

An Exciting Journey with

TALAMBOTE



A Theater of Awareness Play
by Pax Dettoni Serrano

For children aged 4 to 7

Includes the educational resource of forum theater for
Emotional Literacy

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Illustrations: Hugo Gallego-Sánchez

Layout: Ximena Chapero

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English translation: Diego Alcaraz Beltrán

More information:

www.programaensuszapatos.org

www.teatrodeconciencia.org

info@teatrodeconciencia.org

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Collection of Children's and Youth Theater of Awareness

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TALAMBOTE

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For children aged 4 to 7

Includes the educational resource of forum theater for
Emotional Literacy

*To Luis, for the journey and the joy
always shared.*

*To all the adults who embark on the
generous journey of educating.*

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Introduction

The Theater of Awareness play ***An Exciting Journey with Talambote*** is an adaptation of ***Talambote***, a story written by the same author for the emotional literacy of children aged four and up.

The story follows Miguelito, an eight-year-old boy who, following his father's instructions, sets off one morning to his grandmother's house to fetch some jam. On his way, he finds an abandoned puppy. From that moment on, he is visited by each of the four basic emotions—sadness, anger, fear, and joy—which ultimately lead him to find a solution to save the puppy, whom he will name Talambote.

Through Miguelito's story, children learn that emotions are neither good nor bad; what matters is what we do with them. In fact, in the story, Miguelito does good things with all the emotions, which help him save the life of the abandoned puppy.

Talambote—both in its story version, and even more so in its theatrical version—facilitates emotional literacy by allowing the child to imagine the emotion as a character separate from themselves. This way, they can identify, recognize, and name their emotions before learning how to manage them. The story also touches on the value of gratitude, the care of living beings, and friendship.

In fact, the educational resource ***Playing-Learning with Talambote*** was developed from the story to deepen the emotional education of groups of **children aged four to seven**.

Now, following this path, the story has been adapted into a Theater of Awareness play.

Talambote: The Consciousness Theater Play

An Exciting Journey with Talambote adapts the original story to be performed in front of a young audience (ages four to seven). It utilizes the Theater of Awareness, {characterized by personifying emotions as independent characters, separate from those representing people}. This methodology facilitates the primary competency of emotional intelligence: identifying emotions and naming them—essentially, understanding them. With the Theater of Awareness, we easily recognize emotions because they are portrayed by actors/actresses as characters with their own movements, thoughts, and needs. This allows the audience—especially children—to understand that emotions are distinct, feel different, ask for different things, but all come and go; none stay forever. They also learn that emotions may urge us to do things that aren't always beneficial, so eventually, we must learn to manage them and avoid being «hijacked» into doing whatever they want.

Thus, the story of Talambote itself, along with the staging following the Theater of Awareness methodology, facilitates the development of these **emotional literacy** skills among children:

- Learning about the four basic emotions: sadness, anger, fear, and joy.
- Learning to identify them when felt and imagine them as characters separate from oneself, to later learn how to manage them.
- Learning to accept, name, and express all emotions.
- Learning that emotions are felt first, and actions follow.
- Learning to express gratitude.
- Learning to care for and be concerned about others—all living beings.
- Learning the value of friendship.

To break down these socio-emotional lessons for young children and help them integrate them, it is highly recommended that the performance of this Theater of Awareness play be followed by a reflection space. Therefore, this book includes the **resource of «forum theater,» which features a script to moderate the exchange and collective reflection with the young audience**, as well as a brief explanation of the basic emotional literacy content proposed by this play.

Additionally, it is suggested—if this activity takes place in an educational context (which would be most appropriate)—that after watching the play, the same children who were part of the audience should read the story themselves and use the didactic resource *Playing-Learning with Talambote* in their classroom for six weeks. This turns the experience into a longer process, helping them learn the basics of emotional education.

Of course, it should be understood that these resources will only be effective if the educator is emotionally self-educated and serves as a model of emotional intelligence for the young children. In other words, it will be useless to use *Talambote* as a resource for emotional education—in all its forms—in a classroom if, at the same time, yelling or threats are used to enforce silence, for example.

Regarding the staging, indications are provided in the stage directions of the script, and creativity is encouraged for whoever takes on the leadership of the stage direction. It is a simple play for a young audience, which offers a great advantage in set design, as children can easily imagine; with little, they can see much.

As for the acting, it is suggested that the actors/actresses portraying the emotions be very exaggerated in their costumes, makeup, and hairstyles, as well as in their gestures, movements, and tone of voice. It's important for the children to easily understand that these are characters of a *different nature*.

This play, which includes eleven characters, can be performed by adults; for example, a group of teachers from a school who decide to stage it for their students, a group of parents, or even professionals. However, it can also be performed by children (who are able to memorize the roles, starting from ages 9/10 onwards) or by teenagers, with the aim of teaching the younger children in their school. In this case, with a genuine motivation to convey socio-emotional lessons so that the younger children can begin to understand emotions and all their secrets.

In this latter case, the teacher could propose the activity to their class, and as they work with them on the same emotional education competency—recognizing and naming emotions—they can also specifically work on the competencies that follow: managing emotions, self-motivation, recognizing the emotions of others, and establishing healthy relationships with others—meaning resolving conflicts in a positive way. Thus, for example, the final result of an emotional education process in an upper elementary, or secondary classroom, could be that the students teach the younger ones the first steps in learning what they already know.

The suggestion is to involve as many students and teachers as possible within a school, so that this artistic and theatrical activity can be a fun way to introduce emotional education into classrooms and the school's culture.

An Exciting Journey with Talambote, as well as the original story *Talambote* and the didactic resource *Playing-Learning with Talambote*, are part of the resources that can be used as part of the implementation of the *In Their Shoes* method in schools.

Socio-emotional learning is crucial in the education of young children and, of course, in the self-education of adults. Therefore, it is everyone's duty to include it as early and gradually as possible. However, the role of schools and families is particularly important in this regard. With this awareness, these didactic resources have been developed, placing theater, storytelling, and play at the service of emotional literacy. This is the first step in helping children become men and women of good hearts who strive for a culture of peace.

