joyful mask disappears, and emotional pain and anger take over. Anger starts speaking to her, saying, “She’s an idiot, how can she say that about you? Don’t you see? You need to get back at her, she deserves it...”

Then, driven by her emotional pain, Ester confronts María aggressively, demanding explanations. She starts insulting her, and soon, they begin fighting.

As soon as the fight begins, the narrator says, "Stop" (the characters freeze) and asks the audience:

- What is this girl (referring to Ester) feeling now? What was she feeling before?
- Why did her emotions change?
- And what about her (referring to María)? Why do you think she feels this way?
- Why do you think she spoke badly about her classmate?
- Do you like this ending?
- Do you think there could be another ending? How could it be?

The narrator then gives the "3, 2, 1... Action" to the actresses, who were frozen mid-fight. They rewind to the point where Ester receives the information from Lilian, and her joy fades, giving way to emotional pain. At the moment when her emotional pain's anger tells her, "She's an idiot, how can she say that about you? Don't you see? You should get back at her, she deserves it...", Ester is about to act on her impulse to push María. But then, she starts applying the "Traffic Light Technique" and says, "Stop" (the other character freezes). She turns, looks at her anger, and says, "I'm in control here." Then she begins to breathe deeply (using "the tree" technique, either physically or mentally).

We see her calming down and starting an inner dialogue, answering the traffic light's questions: "I'm angry because she insulted me, and that's not fair. I don't want her to keep spreading lies. Maybe something happened to her that she hasn't told me about, which is why she wants to hurt me. I'm not going to hit her; I'm going to talk to her and tell her how I feel." She then turns to María and calmly says, "I'm very upset because Lilian told me that you said I'm stupid and not worth being friends with. I think you're saying that because you're angry, maybe with me or someone else. It's not fair what you're doing. If I did something to upset you, you can tell me, and we can talk about it to fix things. I don't want you to say those things about me, and I do want to be your friend." María responds, admitting that she is angry with Ester because, last year, one day at recess, Ester didn't let her play with the ball and pushed her. Ester apologizes, saying she didn't mean to hurt her. María then says she's sorry for spreading lies and promises not to do it again. They hug, and both of their emotional pains transform into joy.

If the audience applauds at this ending, the moderator (or one of the actresses) will wait for the applause to finish and then explain the "Traffic Light Technique." If not, the presenters can also explain it afterwards.

*Whether or not this happens, **the actors line up for their final bow and receive the audience's applause.***

Alternative Plot Variation:

Instead of anger appearing in Ester when Lilian tells her everything, fear or sadness could take over. Instead of wanting to hit María, fear or sadness could tell her, "It's better to hide, let no one see you, because no one wants to be your friend, you'll never have real friends." In the first ending, Ester would withdraw, sit in a corner, cry, and try to hide so that no one would see her.

The same questions from the narrator will follow, as in the original version. However, the second ending will change slightly. When Ester is about to become trapped and isolated, she will say "Stop", look at her fear as it starts talking to her, and say, "I'm in control here." She will calm herself by breathing using the "tree technique" (physically or mentally). She will then speak to herself, answering the "traffic light poster" questions, deciding: "I feel sad because I didn't expect María to say that about me, and I'm afraid no one will want to be my friend. It's not fair. I don't want to feel like this. I'm going to talk to María and find out why she did it. Maybe she's upset with me..." Afterward, she will approach María and say, "I feel sad because Lilian told me you're saying I'm stupid and that I'm not worth being friends with. I think you're saying that because you're upset, maybe with me or someone else. What you're doing isn't fair. If I've done something wrong, you can tell me, and we can talk about it to fix things. I don't want you saying those things about me, and I do want to be your friend."

The ending would be similar to the original one, but perhaps María could respond by saying that she thought Ester didn't like her, which is why she said those things. Or she might admit that she couldn't stand that Ester gets good grades while she struggles to do so. In response, Ester could offer to help María with her homework or study for an exam, for example.

5. PRESENTERS

They will close the curtain and/or appear only after the actors have received their applause. Again, they will need to fill some time to allow the kids backstage to change and prepare the set for the next scene.