We are all responsible for our world and the world that future generations will inherit. Therefore, everyone must find their own way to respond to this responsibility by making their unique and genuine contribution to goodness, kindness, and beauty.

With the hope that *An Exciting Journey with Talambote* can contribute to this goal.

A Theater of Awareness Play

UAn Exciting Journey with

TALAMBOTE



Characters

Miguelito

Miguelito is an eight-year-old boy.

Father

He is Miguelito's father.

Talambote

Talambote is the little dog protagonist of this play. It can be represented with a puppet.

Fátima

Fátima is Miguelito's best friend. She is also eight years old.

Girl 1, Boy 1, Boy 2

These three children are from Miguelito's grandmother's village. They are between eight and ten years old.

Sadness

Sadness is a character that represents Miguelito's emotion of sadness. Dressed in blue, they may wear a mask or be exaggeratedly made up to highlight the drooping features of sadness on the face. The hairstyle is suggested to be exaggerated as well, along with the physicality, gestures, and voice of the actor or actress during the interpretation.

Anger

Anger is a character that represents Miguelito's emotion of anger. Dressed in red, they may wear a mask or be exaggeratedly made up to emphasize the tense features of anger on the face. The hairstyle is suggested to be exaggerated as well, along with the physicality, gestures, and voice of the actor or actress during the interpretation.

Fear

Fear is a character that represents Miguelito's emotion of fear. Dressed in black, they may wear a mask or be exaggeratedly made up to emphasize the typical traits of fear on the face. The hairstyle is suggested to be exaggerated as well, along with the physicality, gestures, and voice of the actor or actress during the interpretation.

Joy

Joy is a character that represents Miguelito's emotion of joy. Dressed in yellow, they may wear a mask or be exaggeratedly made up to highlight the typical features of joy on the face. The hairstyle is suggested to be exaggerated as well, along with the physicality, gestures, and voice of the actor or actress during the interpretation.

ACT



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The action takes place in little Miguelito's room, where there is a window overlooking a beautiful landscape of green hills and lush trees.

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Scene 1

It's nighttime, and Miguelito is getting ready to go to bed. His father is with him, about to say goodnight

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Miguelito:

Will you tell me the story about that girl who lived in Mongolia and grew up in a single day?

Father:

Grabbing the storybook

Miguelito, I see you really like this story... I wonder why?

Miguelito:

Because I want to grow up that fast too!

Father:

Gently stroking his head with affection

Oh, really? Does Miguelito want to be grown-up already? Everything will happen in its own time, my little one, you just have to wait for time to pass.

Miguelito:

But time goes by slowly, and I still can't do grown-up things...

Father:

And what grown-up things would you like to do?

Miguelito:

Well, fly airplanes, run marathons, ride space rockets, save African tigers, build bridges, and travel around the whole world.

Father:

Wow, wow... So many things! But I didn't know there were tigers in Africa.

Miguelito:

Of course there are. There are always tigers, or lions, or monkeys, or mosquitoes to save in Africa or wherever.

Father:

Laughing

Even if there were tigers in Africa, which there aren't, because they live in Asia, do you really have to be grown-up to save them?

Miguelito:

Yes! I want to grow up now. Like the girl who ate an apple and boom, she instantly turned into a grown-up.

Father:

The problem, Miguelito, is that there aren't any magic apples here like in Mongolia. So, you have no choice but to wait for the days to pass, and little by little, without even realizing it—and faster than you think—you will grow up.

Miguelito:

Disheartened

Yeah, yeah... You always say the same thing... You don't understand that I want to do grown-up things now. I don't want to wait!

Father:

Thoughtfully

Well... Let me think...

All right! Tomorrow you can do something grown-ups do.

Miguelito:

Yes! Please, Dad, let me do something grown-ups do!

Father:

Tomorrow, you'll take your first solo trip to Grandma's house to pick up the strawberry jam. She called me today and told me it's ready. So, you'll go pick it up, and then we'll use it to decorate a cake to celebrate!

Miguelito:

Hugging his father

Yes!!! Miguelito going all alone to Grandma's house! I'm a happy kid!!! Thank you, Dad!!!

Father:

It makes me really happy to see you like this. Now, go rest so you'll be ready for your big adventure.

Miguelito:

Okay. So, should we read the story about the girl from Mongolia another day?

Father:

Let's do something better! After you've gone to Grandma's and come back, we'll make up a story about your first solo trip. What do you think?

Miguelito:

That's so cool, Dad! Tomorrow I'll grow up, and then I'll write my own story.

Father:

Kissing him on the forehead

That's right. And now, off to sleep, my love.

Miguelito:

Already in bed

Don't close the door all the way, and don't turn off the hallway light either, please, Dad.

The father leaves the room, and Miguelito is left alone, lying in bed, looking at the stars through the window of his room.

Miguelito:

Hello, dear little stars, my friends... I'm going to tell you a secret: tomorrow, I'll become a big kid!

I'll go all by myself to Grandma's house, and I'll have to cross all the fields and part of the forest to reach her village. But I'm not scared. I'll make it.

Then I'll pick up the strawberry jam, which, by the way, is really yummy... Even though I'll want to, I won't eat it, because my mission is to bring it back here to make the best cake in the world with Dad...

I'll invite you all to taste it... So... how many pieces should I separate it into?

Let's see, let me count you all...

Miguelito begins counting the stars and soon falls fast asleep.

The stage goes dark.



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Scene 2

In the same room, it is now dawn, and sunlight streams through the window. Birds can be heard singing. Miguelito has woken up and is jumping joyfully on his bed.

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Miguelito:

Singing rhythmically

One, two, three, four are the rays of the sun.

One, two, three, four are the minutes 'til I'm all grown.

Today I'll walk alone, but faster than a snail.

I'll travel to find a strawberry treasure and bake a cake full of love.

Father:

Entering the room

How much joy, Miguelito!

Miguelito:

I'm so happy, Dad. Now I'll get dressed and run out the door.

Father:

I think that's a great idea, after you wash up, get dressed, and have breakfast.

Miguelito:

Of course, like grown-up kids do.

Father:

Exactly, like a big kid before starting his first solo trip.

Miguelito:

Even though it's a trip, I won't take a suitcase this time... But I can take a backpack, right?

Father:

Which backpack do you want?

Miguelito:

The red one. The red one is my favorite, and it will bring me luck for all the adventures waiting for me today.

Father:

Handing him the red backpack and placing newspaper inside

Here, you can put the jars of jam that Grandma gives you. Remember to wrap them in this newspaper so the glass doesn't break.

Miguelito:

Break the glass? How's the glass going to break?

Father:

Only if, by bad luck, the backpack falls to the ground...

Miguelito:

Nothing is going to fall!

Father:

You're right, of course, nothing is going to fall.

Miguelito:

Of course not! The jam is the treasure I'm going to find on this journey, and I'll bring it home safe and sound.

Father:

Perfect, Miguelito. I trust you, my love.

Miguelito:

Thanks, Dad, I trust you too.

The father and Miguelito laugh together, and the stage goes dark.

ACT



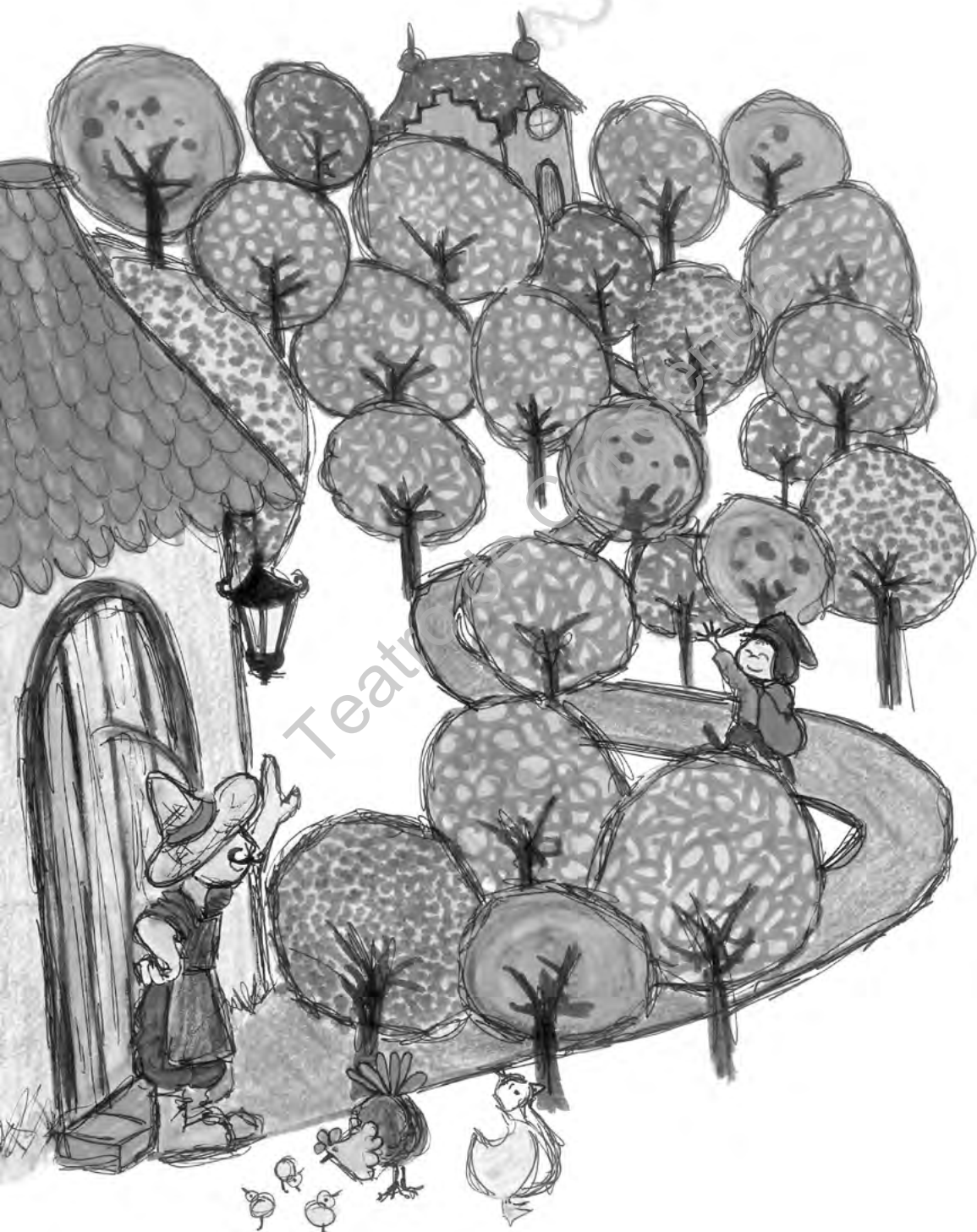
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In the entire second act, the stage is divided into two parts.

One side represents the dirt path, lined with lush trees and beautiful flowers, that separates Miguelito's house from his grandmother's village. The other side represents the village's main square, featuring a fountain, benches, and some houses surrounding it.

Lighting will be used to shift the focus between the two parts of the stage.

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Scene 3

Miguelito is on the path from his house to his grandmother's. The birds are singing, and the morning remains sunny. He walks while skipping and singing.

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Miguelito:

Singing

Now that we go slow,
Now that we go slow,
Let's tell some lies, tralala,
Let's tell some lies, tralala,
Let's tell some lies.

The frogs and toads can fly.
The frogs and toads can fly.
And I am a tiny little boy, tralala.
And I am a tiny little boy, tralala.
And I am a tiny little boy.