They will ask the audience:

- Did you like the play?
- How did you feel?
- Which ending did you like the most?
- How did Ester manage to overcome her emotional pain?
- How did she solve her problem?
- Has something like this ever happened to you?
- What is the purpose of the "traffic light" technique?

If you consider it necessary, you can show the “traffic light poster” and add information if the previous group hasn’t done so (this will depend on whether the first group does it or not).

In this case, if you wish, you could also show the “emotional pain poster” to illustrate and connect it to what has just been discussed (if it wasn’t done in the previous group).

6. SCENE THREE - CONFLICT RESOLUTION

MESSAGE: *Both sides decide to resolve the conflict by talking instead of using violence.*

Example of a play:

The moderator says, “3, 2, 1... Action!” – inviting the audience to say it with them – to indicate the start of the scene.

Lucas and Ibrahim are two children who both want the ball to play with their group of friends during recess: some want to play soccer, and the others want to play volleyball. At first, everyone is filled with joy. Lucas goes first to grab the ball, but Ibrahim notices and says he also wants it. Ibrahim doesn’t want to give it up, so they end up fighting and hitting each other over who gets the ball. At that moment, both of their happiness turns into emotional pain, which starts encouraging them to fight and win the ball. The fight continues.

The narrator says “stop” (the characters freeze) and asks:

- What just happened?
- How do these two characters feel now? How did they feel before? Why did emotional pain appear? What is it telling them?
- Did they solve the problem by fighting?
- Do you think there is another way to solve it?
- Would you like to see it?

Then the narrator introduces the second ending, says “3, 2, 1... Action!” again, the actors pretend to rewind, and they go back to the beginning.

Ibrahim goes to get the ball, and Lucas says he wants it too. At that moment, when he is about to get angry, he calms down, and instead of grabbing the ball and running away, Ibrahim says, “We both want the ball, we can find a solution.”

Then, each of the children explains why they need the ball:

- *We need the ball to play soccer.*
- *We need the ball to play volleyball.*
- *Can we play soccer one day and volleyball the next?*
- *How about today we all play soccer, and tomorrow we all play volleyball?*
- *Okay.*
- *Okay.*
- *Then let's play.*

In this second ending, the children's happiness remains.

The audience will likely applaud at this conclusion. The moderator can wait for the applause to end and then explain that, to solve a problem, we need to express how we feel and what we need so we can find collaborative solutions where both sides win. If the moderator doesn't explain this, the presenters can do so right after using the poster.

Everyone stands in a straight line and bows to the audience.

7. PRESENTERS

They will close the curtain and/or appear only after the actors have received their applause. Again, they will need to fill a little time so the actors have enough time to change and prepare the stage for the next scene.

They will ask the audience:

- Did you like the play?
- How did you feel?
- Which ending did you like more?
- How did they manage to reach an agreement?
- Has something like this ever happened to you?

They may show the "conflict resolution poster" and explain the importance of expressing needs and finding ways to meet everyone's needs in order to reach an agreement (if this wasn't already explained in the previous scene).

FOURTH SCENE - "TRUE APOLOGY" AND "FALSE APOLOGY"

MESSAGE: *After causing someone pain, how can you genuinely apologize?*

If there aren't enough children to perform a fourth scene, the concept of forgiveness can be added to one of the first two scenes. We also want to point out that, by this fourth scene, the children in the audience might give more accurate answers since they have already absorbed the lessons from the previous scenes.

Example of a play:

The moderator says, "3, 2, 1... Action!" – inviting the audience to say it with them – to signal the start of the scene.

Fátima and Ian are playing with water guns, both filled with joy. Ian gets close to Fátima and sprays water in her eyes, causing her pain. She gets very angry, and her joy transforms into rage and emotional pain, which tells her, "Ian always hurts you. Insult him, he deserves it. He doesn't like you, and he always wants to annoy you." Fátima, following the instructions of her emotional pain, insults him.