As he sings, Miguelito laughs at the funny lyrics he's making up. But suddenly, he hears the whimpering of an animal, and concerned, he stops singing and pauses.

Looking around for where the sounds are coming from:

Someone's crying... who could be sad on a day like today? Let's see, where are you, little sad animal? Where?

As he approaches some bushes, he finds an abandoned puppy. He crouches down to get a better look, and in that moment, Sadness appears.

Sadness:

As Miguelito shrinks, lowers his gaze, and loses his smile and energy, Sadness speaks to him from behind, as if it were his shadow.

Miguelito, I am Sadness, and I'm here because this little puppy makes you feel so sorry. Look at the great misfortune you've just encountered on your path. You can't stay so happy because he's suffering.

Miguelito:

It's true, I feel very sad seeing him like this, poor little thing.

Sadness:

Puppies are very playful and always want to have fun, but this one is suffering. This little puppy has lost everything; he has no one to care for him.

Miguelito:

Growing even sadder

No... Poor thing, he has no one... No one loves him...

Sadness:

No... Someone abandoned him because they don't love him...

Miguelito:

You shouldn't abandon puppies... Poor little friend...

Sadness:

Yes, poor thing... Look how he cries, Miguelito, look how the poor puppy cries...

Miguelito:

Oh, how sad! I don't even remember why I was happy before.

Sadness:

Look at him, he's all alone, he has no mother, no home, no food... He's going to die, lose his precious life, and he's so beautiful...

Miguelito:

It's true, he's all alone, unprotected, and he must be cold. What can I do?

Sadness:

Cry. Miguelito, the only thing you can do is cry. Cry, cry a lot because this puppy makes you feel so much sorrow.

Miguelito starts crying, and Sadness stays with him, also weeping. Little by little, she fades away until she disappears from the stage.

Miguelito:

After crying, when Sadness is no longer on stage, wiping his tears.

I can't let him die. I'll take him to my grandmother's village and tell the kids who play in the square by the fountain to take care of him and feed him until he grows big.

Meanwhile, he picks up the puppy and gently places it in the red backpack.

Come here, little friend, I'm going to save you. Don't be scared, my hands are a bit cold, but you'll be warm in the backpack with the newspaper my dad put in for the jam.

Miguelito, with the puppy inside the backpack, continues his journey toward his grandmother's village. He starts singing and skipping again, as the lighting on this part of the stage dims, and the village part brightens.





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Scene 4

Miguelito arrives at the square where three children (a girl and two boys) are playing with a ball. He sits on a bench, takes the puppy out of his backpack, and starts petting it. Soon, the children stop playing and approach to see what he has.

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Girl 1:

What's that?

Boy 1:

What do you think it is? A chicken with wings!

Boy 2:

It's a newborn puppy.

Miguelito:

Yes, it's a little puppy I found on the path.

Girl 1:

You found it?

Miguelito:

Yes.

Girl 1:

And who left it there?

Boy 1:

Who else? Aliens, because they didn't have room for it on their ship anymore.

Girl 1:

To Boy 1

You're such a fool! Do you really think I'm going to believe that? I already know aliens would never abandon a puppy.

Boy 2:

Of course not! Aliens would take it with them to study it.

Girl 1:

Poor thing, all alone. It must be so sad.

Miguelito:

I got really sad too when I found it. Now we need to find a solution, or else the poor thing will die.

Boy 2:

We should build it a little house and bring it food.

Girl 1:

That's right, such a good idea.

Miguelito:

Okay, let's gather some wood and make it a house right here, under the fountain, so it can always have water to drink.

Girl 1:

This is going to be so much fun!

Boy 1:

Yeah! It'll be so much fun when we find it eaten by rats!

Miguelito:

That's not true, why do you say things like that? There aren't any rats here.

Boy 2:

Yes, there are. They come out at night, and they're huge.

Miguelito:

Well, then one of you will have to take it home to care for it. I can't—my dad doesn't let me have dogs because he's allergic. So, who will take it?

Boy 1:

It's super, super ugly. I don't want it.

Girl 1:

I want to save it, but I can't take care of it every day because I have to watch my favorite show about the superhero girls in blue.

Boy 2:

And I want to watch the superhero show with the ones dressed in pink. Besides, my brother would probably use the puppy for an experiment, and it would end up really bad... really bad for this poor puppy...

Miguelito realizes that none of the kids actually want to keep the puppy and that they're just making excuses. At that moment, he starts to feel angry, and Anger appears on stage.

Anger:

As Miguelito starts clenching his fists and jaw out of frustration, Anger speaks to him from behind, like a shadow.

Miguelito, I am Anger, and I'm here because you're getting really mad at that boy who just said the puppy is ugly. How could he say that?

Has he even looked in the mirror? Insult him, insult him because he deserves to hear that he's the ugly one, not the puppy!

Miguelito:

To Boy 1

You're the ugly one, really ugly! The ugliest thing I've ever seen! I don't even know how your mom lets you leave the house!

Anger:

Miguelito, you're also angry at the other two. They'd rather watch superhero shows than care for and save this puppy. Do you see how selfish they are, only thinking about themselves? Insult them too!

Miguelito:

To Girl 1 and Boy 2

And you two, you're mean, you're selfish! You'd rather watch TV than take care of this poor little animal. No matter how many hero shows you watch, you'll never be heroes! I don't want you to be my friends anymore!

Anger:

That's it, Miguelito. Keep shouting at them, keep insulting them, let them know what's what. Shout, Miguelito, shout, spit, insult!

Miguelito:

Getting angrier

You're all so dumb! If it were up to you, there wouldn't be any puppies left in the world to play with! I hope one day something like this happens to you, and you know what it's like when no one wants to help you!

Anger:

Shout more, Miguelito! Shout more and hurt them the way they're hurting the puppy!

Miguelito:

You're all rats! That's what you are—just a bunch of rats! You'll end up all alone and without friends!

Girl 1:

You're the dumb one, thinking you can save that puppy no one wants...

Boy 2:

It's going to die, and you won't be able to save it...

Boy 1:

You're the rat because you're too scared of your dad to take it home.

Anger:

Leave here and show them that you can save this puppy. Put it in your backpack, go home, hide it in the garden, and take care of it yourself.

Miguelito:

You'll see if I can't save this puppy! You'll all see!

Miguelito grabs the puppy, puts it back into his red backpack, and starts heading back home. Anger fades and exits the scene. He forgets about the strawberry jam, his grandmother, and his mission. The plaza goes dark, and the stage lights focus once again on the path back home.





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Scene 5

Miguelito is once again on the part of the stage that represents the path separating his house from his grandmother's village. He walks back, no longer jumping or singing.

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Miguelito:

Speaking to the puppy inside the red backpack

Little puppy, don't worry, we're going home. I'll take care of you there, and no one will hurt you. I'll hide you very well so my father never finds you and doesn't get his allergy.

There's a place where I hide when I'm very angry, it's inside the woodshed. Since it's hot now, we don't need to make a fire, so no one will bother you. By the time it gets cold, you'll already be grown up, and you won't have to stay hidden. You'll be able to go with other dogs who'll be your friends.

My father won't find out about anything because he never goes to the woodshed in the spring. But you'll have to stay very quiet because if he hears you, he'll discover us. And if he finds out, then we're in big trouble, do you understand, little buddy? We can't risk him knowing... It's very dangerous...

As he starts to feel fearful, Fear appears on stage.

Fear:

As Miguelito starts to get nervous and feels insecure, Fear speaks from behind him like a shadow.

Miguelito, I am Fear, and I'm here because you're afraid your father will find out you're hiding the puppy. He will surely end up discovering it because now, in spring, he plants the garden, so he'll go into the woodshed to get the tools.

Miguelito:

It's true, I'd forgotten about the garden. The woodshed isn't a good place to hide him. I'll have to find a better spot.

Fear:

Neither the shed nor anywhere else, Miguelito. Your father is going to catch you for sure, and then what? What do you think is going to happen?

Miguelito:

Feeling more and more afraid.

Ugh...

Fear:

Well, I'll tell you right now what's going to happen if your father finds out that you've brought a puppy into the house without his permission, especially knowing that he's allergic...

Miguelito:

What? What? What's going to happen?

Fear:

What you're trying to do is very dangerous. If your father finds out, he's going to be really mad, really mad. And you know it.

Miguelito:

Yeah, it's true. He's going to be really mad. Because my dad almost never gets mad, but when he does, he gets really mad...

Fear:

Your dad will never let you go alone to grandma's house again, and you won't be able to grow up as fast as you thought. Everything will go back to the way it was before, and you'll never be able to do anything by yourself again. You'll always be little Miguelito.

Miguelito:

No, not that! I want to grow up soon, and I always want to go to grandma's house by myself!

Fear:

Well, if you bring this puppy home, that's not going to happen. What you need to do is not bring it home. Do whatever you want with the puppy, but please, don't take it home if you don't want the worst fate for yourself.

Miguelito:

No, I'm not going to take it. Okay. But I have to find another solution soon, because I'm not going to take it home. No, I won't take it, no. No, no... I'm not taking it home...

As Miguelito repeats to himself that he's not going to take the puppy home, Fear slowly fades away and disappears from the scene.

Miguelito keeps walking aimlessly, unsure of where to go. Suddenly, coming from the opposite direction, he sees his friend Fátima approaching him happily.

Fátima:

Hi, Miguelito!

Miguelito:

Unenthusiastically.

Hi...

Fátima:

Miguelito, you seem off. How are you feeling?

Miguelito:

I'm really worried...

Fátima:

What happened?

Miguelito:

This morning, I started the day so happy because my dad let me do something grown-ups do. He sent me to pick up some strawberry jam from my grandma's house to make a cake. And I was really excited and full of joy. But look what I found along the way...

He opens his red backpack to show her the puppy.

Fátima:

What a cute puppy!!!

Miguelito:

Starting to connect with Fátima's joy.

Do you like it?

Fátima:

I love it!!!

Miguelito:

Yeah, it really is very cute. But someone abandoned it, so when I found it, the poor little thing was crying. Then I felt sad and cried too because it made me feel so sorry. After that, I thought that the kids in town would want to take care of it, so I put it in here and took it to the fountain square. The kids, who were a bunch of idiots, told me the puppy was ugly and that they'd rather watch TV. Then I got really angry and fought with them, called them ratty, ugly, and selfish kids. Afterward, I left and started heading home because I wanted to keep it for myself and hide it in the firewood shed so my dad wouldn't see it, since he's allergic to dogs. But it's dangerous because my dad will eventually find out, and he'll get really mad at me and never let me travel alone to grandma's house again. And then I won't be able to grow up and go save tigers in Africa, so now I feel really scared...

Fátima:

Wow, Miguelito! What an exciting adventure you've had!

Miguelito:

Yeah, very exciting... But I have to find a solution to save this puppy because I don't want to abandon it.

Fátima:

I'll keep it.

Miguelito:

What??? You really want to keep it?

Fátima:

Of course, I'd love to.

Miguelito:

And your mom?

Fátima:

My mom will be really happy too because we've always wanted to have a puppy. Besides, this little one is adorable. Oh, I'm so happy!

At that very moment, Miguelito feels overjoyed, and Joy appears on stage.

Joy:

As Miguelito starts to blush and a big smile spreads across his face, Joy speaks from behind, as if it were his shadow.

Miguelito, I am Joy, and I'm here because you're happy that Fátima is going to take care of the puppy. Fátima is very kind, and so is her mom. Your little friend will be very happy with them.

Miguelito:

I'm so glad that this puppy will go live with you both. You're going to take such good care of it.

Joy:

Thanks to Fátima's generosity, you've been able to save the puppy. Thank her, because she's helped you.

Miguelito:

Feeling even happier.