This causes Ian to transform his joy into rage, and his anger tells him, "Hit her, she just insulted you, and no one insults you." This leads him to spray more water at her with greater intensity and even slap the back of her head, causing her more pain. Now, Fátima's rage tells her, "He needs to get what he deserves. Go tell the teacher so he'll get punished." The girl follows her anger's advice and goes to tell the teacher. The teacher finds Ian and says he's going to write him up, take away his recess for the week, and that he must now apologize to Fátima. Next, we see Ian with his rage still active, which tells him, "Give her a 'false apology,' and then, after class, we'll get back to this tattletale. We lost recess because of her, and now we're going to miss going to the movies next week because of this."

Ian grudgingly apologizes. We can see that neither child's emotions have changed, and both still have emotional pain behind them.

The moderator says, "Stop!" (the characters freeze) and asks:

- *Do you like this ending?*
- *How are Ian and Fátima feeling? Why?*
- *Is Ian's apology sincere or fake?*
- *Do you think there could be a different ending?*
- *Would you like to see it?*

The moderator says they have a much better ending to show and gives the "3, 2, 1... Action!" signal. The actors rewind to the moment when Ian sprays water at Fátima for the first time, and she gets angry. Once again, her emotional pain appears and tells her:

"This boy always hurts you, so insult him, he deserves it!" She listens and insults Ian again. Ian responds the same way, spraying more water and hitting her on the back of the head (we can see that his emotional pain has taken over again, telling him, "Hit her, look at what she said to you!"). Fátima's rage then begins to say, "He has to get what he deserves, go tell the teacher so he gets a good punishment." But instead of listening, Fátima says, "Stop," and starts to breathe deeply to calm herself by doing the "tree" exercise. After calming down, she approaches Ian and says,

"Ian, I feel very angry because first, you sprayed water in my eyes and hurt me, and then you slapped me. I know it was your anger that told you to hit me because I insulted you. I want to keep playing with you, but I need you to be careful because I don't want us to fight, and I don't want our anger to make us hurt each other more."

At that moment, Ian's anger fades, and he immediately responds, "sorry, Fátima, I didn't mean to hurt you." And Fátima says, "forgive me too, I didn't mean to hurt you with the insult."

At that moment, joy returns to both of them. They hug and continue playing.

It's likely the audience will applaud after this ending. The moderator will then explain again that conflicts can be resolved by calming ourselves, explaining how we feel, what we think, and what we need. They will clarify that when we communicate this way, it becomes easier to truly forgive each other. If the moderator doesn't explain this, the presenters can do it right afterward.

Final bow by the actors.

9. PRESENTERS

They will close the curtain and/or only appear after the actors have received their applause. Since this is the end, they will ask:

- Did you like the play?
- Which ending did you like the most?
- Can you tell the difference between a "true apology" and a "false apology"?
- Would you like to share a personal example?
- How did Fátima express herself?
- What emotion appeared when they truly forgave each other?

If the moderator didn't explain the importance of expressing how we feel, what we think, what we need, and the difference between a "true apology" and a "false apology" in the final scene, the presenters will do so now.

After this, they will announce that this was the final scene and, on behalf of the entire class, they thank the audience for their attention and hope that everyone had a great time. To conclude, they will call all the children who acted and participated in the play to come up to the stage together so the forum can begin. They will also call you to moderate the forum (unless it has been decided that one of the children will moderate instead).

Then, all the children will go up on stage, and you can begin moderating the forum using the “Final Forum Moderation” guide.

10. FINAL APPLAUSE

After the forum concludes, the performers will say goodbye again and receive the final round of applause from the audience.

Once the audience has left, the class will gather in a friendship circle, as explained in Session 6, as a way of closing and celebrating.

Teatro de Conciencia

6. EVALUATION¹³

You will find a proposed evaluation to conduct with your students, both before and after, on our website:

www.programaensuszapatos.org



¹³ Unless the facilitators of the *En Sus Zapatos* program have already provided it to you during the seminar.

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Material audiovisual que puede ser usado en las aulas para la mirada compasiva:

El Sándwich de Mariana:

<https://www.youtube.com/watch?t=29&v=f-8s7ev3dRM>

¿Conoces a alguien como Fito?

<https://www.youtube.com/watch?v=-9oPnCXTSsM>

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