Thank you, Fátima, for being so kind to the puppy and for being such a good friend.

Joy:

You've also been very kind, Miguelito. You can be grateful and happy with yourself, too. You've saved a puppy that even has a beautiful name. His name is...

Joy whispers the name in his ear.

Miguelito:

Lifting the puppy up and giving it to Fátima.

TALAMBOTE!!!

Here, Fátima, take him! Our new little friend is named Talambote!

Fátima:

Hugging the puppy.

Your name is Talambote, and I already love you so much.

Joy:

Miguelito, now you can laugh and sing again.

Miguelito:

Yes, now I can sing and laugh again... and I can continue my journey to grow up.

Let's all go to my grandma's house to get the strawberry jam and make the best cake in the universe!

Fátima:

Lifting Talambote up, full of joy.

Yes! We'll come with you!

Miguelito, Fátima, Joy:

Singing and dancing as they move along the path.

Run, run, Talambote.

Happily bouncing from spot to spot.

Run, run, Talambote.

Happily bouncing from spot to spot.

T-A-L-A-M-B-O-T-E (TALAMBOTE)

T-A-L-A-M-B-O-T-E (TALAMBOTE)

Run, Talambote.

Happily bouncing from spot to spot.

Run, Talambote.

Happily bouncing from spot to spot.

T-A-L-A-M-B-O-T-E (TALAMBOTE)

T-A-L-A-M-B-O-T-E (TALAMBOTE)

This last part can be developed further by inviting the children from the audience to participate in the song, singing along and bouncing every time the name **Talambote** is mentioned.

Final darkness.



Teatro de Conciencia

**Forum theater
resource for
emotional literacy
with children**

Teatro de Conciencia

Once the play has been performed for the children, it is recommended to open a space for interaction with the audience. This way, the emotional education lessons included in the play can be more easily unpacked and integrated by the children.

The **forum theater** is a methodological tool that facilitates and enriches the dialogue between the audience and the theatrical performance with the support of a moderator. The direction of the forum will focus on the specific themes of emotional literacy addressed in this Conscious Theater piece. **The ultimate goal is to help the children integrate the social-emotional lessons it contains.**

Through forum theater, all audience members are invited to engage in dialogue with each other and collectively reflect on what they have seen in the play, as well as on their own experiences.

The role of the moderator is very important in this activity, as they are responsible for **guiding the collective reflection, moderating the discussions, and conveying or emphasizing the emotional literacy lessons contained in each of the three scenes of the play.** In fact, if the play is performed in a school setting and primary school students are the ones performing it, it is recommended that the teacher assume this role. However, if older children or even teenagers are staging the play, one of them could also take on the role of moderating the forum.

Below, the moderator will find some general guidelines that will be useful for preparing the forum theater for the play *An Exciting Journey with Talambote*.

General Guidelines for the Moderator

It is important to keep in mind the following **aspects when performing this role**:

1. Avoid judging the contributions of the audience, either verbally or nonverbally, when asking them questions.
2. Maintain an attitude that highlights the positive aspects of their responses.
3. Continuously express kindness and affection towards the children through both verbal and non-verbal language: eye contact, gestures,

tone of voice, and the rhythm of speech. Therefore, yelling to ask for silence, making threats, and, of course, punishment are highly discouraged.

4. At the start of the forum, the moderator should propose a few basic rules to maintain silence, ensure respect for fellow participants, and establish a speaking order.
5. Ensure that the participants in the forum are never ridiculed or publicly embarrassed.
6. Display joy and encourage participation by using a tone of genuine curiosity.
7. Promote and ensure the participation of all audience members, especially those who show interest by raising their hand. Avoid allowing the same child to answer every question, giving space to those who wish to participate for the first time.
8. Show appreciation for each response that the audience members decide to share. Phrases like the following are recommended when a child finishes their contribution:
 - «Thank you very much, {Lola}, for sharing with us.»
 - «Thank you, {Javier}, for telling us how you felt.»
 - «Thank you, {Ame}, what you've shared with us is very valuable.»
9. Encourage a final round of applause to recognize all the participants in the forum.

The moderator will open the reflection forum on the play once the audience has finished applauding the actors. After that, the actors can sit on stage and also participate in the forum. Therefore, it is recommended that the moderator remain at the children's level and, if there is an aisle, move around the space.

As just suggested, the forum can begin by dedicating a brief moment to establishing basic rules for its functioning:

Two rules are suggested to the audience so that everyone feels respected and accepted during the forum.



Sometimes, the **silence** — which allows someone to speak while others listen — may be disrupted. When this happens, the moderator will make a gesture of covering their mouth with the index finger of one hand and raise the other arm with the hand extended in a **stop** signal.



On the other hand, it will be necessary to **maintain order when speaking**; therefore, it is suggested to use the usual gesture of raising a hand to request a turn to speak. The moderator will be responsible for giving turns based on the raised hands, ensuring that everyone participates.

Other methods can also, of course, be proposed to achieve these two rules—requesting silence and requesting a turn to speak. However, it is advisable to agree on these methods at the beginning of the forum.

Theater Forum

After these two agreements, the actual theater forum can begin, which will be led by the moderator through questions posed to the audience, ensuring an orderly and equitable turn for the children in attendance. It is important to emphasize that the moderator's role is not to provide the correct answers to the questions he raises, but rather to promote participation and reflection, as well as to highlight responses that clarify the emotional education lessons present in the play. To help with this task of integrating the basic emotional education content found in the play *An Exciting Journey with Talambote*, a specific section with these contents is provided. Following this, there is a script with trigger questions to energize the theater forum.

The performance of the play can last about 35 minutes, so another 30 minutes can be devoted to the development of the theater forum. This timeframe assumes a group of 30 to 50 spectators. With larger groups, the theater forum as a collective reflection activity will be very difficult.

Emotional Literacy Content of *An Exciting Journey with Talambote*

Emotional intelligence is the ability to recognize our emotions, manage them, self-motivate, recognize the emotions of others, and act accordingly. Finally, it involves establishing relationships with others that are satisfying, while having the ability to resolve our conflicts positively. **Emotional education teaches us how to develop this intelligence.**

With this play of awareness, we will primarily be working on the first competency: recognizing emotions. And regarding this, it is important to keep in mind:

- The first step in emotional literacy is for children to be able to **recognize and name their emotions, identifying them as something they feel but separate from themselves**; in other words, something they can manage. Therefore, it is very important for them to get used to recognizing and naming their emotions. In the play, the four basic emotions are represented; however, it is suggested that other emotions, such as jealousy, envy, euphoria, and hope, may also emerge through the forum theater questions.
- If they learn to become aware of their emotions and name them without judgment, the process of recognizing and validating other people's emotions will be easier for them, **which is the first step toward empathy**.
- To facilitate the recognition and identification of emotions, it is important to clarify that **emotions are neither good nor bad—they are simply emotions**. We should validate all of them. If desired, we can emphasize that emotions can bring us well-being or discomfort, both to ourselves and others, but above all, we must accept and validate all of them.
- Through this play, children learn that emotions want to express themselves in their own way, following their impulse, and that way is not always good. **All emotions lead us to action; if they dominate us, it is as if they are kidnapping us and leading us to act on impulse**. For example, if I get angry and anger kidnaps me, I will hit someone. This is what happens to Miguelito when Anger tells him to insult the other children. In that case, anger dominated him and led him to do something wrong, although at the same time, anger also gave him the strength to find another solution that allowed him to save the puppy.
- **By emotional kidnapping, we understand that an emotion tells us what to do and we follow its orders**, that is, we act on its impulse. In fact, this is what happens throughout the play: Miguelito encounters the four basic emotions and does what they tell him. Ultimately, we can say that they all lead him to do good, but it is true that some also lead him to actions that are not good, such as insulting the children (driven by anger) or planning to lie to his father (driven by fear).
- To learn to control emotions and not become their slaves—in other words, to avoid emotional kidnapping—**we need calm as an ally**. In this play, calm is not represented, as it has just been mentioned, Miguelito encounters the four emotions and does what they say. This play focuses on the first lesson in emotional education: recognizing and naming emotions.

However, in the forum theater, it is possible to introduce parts of the second step, which is emotion management. This occurs by learning to calm down before following the impulse that the emotion demands. For this, breathing techniques are recommended, such as **tree breathing**.



When you raise your arms, you inhale; when you lower your arms, you exhale. Trees help us breathe better, so we become one when we breathe deeply and consciously.

The apples represent emotions, such as anger, which falls when you exhale and lower your arms—it's recommended to do this three to five times, no more, to avoid hyperventilation. Children will learn to do this physically with their arms and mentally through visualization and imagination, while breathing deeply.

- As we mentioned, *An Exciting Journey with Talambote* is a Theater of Awareness play that allows children to get to know the basic emotions well, with the goal of helping them recognize and name them when they feel them, so that they can then manage them, guiding them toward good actions—meaning actions that are not harmful to themselves or others.
- The six basic emotions are anger, fear, joy, sadness, disgust, and surprise. In the play, Miguelito encounters four of them: anger, fear, sadness, and joy, which are represented as characters. In the forum theater, you can take time to analyze each of them and invite the audience to reflect on their own experiences with these emotions.

Sadness

Sadness is an emotion that all human beings experience. **It is triggered when we perceive a loss**, that is, when we realize that something or someone valuable to us is no longer there. When it is not managed, it leads to two types of impulses. One includes apathy, crying, and inactivity, as sadness requires a process of mourning in order to accept and integrate that loss.



In this play, we see that the emotion of Sadness appears when Miguelito realizes that the puppy has lost everything because it has been abandoned, and if no one takes care of it, it will die. This is why he speaks to it with expressions like:

- Look at what a great misfortune you've encountered on your path. You can't stay so happy because he is suffering.
- Puppies are very cute and always want to play, but this one is suffering. This puppy has lost everything, and has no one to care for it.
- Look at him, he's here all alone, he has no mother, no home, no food... He's going to die, he's going to lose his precious life, and he's so beautiful...
- Cry. Miguelito, the only thing you can do is cry. Cry, cry a lot because this puppy makes you feel so sad.

When presenting this emotion, it's important to emphasize that it is neither a bad nor a good emotion. However, if we don't manage its impulse, it leads to harmful actions.

*We will understand a **bad** act as any behavior that harms ourselves, other people, other living beings, or the planet, and/or objects that are valuable to us or to others.*

Sadness needs to be expressed, and we can do so as long as we ensure that its impulse doesn't lead us to harm ourselves. **We can use art, ask someone to hug us and support us in our grieving process to soothe it**, while we learn other internal mechanisms.

Anger

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



In this case, we see how this emotion has spoken to Miguelito, leading him to hurt the other children when he feels frustrated after realizing they prefer to watch TV instead of helping care for the puppy:

- Insult him, insult him because he deserves to hear that he is the ugly one, not the puppy!
- They say they prefer to watch superhero shows instead of caring for and saving the puppy. Do you see that they're selfish and only think about themselves? Insult them too!
- Good job, Miguelito. Keep yelling and insulting them, let them know what's right! Yell, Miguelito, yell, spit, insult!
- Yell more, Miguelito, yell louder and hurt them like they're hurting the puppy!

However, in the end, anger also gives Miguelito the strength to move forward with the idea of saving the puppy, because it's not fair that it should die just because no one cares for it:

- Leave them and show them that you can save this puppy. Put him in your backpack, take him home, hide him in the garden, and take care of him yourself.

When presenting this emotion, it's important to emphasize that it is neither a bad nor a good emotion. However, if we don't manage its impulse, it leads to harmful actions.

Anger needs to be expressed, and we can do so as long as we ensure that its impulse doesn't lead us to cause harm. **We can channel it through sports, art, or by tearing up old diaries or phone books no one needs**, while we learn to calm ourselves using other internal resources.

Fear

Fear is an emotion that all human beings experience. **It is triggered when we perceive a threat**, meaning we feel we are in **danger**. **It also arises when something happens that we believe we cannot overcome on our own and we need help**. When fear is not managed, it leads to two types of impulses:

- One is **freezing or paralysis**, preventing us from moving or making any decisions.
- The other is **flight**, pushing us to run away or defend ourselves (for which fear often teams up with anger).



Thus, **this emotion can also be found behind aggressive or violent acts, as well as in acts of passivity or inaction**, whether directed toward ourselves or others.

In the play, Fear speaks to Miguelito about all the dangers he will face if he brings the puppy home. It never suggests that he should talk to his father and find a solution together; instead, it assumes that only very bad consequences will follow if he takes the puppy (threats). Therefore, it urges him to get rid of the puppy, wanting to avoid problems:

- Neither the doghouse nor any other place, Miguelito. Your father is definitely going to catch you, and then what? What do you think will happen?
- What you want to do is very dangerous. If your father finds out, he's going to get very, very angry. And you know that.
- Your father will never let you go to Grandma's house alone again, and you won't be able to grow up as fast as you thought. Everything will go back to how it was before, and you'll never be able to do anything on your own. You'll always be little Miguelito.
- What you need to do is not take him. Do whatever you want with the puppy, but please, don't take him if you don't want the worst to happen to you.

When presenting this emotion, it's important to emphasize that it is neither a bad nor a good emotion. However, if we don't manage its impulse, it leads to harmful actions.

Fear needs to be expressed, and we can do so as long as its impulse doesn't lead us to harm. **We can use art to calm it while we learn other internal mechanisms.**

Joy

Joy is an emotion that all human beings experience. **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, it's quite the opposite. **When we feel joyful, we want to smile, show kindness to others, include them, share with them, express gratitude, and take care of things. Gratitude is a way of feeling joy for what we receive, whether tangible or intangible, like a good friendship.**



In the play, Joy leads Miguelito to gratitude, to valuing friendship, appreciating himself, and, of course, singing and dancing to celebrate:

- Thanks to Fátima's generosity, you've been able to save the puppy. Thank her because she helped you.
- You've also been very good, Miguelito. You can be grateful and proud of yourself too. You've saved a puppy, and he even has a beautiful name. His name is...
- Miguelito, now you can laugh and sing again.

Learning to express gratitude is important for children, which is why this Theater of Awareness play also aims to serve as a model in that regard. It's recommended that when presenting this emotion, time is dedicated to emphasizing the importance of gratitude, as well as the value of friendship and caring for all living beings. These actions are good and bring us joy, and in turn, joy leads us to these actions.

SUGGESTION

In the case that the Teatro de Conciencia play *An Exciting Journey with Talambote* is performed by older children or adolescents, it is ideal that this activity is not just a theatrical one, but that it can truly be used as a didactic resource for emotional literacy. This will be achieved to the extent that the teacher is able to introduce each of the learnings detailed here. If the students, in addition to preparing a role, use the play as a tool for socio-emotional learning, it is very likely—experience shows this—that they will successfully integrate the basic concepts of emotional education, which will help them improve their own well-being and that of others. It is also worth noting that experience shows us that when an activity of this nature is carried out within a group/classroom, the relationships between them improve significantly.

Trigger Questions Script for Forum Theater

The following questions are intended to serve merely as a guide for the moderator. Questions can be added, modified, or removed as desired in order to make the forum as enriching as possible for the specific child audience it is aimed at.

1. Did you like the play?
2. What did you like the most?
3. What did you like the least?
4. Does anyone feel like Miguelito, wanting to grow up really fast?
5. And what does his father suggest he do to start doing grown-up things?
6. And during that trip to his grandmother's house, what happens to Miguelito?
7. How many emotions does he encounter?
8. What's the first one?
9. What does it say to him?
10. And does Miguelito listen to it?
11. Have you ever felt sadness?
12. Does anyone want to tell us when they feel sad and what sadness tells them to do?
13. Is sadness good or bad? Is what it tells you to do good or bad?
14. Do we always have to do what our emotions tell us to do?
15. And after meeting the kids in the fountain square, which emotion visits Miguelito?
16. And what does Anger say to him?
17. And what does Miguelito do? Does he obey it?
18. Is Anger good or bad? Is what it tells him to do good or bad?
19. Could Miguelito have acted differently? How?
20. Have you ever felt Anger?
21. Does anyone want to tell us why they felt it and what it told them to do?
22. Who decides whether to do what Anger asks or not?

23. When Miguelito decides to take Talambote home, what does he feel?
24. Why does Fear come to visit him?
25. In this case, what dangers does Fear warn him about?
26. So, what does Miguelito decide?
27. Is Fear good or bad? Is what it told him to do good or bad?
28. Has anyone ever felt that Fear comes to warn you about dangers?
29. Does anyone want to tell us about a situation where they felt fear and what they did with it?
30. Is Miguelito his fear?
31. What other emotion appears to Miguelito near the end of the play?
32. Why does Joy come to visit him?
33. What does Joy tell him to do and say?
34. Is Joy good or bad? Is what it told him to do good or bad?
35. And what about Fátima? What emotion do you think she feels?
36. What emotion did you feel with this ending?
37. When else have you felt joy?
38. Does anyone want to share what Joy asks you to do when you feel happy?
39. Is having good friends like Fatima a reason for joy?
40. Do good friends help each other?
41. Does anyone want to share how a friend has helped them at some point?
42. Does anyone want to tell us if they've ever felt gratitude and how they expressed it?
43. How did you feel?
44. In the play, it's not shown, but that night Miguelito, with his dad, wrote a story about his exciting trip to get jam from his grandmother's house. What do you think is the most important thing that happened to him? (Did he manage to save someone?)

Thank you all so much for sharing your emotions and for making this time here with you so special.

Thank you very much.

Teatro de Conciencia

With the collaboration of:

