

Children's and Youth Awareness Theater Collection

WHO AM I?

Version 2.0 for Young People



A Play of Awareness
by Pax Dettoni Serrano

**For children and young people
aged 12 and up**

Includes the educational resource of forum theater for
Emotional Literacy

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First edition in Spanish, 2022

First edition in English, 2025

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To all the actors and actresses who, with great talent, have brought the original characters to life since its first premiere in 2010.

To all the young people who will perform this new 2.0 version on stage for generously giving away emotional education lessons to many others.

Teatro de Conciencia

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Teatro de Conciencia

Introduction

The Theater of Awareness¹ is a type of theater that serves the purpose of emotional education, facilitating socio-emotional learning through the personification of emotions — making the invisible visible.

Who Am I? is the first play in the Theater of Awareness series, written by Pax Dettoni Serrano and premiered in 2010, in Aranese language, in the Valle de Aran by the company *Persones d'Aran entà Toti*. In fact, its original title is *Qui Sò Jo?*

Later, it was translated into Spanish and premiered in 2013 in Guatemala City by Guatemalan actors in a production of the Spanish Cultural Centre in Guatemala.

The play, which consists of three independent scenes, was created with a clear pedagogical intention for an adult audience; for this reason, it was accompanied by a forum theater session at the end, allowing for collective reflection on the themes of self-awareness and emotional education proposed by the play. Furthermore, it was recorded and edited (in both languages) to become, along with a didactic guide, a resource for literacy in groups: *Playing/Working with the Theater of Awareness Play “Who Am I?”*

Now, its author revises it (version 2.0) to adapt it for a purely youthful audience — from twelve years old — with the aim of having it performed for and by them. That is, adapting the language and situations to their context.

The Theater of Awareness has yielded very good results as a socio-emotional learning methodology in schools; thus, this adaptation is motivated by the goal of turning *Who Am I?* into an educational resource for emotional literacy in secondary schools. Furthermore, to support this goal, this edition includes a section with guidelines for conducting a forum theater with the audience (also teenagers), as well as all the emotional education contents that each scene addresses and the triggering questions to generate collective reflection.

1 More information at www.teatrodeconciencia.org

Who Am I? An Emotional Literacy Resource for Secondary School

This is a proposal that any secondary school teacher who is responsive to the subject, and loves theater, can present to their students. Over the course of 6 to 8 weeks, students can learn their roles and rehearse; afterward, the play will be performed for students from other classes, and at the end, a forum theater space will be opened, inviting all the spectators to reflect on the emotional literacy contents presented in each of the three scenes. In this way, on one hand, the students who perform the play undergo significant socio-emotional learning, as the teacher is expected to have worked with them on the emotional education contents indicated for each scene while preparing the play. On the other hand, the audience integrates learning by watching the play, but also by participating in the guided reflection — which also introduces the basic emotional literacy contents — proposed by the forum theater activity.

Therefore, it is suggested that the teacher who wants to bring this resource to their classroom not only read the play but also read Chapter 3 (Emotional Literacy Resource) before starting the work with their students. This is because the ideal scenario is for this activity to not only be a drama one but also truly serve as an emotional literacy teaching tool. This will be achieved to the extent that the teacher is able to introduce each of the lessons that each scene addresses, which are detailed in Chapter 3. If the students, in addition to preparing their roles, use the play as a socio-emotional learning tool, it is highly likely — as experience has shown — that they will successfully integrate the basic concepts of emotional education that will help improve their well-being and the well-being of others. It is also worth noting that experience shows that when such an activity is conducted in a group/classroom, the social coexistence among students improves significantly. For this reason, this resource is included in the program *In Their Shoes: A Space for Active Empathy*², which has received international recognition from HundrED for its innovation and impact on emotional literacy to improve school coexistence.

2 *In Their Shoes* is an emotional literacy method through the Theater of Awareness designed to promote school coexistence and prevent bullying. It has been implemented since 2017 in over one hundred schools, showing positive results in improving emotional literacy and coexistence among students, teachers, and families. More information: www.programaensuszapatos.org

It is important that the entire student's group feels involved in this activity.

While not everyone needs to act, most will likely want to. *Who Am I?* has a cast of eleven characters across the three scenes. However, the cast can be expanded in the following ways:

- ✓ Add 2-3 additional characters as presenters. The play can start with presenters who explain to the audience what they are about to see. For example, they can explain what emotional education is, why it is important, and how they will showcase it through the play they have prepared. It is suggested that these actors also create a character for themselves and present their explanations in a more theatrical way of speaking rather than a doctrinal one.
- ✓ Add one more character in Scene 1. The script of Scene 1 includes instructions on how to do this.
- ✓ Add one more character in Scene 2. The script of Scene 2 includes instructions on how to do this.
- ✓ Never add any characters to Scene 3. This is a very important instruction.
- ✓ Add 1-2 additional characters as moderators for the theater forum. If there are enough actors, the presenters themselves (or the teacher) can take on the role of moderators.

If there are still students without assigned roles, the following roles can be considered:

- Assistant director: Helping the teacher in directing the play and in overall organization.
- Prompt: Assisting fellow actors with memorizing lines during rehearsals.
- Costume coordinator(s): Managing the costumes of the actors and actresses.
- Hair and Makeup Coordinators: Helping fellow actors and actresses with their hair and makeup (during rehearsals, they can explore ideas for inspiration and do trial runs before the premiere).
- Set Design Coordinators: Managing the acquisition of all necessary elements for the stage setup.

- Sound Coordinator: Supporting the performance with the music specified by the director.
- Lighting Coordinator: Supporting the performance with the lighting specified by the director.

Regarding the staging, the play's script includes stage directions that can assist the director in determining the set design, costumes, makeup, hairdressing, lighting, and acting. However, teachers also have access to recordings of the plays premiered in Aranese (with subtitles) and in Spanish, which may serve as inspiration when creating their own staging. In fact, both versions feature two additional characters in the introduction part. This can also serve as an example when creating their introduction during the assembly with the students.

Qui Sò Jo? available in:



¿Quién Soy Yo? available in:



Finally, it is worth highlighting the important role that the teacher will play as a model for the students. This emotional literacy activity for the students group will be of no use if the teacher's interaction with the students lacks the very same skills that this theatrical resource aims to teach. In other words, it is recommended that teachers actively engage in their own emotional self-education if they want their students to integrate these skills.

We are all responsible for fostering harmonious coexistence in the classrooms at school. It is our hope that *¿Quién Soy Yo?* can contribute, in one way or another, to this goal.

WHO AM I?

Version 2.0 for Young People

A play with three independent scenes

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CHARACTERS

INTRODUCTION (OPTIONAL)

PRESENTER (MALE)

PRESENTER (FEMALE)

SCENE 1

ALEX - A teenager from an upper-class family.

BERTA - The maid.

JOAQUÍN (OPTIONAL) - The chauffeur.

SCENE 2

JEAN - A psychologist.

HENAR - The adolescent patient.

SARAY - (OPTIONAL) - Jean's psychologist colleague.

SCENE 3

MAX - A teenager.

SUSANA - A teenager, MAX's partner.

SURPRISE - Susana's emotion.

ANGER - Susana's emotion.

SADNESS - Susana's emotion.

FEAR - Susana's emotion.

LOVE - Susana's emotion.

SCENE 1

The entire scene takes place in a room of a wealthy teenager.

Alex is getting dressed to go to his graduation.

ALEX

Know yourself... Everyone's going on about this...

The philosophy teacher even brought it up on the exam... Lucía, my girlfriend, keeps insisting on it... My mom always says stuff like this... I even find it on TikTok!

Know yourself...

He approaches the mirror, looks at himself, and talks to himself.

Hi. I'm Alex, nice to meet you, and you, who are you?

Hi. I said my name is Alex, what's your name?... Who are you?... What are your deepest desires?... Who do you love? Why are you here? What meaning do you think this existence has?

Hi... Hi...!! Hello!!

Can't you see we're not going to get to know each other this way!!! Answer me! I see you every day, I carry you around all the time... and I don't know who you are!

Why won't you answer me?! What do I have to do to get to know you?... I mean, get to know myself...

BERTA

May I come in, Mr. Alex? Here's the other shirt I ironed in case you want to wear it.

ALEX

No, I don't want it anymore, I'll just wear this one. It fits me better.

BERTA

Hanging the ironed shirt in the wardrobe.

Is there anything else Mr. Alex needs? The chauffeur is already waiting at the door.

ALEX

No... No...

When Berta is about to leave.

Berta!

BERTA

Yes, Mr. Alex?

ALEX

Well, I...

He clears his throat, struggling to ask.

I wanted to ask you if... maybe this sounds like a strange question... but I need to talk to someone about it... Um, um... Do you know yourself?

BERTA

How did you say, Mr. Alex?

ALEX

Well... If you've found yourself, if you know who you are, what you want in this life, what all of this means...

BERTA

I'm glad you asked me that because, look, I've been doing this for years... and it's not easy to find people to share this with.

To the audience.

Who would have thought I'd be talking about these things in Mr. Antonio's house! And with his son, young Mr. Alex!

ALEX

Berta, Berta!

But do you know something or not? I'm in a hurry and I can't be late today, I'm graduating!

Berta helps him finish getting dressed: putting on his tie, cufflinks, jacket, brushing his suit... while they continue the conversation.

BERTA

Look, this whole thing of knowing yourself started a long, long time ago... Even in the time of the Greeks, you know? But it seems that it got lost over time, and now, I think we're so lost that the only thing left for us to do is to find ourselves again...

ALEX

(Interrupting her)

But what I want to know is how I find myself. Where am I? What do I have to do?

BERTA

Well, well... To start getting to know yourself, you first have to know what you're feeling and give it a name... That thing you're feeling, of course! If you really get to know yourself, you'll see what's preventing you from being happy, and only with that AWARENESS — *(to the audience)*: I love that word — can you truly be happy, because you'll accept yourself and be able to love yourself just as you are.

ALEX

Alright, this seems easy...

He sits in his office chair with a waiting posture.

What do I feel? What do I feel?

He continues waiting.

Nothing, I don't feel anything!

How am I supposed to know what I feel if I don't feel anything?!

Berta, let's see whether I cannot know myself!

BERTA

Mr. Alex, please! How can you not feel anything? You're a human being! We all have emotions!

ALEX

Emotions? Right, right, everyone talks about emotions... But what exactly are emotions?

BERTA

Well, it's what you feel in your chest, in your neck, in your hands, in your whole body... It's what happens when you're angry, when you fall in love, when you laugh, when you cry, when you play...

Apparently, the word comes from Latin, *emotio* — or something like that — and it means impulse. I like to imagine emotions as the fuel that drives us.

Honestly, I don't understand how they didn't teach us all this in school. I would have preferred to learn this over where a cat's urinary bladder is located.

ALEX

Berta, they didn't teach me that either!

So, emotions are inside me? Where? Where are they?

Alex starts looking for emotions inside his shirt, pants, shoes, and starts undressing.

They're not here, there's nothing! I told you, I don't have emotions! Tell me, Berta, who are they? I want to find them!

BERTA

Mr. Alex, you're getting a bit dramatic... It's not that big of a deal! You've been living with them your whole life...

Well, emotions are joy, love, anger, fury, sadness, fear...

ALEX

Fear? I never have fear!

BERTA

She looks at him incredulously and continues...

Surprise, disgust, shame, pleasure, melancholy...

Now you just have to recognize them in yourself, give each one its name, and then manage them... Know that they're there, talk to them; with all of them.

Don't go repressing them... —*(to the audience)*: I can never get this word right...

Let's see... Re-press; that's it, repress!— Don't repress any of them, okay? Then, once you have control, you can command them and decide which one you want to lead you to action... See, it's easy, right?

ALEX

What do you mean?... You're saying I haven't been the one in charge all along?

That can't be true, I'm always the one in charge.

Come on, Berta, you're confusing me even more than I already was!

BERTA

No, Mr. Alex, no. If you'd been in charge of yourself the whole time, you'd already know yourself, and you wouldn't have started asking me all these questions.

Alex looks at her challengingly, but admits she's right.

Look, God forbid I take this liberty, because of course, I'm not a psychologist or anything like that... but... it seems to me you need to look inside yourself and see what you find...

I can't really help you much more... That's why it's called self-knowledge —*(to the audience)*: I also love this word—.

Although I can't lie to you... You're going to see things you won't like... But you should especially not repress them, accept them... Or in other words, don't judge them, and that way you'll become friends with them.

Alex points at his mobile phone's clock with arrogance, unable to stand the servant speaking to him like this.

Mr. Alex, you're already very late for your graduation, and my potatoes are going to burn!

Here, take this book I always carry with me; my husband gave it to me. He's doing much better now since he was fired and got to know himself.

Berta leaves. Alex waits for her to be gone before taking the book, which he accepted indifferently. He picks it up and opens it randomly.

ALEX

Lao Tse; Tao te Ching

To know others is intelligence.

To know yourself is true wisdom.

To be a master of others is strength.

To be a master of yourself is true power.

If you understand that you have enough,
you are truly rich.

If you remain in the center
and embrace the death with all your heart,
you will last forever.

(DARK)

In this scene, if necessary, another character could be added: the chauffeur (Joaquín).

He could appear when Berta informs Mr. Alex that everything is ready. In other words, Joaquín could enter the scene to inform Mr. Alex himself that they can leave whenever "Mr. Alex wishes."

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SCENE 2

The scene takes place in a psychologist's office. He is sitting at his desk, attending to a teenager who is sitting in a comfortable chair in front of him.

JEAN

So, Henar, how's your week been?

HENAR

Well, how has it been... How do you think it's been? Awful! My parents are selfish and only think about themselves! There's no way the math teacher is going to pass me on a single damn exam. Sara, my best friend, is unbearable with all her selfies and only thinks about painting her toenails, and I can't get Gas, my little dog, to pee outside the house, so I spend all day cleaning up dog pee, because if I don't, my mom will go crazy!

JEAN

Wow, Henar, it seems like things haven't gotten any better...

HENAR

Better? No way, they've gotten worse! Because, on top of everything, my new boyfriend is making my life miserable, and he gets jealous every time I greet any of his soccer friends. He doesn't even let me breathe! He thinks I'm only for him!

JEAN

And how do you feel about all of this?

HENAR

Well, really bad, how else would I feel! I don't think I deserve this, honestly. I'm just having really bad luck in life. If I had known, I wouldn't have been born! It's always the same, I'm the one who has to carry everything, always putting up with others... And does anyone notice that? No! Does anyone thank me? No!... Always demanding more and more... No one thinks about me! Everyone is so selfish! And of course, Henar, the idiot, is always there, serving everyone...

JEAN

So, are they the ones responsible for you feeling this way?

HENAR

Of course! You're asking me these questions... Sometimes I think you're messing with me... I didn't imagine a psychologist would be like this, honestly... I guess I haven't had any luck with this either...

JEAN

Why do you think you're the victim of all of them?

HENAR

Hey! I didn't say I'm the victim of all of them... I'm just saying that they take advantage of the fact that I'm too nice, and of course, stupid... Victimized women aren't like me! I'm not a victim!

JEAN

He stands up and approaches her.

Henar, please stand up. I think you're in a very comfortable position.

Henar stands up, and Jean picks up a box of candy from his desk.

If I offer you a candy, would you accept it?

HENAR

Somewhat confused.

Well, yes... why not?

Jean gives her the candy, and Henar takes the wrapper off to put it in her mouth. As soon as she tastes it, she spits it out and runs to her purse to grab another candy.

AJJJJJJ... It's disgusting! So disgusting! Are you trying to kill me or what?!

JEAN

Who's to blame for you not liking the taste of the candy?

HENAR

You, of course! By now, you should know that nobody with healthy taste buds could like that candy flavor!

JEAN

Offended and tired, moving closer to her in a challenging manner.

Well, it turns out this is my favorite candy flavor. Why should we always agree on tastes?

HENAR

Well, well... Don't get like that...

Somewhat embarrassed, she sits back down in her chair.

JEAN

Almost threatening, speaking very close to her.

So, Henar... It's not my fault you didn't like the candy, right?

HENAR

I guess not... but I don't understand where you're going with this...

Time passes so quickly, and I don't really see how you're helping me feel better, honestly...

JEAN

Losing more and more patience, picking up the mirror and placing it in front of her.

I'll ask you again, Henar: your parents, your math teacher, Sara, your best friend, your new boyfriend, your dog Gas, your little brother, the baker, me, or that guy who walks by. Are they the ones to blame for you not being okay?

Henar stays silent, and Jean positions himself behind her to face her in the mirror.

Tell me, Henar, who is responsible for your own life, your happiness, your well-being? Who chooses whether to feel good or bad when they get up in the morning?

Henar looks at herself in the mirror, and after a pause in silence, she understands what the psychologist is trying to say, and with a calm expression, she acknowledges it.

HENAR

Me...

JEAN

With satisfaction from witnessing this recognition.

That's right, Henar... You...

You can't change the events in your life, but you can choose how to live through them. The decision is yours, dear Henar...

(DARKNESS)

In this scene, eventually and if necessary, another character could be added: Saray, the psychologist who shares an office with the main psychologist.

She could appear at the moment when the psychologist wants to offer a candy to Henar and realizes he has run out. He could then call Saray and ask if she could please bring him a package of those candies he likes so much.

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SCENE 3

For this scene, the stage is divided into two unequal parts, one occupying about three-quarters (approximately) and the other the remaining portion. The frame of a door acts as the boundary between these two areas. On the side of the stage with the larger space, there is a small armchair, a coat rack, and a small table with a phone. At the beginning of the scene, five characters are sleeping there, representing the emotions. On the other side of the stage, at the start of the scene, there is a couple drinking coffee: he (Max) is standing; she (Susana) is sitting in a chair facing the audience, almost at the edge of the stage. She is wearing a white mask and remains silent and motionless for nearly the entire scene. The door frame separating the stage into two is almost directly behind her.*

The side where the couple is having coffee represents the outside world (that is, the reality occurring outside of us); the other part represents Susana's inner world. Therefore, the five characters there personify her different emotions. In fact, stage lights can be used to differentiate the two parts, illuminating only the one where the action is taking place.

Some guidelines for the characterization of the characters representing the emotions

All of them will wear a base outfit in black, that is, black pants, t-shirt, and shoes. Then, each one will wear accessories based on the emotion they represent:

- **Surprise:** A colorful hat and pom-pom.
- **Anger:** A military-style cap and boots, a belt with a dagger and pistol (preferably military). There will also be ropes, handcuffs, and a long stick near where she sleeps.
- **Sadness:** A black shawl in the hair, dark sunglasses, and a white handkerchief to wipe tears and blow the nose. There will also be a box full of old photographs near where she sleeps.
- **Fear:** A rosary (Christian, Islamic, or Tibetan) in her hand and her face painted white with dark circles under her eyes. She will have pills of all kinds, cigarettes, and bottles of alcohol near where she sleeps.
- **Love:** A pink turban in the hair or a crown of flowers, and she will wear a small lamp with a light on the inside hanging from his neck, which should be visible throughout the scene.

MAX

He enters with the coffee cups. He approaches Susana and, with a worried expression, offers her his cup.

Susana... I know that today marks exactly one year since we started dating... Maybe that's why it's not a good time to tell you this... But I can't take it anymore, I have to say it, I can't keep this on my chest any longer...

The phone rings on the small table on the other side of the stage. Surprise gets up and picks it up to listen to everything Max says.

I've fallen in love with a girl from the other school. And I know it's not a passing thing because I love her like I've never loved anyone. Susana, we haven't been okay for a long time. The magic has been fading. When I met her, I thought it was just a little fling and that it wouldn't last, because I thought we'd fix things in the meantime... but that hasn't happened. I've been with her since the summer... I'm really sorry...

You're an amazing girl, and I'm sure you'll find another guy who makes you happy soon. I think the best thing is for us to break up...

Max turns and exits the scene. Susana remains sitting motionless behind the mask. All the action now takes place on the other side of the stage.

SURPRISE

After hanging up the phone, very shocked.

He left us!!! He left us!!! We didn't expect it!!! He left us for someone else!!!

ANGER

Waking up with a yawn.

What's going on? Why are you yelling so much, Surprise? Always the same, you sure love to stir things up, huh?!

SURPRISE

And I'm the one warning you! You tell me how you'd do without me!!

ANGER

Oh, don't act all interesting, girl, and just tell me what you know already!

SURPRISE

Max left us! Right now! He went with someone else!

He's been cheating on us since the summer!

I'm going to tell everyone, they won't believe me! It's so intense, so intense...

Exits the scene.

ANGER

What? What do you say that wretched man did? After a whole year putting up with hours and hours of his monologues on his quarrels with his parents, with his ex-girlfriends, with his teachers, with his football colleagues... Putting up with his peculiar ways to choose a movie..., bearing his craze for selfies and absurd Tik Tok dances....After digesting all that and more...How did he dare! He will find out, such pig, scumbag! You'll find out what's what! Doesn't he know that if one plays with fire, he will get burnt? Where is he? Where is he? I'll kill him. I'll kill him.

Takes her dagger out and grasps it.

SADNESS

What's going on? I was dreaming I was crying, and I felt so good surrounded by all those tears...

Why are you yelling so much? Oh... Anger, you're always the same...

ANGER

What do you mean, what's going on? Max just broke up with us on the exact day we were supposed to celebrate our one-year anniversary! After everything we've done for him, and all the crap we've put up with! How do you expect me to react?! Well, I'm reacting the way I should, I'm angry, of course I'm angry!

She takes out the bag with ropes, handcuffs, and a gun. She prepares for an attack.

SADNESS

Nooooo... It can't be... If we love him so much... Who will hug us when it's cold? How will I miss his manly smell when he got off the scooter! And who will make those delicious popcorns? No one, no one will ever do it like him! Why so much misfortune? It hurts... My heart hurts!

FEAR

Wakes up with a start.

Here we go again! This feels like a madhouse... I'm scared... We're losing our minds...

What happened? Don't tell me there's more drama... Just thinking about it scares me...

Sadness, are you crying again?

SADNESS

Looking at the photos in her little box, she starts crying so much that she can hardly speak.

Max... is leaving us...

FEAR

Shivering and looking for her box with pills, cigarettes, and alcohol...

What? What will become of us? What now? Alone? No one will ever love us again! What will we do on weekends? What will we say to our friends? What will everyone at school think?!! Noooooo!! Please don't leave us, please don't leave us!

LOVE

Wakes up in a great mood and with calmness.

Good morning! What a beautiful day! I'm so happy to see you all, girls!
What's going on? Why are you all so upset?

FEAR

That all we have ahead of us is eternal loneliness...

SADNESS

That we are unloved...

FEAR

That he has abandoned us...

SADNESS

That we are nobody...

FEAR

That we are ugly...

SADNESS

Fat and bad...

FEAR AND SADNESS

That's why the guys always prefer others!

ANGER

To Fear and Sadness:

You two are starting to get on my nerves! Enough with all this victimhood, all we have to do is kill him. When faced with injustice, we need to take a firm stand! Does he think he can trample over us like this? No, that's not happening! Maybe he'll do it with others, but not with us... We're not that kind of girls!

LOVE

Girls, girls, it's not that serious. We have each other.

They all look at her surprised. She points to the little lamp hanging around her neck.

The little box is still here. No one's touched it, there's no problem. Let's accept what's happening. If he prefers someone else, it means he doesn't deserve us.

Let him go his way, and we'll go ours. There's still so much more to live.

Besides, let's face it, we weren't that in love with him anymore...

Let's remember how much we're enjoying the new guy, Yasmine...

Yasmine... Mmmm... Yasmine...

Now we have the opportunity to fall in love again!

Sadness and Fear follow her explanation, remembering Yasmine with desire.

SADNESS

(Realizing what LOVE has just said)

Noooooooooooooooooooooooooooooo! I don't want us to fall in love again! I don't want him to go his way! No! Don't let him leave, let him come back! Please! I'm dying from the pain!

ANGER

(Preparing the gun)

Leave it to me, I'll fix this in no time...

(From the other side of the stage, Max clears his throat. The phone rings again and everyone goes silent.)

ALL

It's Max! Let me answer the phone!

MAX

(Enters again and approaches Susana)

Susana, Susana... What's wrong? Tell me something, please... What do you think?

(Desperately, he places his hands on his head, turns around, and faces away from the other side of the stage. He remains still as the action returns to the other side of the scene.)

ANGER

Gun in hand and holding a rope.

What is it that I think?

The rest of emotions, tiptoeing, approach the door frame with the intention to get out.

Out with all of you! Don't you dare approach! I'm in command now, and this scoundrel is going to know who is he dealing with...

She threatens them all with the gun and forces Sadness to tie Love to the armchair with a rope. Meanwhile she ties Fear to one of the table legs. Then, she grabs Sadness and ties her to another table leg.

All them complain about being tied and resist, though they are used to it, because it happens often.

Anger tells them to be quiet by shushing them with the barrel of her gun and heads for the door frame, goes through it and appears on the other side of the scene, behind Susana, as if emerging from her. Later she approaches Max and taps his back for him to turn to look at her. Susana remains motionless with her mask on. Anger possesses her. That's why she speaks in her name.

What is it that I think? I wouldn't have expected that from you. You are shameless! You have thrown all my trust down the drain!

You are such a scoundrel! How did you dare to cheat on me? Who is she? What it is she gives to you?

You have no idea what you just did! You will regret your whole life for disrespecting me this way!

MAX

Susana, don't exaggerate, come on... what we had wasn't working anymore... You stopped loving me a long time ago too...

ANGER

Shut up, dude! Don't you dare speak for me! I never cheated on you, you scoundrel! I loved you! And what have you done? You took advantage of me! You ran off with another woman behind my back, and now you are the one leaving me! You scoundrel, shameless! My friends warned me, they told me I couldn't trust you! And I didn't listen! I just can't deal with you!

MAX

Calm down, Susana, calm down... Let's talk like civilized people.

ANGER

With fury

What, you're telling me to act like civilized people!? You're the uncivilized one! I can't stand you! Get out of my sight before I smash your face! Get out of here, I never want to see you again! I'll make you regret this one very much!

With a threatening gesture she throws him offstage. Anger goes through the door frame in the opposite sense. She boasts about her victory in front of the other emotions, who seem to remain tied up. However Fear and Sadness managed to unleash themselves as Anger confronted Max. Anger is very tired and sits down in the corner of the stage, overcome by exhaustion and falls asleep with her gun above her chest

SADNESS

Noticing that Anger has fallen asleep, she gets up slowly. She walks toward the door and confirms that Max has left. Then, she approaches Anger and takes the gun out without her noticing. Sadness holds the gun to her temples.

If he leaves us I kill myself! I can't live without him!!!

FEAR

Trying to take the gun from her.

Nooooo! Don't do it, we don't know what comes after death! What if it's worse than this?

Sadness hesitates, but aims the gun back to herself.

SADNESS

It's better to be dead in hell than to live with this pain in my chest... I don't want to live... I'll kill myself!

LOVE

Fear! Take that gun away from her, or it could shoot.

FEAR

Arms have always scared me a lot...

LOVE

Then untie me, quick!

FEAR

I can untie you if you promise me you won't try to convince me that life is all about love...

SADNESS

Pointing at Fear.

Don't untie her, don't you see she'll convince us? Don't do it or I'll kill you first and then I'll kill myself. Oh, this pain, I can't take it anymore! This way life just doesn't make any sense!

LOVE

But don't you realize how lucky we are? We have life, we're healthy, we have so many people who love us, and so many to love in return. Please, open your eyes! It's clear that life isn't all rosy, and there are tough moments like this, but that's why we're here: to live life, with all the good and bad! We're here to learn, and the things that don't go the way we wanted are the ones that teach us the most. Don't you get it?

Nods as if convinced.

SADNESS

Realizing that she has convinced them again.

You see? I told you! She's convincing us again.

I'll kill her first, then I'll kill you and finally I'll take my life from me!

She aims at them both, but the weapon trembled in her arm from the start.

LOVE

Sadness, don't deceive yourself, no. I'm not convincing you, I'm just saying what you already know is true... What I don't understand is why you refuse to accept things as they are.

Sadness gets into position to kill Love.

FEAR

Wait, wait, oh my God! Don't kill her, we don't know what will happen afterward, and I'm afraid of the unknown. Also, I'm afraid of abandonment, and what people will say, and the risks, and losing control, and... well, many things! Don't kill her! I better gag her to shut her up and we decide what to do, but please, don't kill us!

Sadness nods and stops aiming at them. Fear gags Love as she complains and resists.

SADNESS

To Fear.

You don't understand that my life has no meaning with this pain... I need to get him back... Max!

FEAR

Goes to grab the phone.

Here, call him. Tell him we love him, but above all, don't kill us...

Takes the gun with fear and throws it to the floor.

Tell him he can't leave us alone, that without him our life has no meaning... anything, but please! Tell him to come back to us!

SADNESS

Between sobs, grabbing the phone.

Yes, that's a good idea.

She dials the number and heads to the doorframe. She passes through it and appears behind Susana, still wearing the white mask. It represents the emotion coming out of Susana, and that it moves to the other side, to wait Max.

MAX

Susana, have you calmed down a bit? You don't want to kill me now? Can we talk?

SADNESS

Crying desperately.

I regret everything I've said and done. What happened was my fault, I know. But it hurts so much that you're leaving me, please don't do this to me.

FEAR

From the other side of the doorframe, just peeking her head into the part of the stage where Sadness is giving her instructions on what to say.

Tell him we'll change, but don't leave us.

SADNESS

Max, I'll change, I promise... but don't leave me.

FEAR

Tell him we don't want to be alone, that we understand everything... that if he wants, he can share us...

SADNESS

Max, I don't want you to leave me for her... If you want, we can have a threesome. Gradually, sadness she has been hanging off Max: around his neck, his waist, and now she's at his feet. He tries to shake her off.

MAX

It's not that I want you to change, it's that I don't want to be with you. Please, Susana, don't make this harder...

FEAR

Sadness, for God's sake, stop him from leaving us!

Sadness, gradually, has been hanging off Max: around his neck, his waist, and now she's at his feet. He tries to shake her off.

MAX

It's not that, it's not that I want you to change, it's that I don't want to be with you. Please, Susana, don't make this harder...

FEAR

Sadness, for God's sake, stop him from leaving!

SADNESS

Grabbing onto his feet as best as she can to keep him from leaving.

No... Don't leave me!

ANGER

With all the commotion, she's woken up. She looks for her gun but can't find it. She also sees Fear in the doorframe and Sadness outside.

What have you done, you miserable ones!

FEAR

To Sadness, who is still outside crying.

Pssss, pssss... Come in, quick, Anger has woken up again, and if she sees you there, she'll kill us!

LOVE

Don't you realize the harm we're doing to ourselves?

Girls, enough! We are one, why don't we go hand in hand?

We should stick together in these moments of crisis instead of starting a war.

ANGER

To Love.

Shut up, girl, your little speech is getting on my nerves. Don't you realize what this miserable man has done to us, and you're still asking him not to leave us?!

To Sadness and Fear.

Do you have no dignity or what? Haven't they taught you that we will never crawl in front of men?!

LOVE

Facing Anger.

We all have the right to say what we think and to listen to each other so we can all decide together what's best...

ANGER

Aiming her gun at Love forehead.

And you actually believe that? I'm the one in charge here, period. Don't come at me with your assembly nonsense!

I'm done, so I'll kill you all. That's it, this story's over!

Anger backs off to aim at them all with her gun.

ALL

HEEEEEEEEEEEEEELP!

Susana hears the cry for help from within and turns her head towards the part of the stage where her emotions are. The rest of her body remains unmoved on the chair. All the emotions freeze. Slowly, Susana begins to wake up: she moves her arms, hands, waist, and legs, then realizes she's still wearing the mask. She stands, touches it, and takes it off. She looks at it from the side and throws it offstage. She discovers the doorframe and steps through it into the emotions' space. There she finds them, looks at them, and they are all surprised. Anger stops pointing.

SUSANA

To all the emotions.

What's going on here? Who are you?

Why are you making decisions for me?

You're not me, you don't even look like me.

This is my home, and I don't want any weapons or wars here...

Susana takes the gun from Anger and throws it offstage.

LOVE

Moving toward Susana.

It's so great that you've finally come, Susana! We've missed you so much. Please, never leave us again!

ANGER

Approaching Susana.

I just wanted you to listen to me and for no one to hurt us.

SADNESS

Moving toward Susana.

And I just wanted you not to forget what we've been through with Max and how much we loved him. And now we feel sad that he's leaving...

FEAR

Approaching Susana.

And I... I just wanted to protect us from all the bad things out there, so we wouldn't suffer...

SUSANA

Now that I know you and I'm listening to you, I feel lucky to have you here inside of me. Each of you, in your own way, is looking out for me. Thank you! But it won't be by fighting amongst ourselves that we'll get through this crisis, it will be by deciding together. I'm sorry for being absent for so long, but from now on, I will also be here. I promise to listen to all of you equally, but I will be the one to act, making the decisions that will help us feel better and grow.

LOVE

Takes out a small lamp with a light and hands it to Susana.

Here, it's for you.

SUSANA

Thank you! I didn't think I would find it here, I always thought it would be outside...
As she takes the lamp, the sound of a heartbeat begins to be heard, gradually increasing in volume until the end of the play.

Now, after this reunion, I'm going to properly close things with Max, what do you think?

The emotions nod, relax, and settle down to sleep again. Susana gently places the lamp on the floor and exits the little room, holding the phone to call Max. This time, she doesn't go through the doorframe but she exits through the outside of it. Max appears on the other side of the stage.

SUSANA

(As she walks across the stage, now no longer divided)

Max, I'm sorry for what happened earlier, but I wasn't myself.

About what you told me this morning, I just want to say that I feel pain because I've loved you and I still love you. We've shared so much during this time, both the good and the bad. It caught me by surprise that you've fallen in love with someone else and want to end what we had. I think, out of respect for what we had, you shouldn't have lied to me.

Yes, it's true that for a while there hasn't been a spark between us. And if your choice is to walk your own path, I can respect that, though perhaps I would've preferred we tried to fix things.

I know that, if this is how it's happened, it will ultimately be for the best for both of us, even though it's hard for me to see that now.

(She passes in front of each of the emotions that are now asleep.)

I feel anger, sadness, and fear for what has just happened, but I also feel love for life, and I know there's something I'll never lose.

(She picks up the little lamp she had left in the center of the space.)

To myself!

(The sound of the heartbeat is now at maximum volume.)

(DARKNESS, ONLY THE LITTLE LIGHT OF THE LAMP IS VISIBLE.)

In this scene, it is recommended not to include other characters, as the plot does not allow it.

If it becomes necessary to expand the cast of actors and actresses, it is recommended that additional characters be added in scenes 1 and 2, as indicated; or that several presenters be included to introduce the play and then moderate the forum—either these presenters or others.

Teatro de Conciencia

**Forum Theater Resource
for Emotional Literacy
with a Youth Audience**

Teatro de Conciencia

Forum Theater Resource for Emotional Literacy with a Youth Audience

Once the play is finished, it is suggested to open a space for conducting a **forum theater** with the youth audience.

Forum' is a methodological tool that facilitates and enriches the dialogue between the audience and the theatrical work with the support of a moderator. The direction of the forum will focus on the specific themes of emotional literacy addressed in this Awareness Theater play. **The ultimate goal is to help the audience integrate the socio-emotional lessons contained within it.**

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

The role of the moderator is therefore very important in this activity, as they are responsible for **stimulating collective reflection, moderating the interventions, and conveying or emphasizing the emotional literacy lessons that each of the three scenes in the play contains.** Therefore, below, the moderator will find some general guidelines that will be useful for preparing the forum theater for the play *Who Am I?*

GENERAL GUIDELINES FOR THE MODERATOR

- **The role of the moderator can be taken on by the teacher who has led the activity with their students, or by one of the students** who is part of the group/class that staged the play. It is assumed that the group has been integrating emotional literacy lessons while preparing and rehearsing the play.
- As mentioned earlier, the moderator's role in the sessions is essential. In addition to leading the discussion and introducing/emphasizing the most important emotional literacy lessons contained in each scene, they must also **create an environment of comfort and respect so that the audience can express themselves openly.** In fact, people — especially adolescents — are

usually more likely to actively participate if they do not feel judged and if they feel they are in a safe environment.

- It is important for the moderator to remember that emotions are contagious, especially their own. Therefore, it is recommended that they maintain an **open, positive, and enthusiastic attitude** during this activity, as well as set positive expectations from the start regarding the audience. This greatly helps in fostering a positive attitude.
- An audience composed of children or adolescents will especially require **the adult moderator to show respect, affection, attention, acceptance, recognition, and understanding** towards them. In this sense, it is worth mentioning the relevance of **patience** because if they are emotionally distressed, they may struggle to focus and participate according to the established rules. Therefore, **shouting for silence, making threats, and, of course, imposing punishments, are all highly discouraged.**
- **The moderator will invite all spectators to share their viewpoints or experiences**, but will respect the voluntary nature of participation. Therefore they will promote and ensure the participation of all viewers, particularly those who show interest by raising their hands. The moderator will avoid allowing the same person to answer all the questions and will give space for those who wish to participate for the first time.
- The moderator **will not judge** the spectators' contributions either verbally or non-verbally when posing questions; on the contrary, they **will highlight** the positive aspects of their answers and **show gratitude** for each response provided.
- The moderator will ensure that the spectators participating in the forum **are never ridiculed or embarrassed in public.**
- The moderator's **skill in asking questions** will be a key factor in encouraging participation from all members. In fact, below are suggested triggering questions to help develop this forum theater activity. However, each moderator can add or adapt questions based on the direction the debate takes.
- It will also help facilitate participation if **the moderator shares some of their personal experiences related to the questions they pose.** This will allow the moderator to integrate as another participant in the activity, helping to build trust and create a more open environment within the group.
- **Using examples with characters their age** can also help encourage participation from youth audiences. This way, they can better understand

the situation and feel identified, making them more open to sharing their own experiences.

- The moderator can (and should) make some comments after the audience's interventions, not only to thank them, but also **to emphasize the emotional literacy lessons** that have emerged or to encourage other spectators to give their opinions on the same subject.
- On the other hand, the moderator will also be responsible for integrating the **emotional literacy contents related to each scene** into the discussion. The specific content for each scene is outlined below.
- Lastly, it is suggested that the forum theater **begins by establishing a set of ground rules** for collective reflection and that it **concludes with a final applause** to recognize all the participants in the forum.

Two rules are proposed for the audience to ensure that everyone feels respected and accepted during the forum.



Sometimes, silence —which allows one person to speak while the rest listen— can be lost. When this happens, the moderator will make a shush gesture with one hand and raise the other arm with the hand extended as a signal for “stop.”

On the other hand, it is necessary to maintain order when speaking. Therefore, it is suggested to use the usual gesture of raising the hand to ask for the floor. The moderator will call on participants based on the raised hands ensuring that everyone has the opportunity to speak.



Other methods to enforce these two rules — asking for silence and requesting the floor— can also be proposed; however, it is recommended that these be agreed upon at the beginning of the forum.

THEATER-FORUM

The moderator will be the one to open the space for the theater forum on the play once the audience has finished applauding the actors who performed it. Afterward, the actors—if they are children or adolescents—can sit on stage and also participate in the activity. Therefore, it is recommended that the moderator remain at the audience's level, and if there is an aisle, they should move around their space.

Below, the emotional literacy content covered in each of the three scenes of *Who Am I?* is provided, along with a script of triggering questions to facilitate the Theater Forum. However, it is important to note that the questions are merely suggestive; moderators are invited to create their own scripts based on the group of spectators and the context in which the activity is carried out.

It is recommended that a debate space be dedicated to each of the three scenes, as each scene offers different and equally important socio-emotional lessons for young people.

The performance of the play typically lasts around 45 minutes; therefore, an additional 45 to 60 minutes can be allocated to the development of the theater forum (including all three scenes). This timing is for a group of 30 to 50 spectators. With larger groups, the theater forum as a collective reflection activity will become very difficult.

SCENE 1

Emotional Literacy Content of Scene 1

- **Emotional intelligence** is the ability to recognize our emotions, manage them, self-motivate, recognize the emotions of others, act accordingly, and, finally, establish relationships with others that are satisfying, having the ability to resolve our conflicts positively. Through emotional education, we learn to develop this intelligence.
- **All human beings have emotions that we feel in our physical bodies and which drive us to act.** In fact, the word “emotion” comes from the Latin *movere* (to move); that is, it inherently implies a tendency to act when we feel it.

- **The basic emotions are: anger, joy, sadness, fear, surprise, and disgust.** Other emotions include: pleasure, shame, guilt, jealousy, hope, relief, and displeasure...
- **Emotions provide us with information about ourselves,** about what we think, and they help us get to know ourselves and discover what aspects we can modify in our belief system to lead a life of greater well-being, both with ourselves and with others.
- **Emotions are neither positive nor negative.** When they arrive, we cannot avoid them; they simply *are*. However, we can decide what to do with them, how to express them. This is what we call *emotional management*.
- **We have all the power to manage our emotions; that is, we can decide what action to take with each one of them,** keeping in mind that those actions can be positive or negative, constructive or destructive.
- **We recognize our emotions when we observe and feel them in our bodies (without repressing them) and give them a name. We manage them when we breathe to calm ourselves and win the battle against them, without letting their impulse to be the one that take us into action.**
- **We can also manage them through thought;** that is, through what we tell ourselves, our **inner dialogue**. Inner dialogue will help us reflect and self-motivate with hopeful, compassionate, and optimistic thoughts.
- **If we learn to recognize and manage our emotions,** it will be easier to walk in other people's shoes and feel **empathy** for them, accepting and respecting them.
- Also, **learning to name what we feel** will help us communicate it to others, thus **practicing assertiveness** to establish balanced relationships.

Guiding Questions for the Forum Theater with Scene 1

- ✓ Did you like the first scene?
 - ✓ What was bothering Mr. Alex?
 - ✓ Has anyone ever felt identified with him?
 - ✓ Do you know anyone like him?
 - ✓ Where does Berta say emotions are felt?
 - ✓ What emotions have you experienced throughout your life?
 - ✓ How do you recognize that you're angry, for example? Would anyone like to share their experience?
 - ✓ Is anger good or bad? Are there emotions that are good and others that are bad? Why?
 - ✓ When Berta tells Mr. Alex not to repress his emotions, what does she mean? Would anyone like to share an example of repressing an emotion?
 - ✓ What emotion does Mr. Alex deny feeling? Maybe he feels embarrassed to feel it?
 - ✓ What emotions might we feel embarrassed to show in front of friends, for example? Have you ever felt judged for feeling an emotion? Would anyone like to share their experience?
 - ✓ Why do you think we have emotions? What are they for?
 - ✓ According to what Berta explains to Mr. Alex, can we control our emotions? How? Would anyone like to share an example in which they managed to overcome an emotion? How did they do it?
 - ✓ What can help us winning the battle against emotions so that we don't act on what they want?
 - ✓ What does the final text that Mr. Alex reads from the Tao mean?
-

Scene 2

Emotional Literacy Contents

- **We are the owners of our own lives**, and we have the power to choose how we want to live the situations that happen to us. As the psychologist says at the end of the scene, **“We cannot change the events in our lives, but we can choose how we live them.”**
- We are responsible for our own well-being. **There are no external culprits** (our parents, friends, teachers... are not responsible for our discomfort).
- Taking a **passive attitude toward what happens to us in life places us in a victim’s position.**
- **When we victimize ourselves, we tend to complain about everything;** however, we can replace that complaint with responsibility and learning from what is happening to us.
- **Self-esteem is about valuing, accepting, and loving all that we are** (also accepting that we are not perfect and that we have limitations). If we have good self-esteem, we will take the reins of our lives and will realize **that our well-being is entirely in our hands.**
- When we stop looking for others to blame for our discomfort, **we stop demanding that others be the way we want them to be, and we start respecting and tolerating them as they are.**
- **Tolerance and respect are the foundations of empathy.**
- **Empathy is the ability to understand the emotions of others and act accordingly to help them feel better.** We can only truly be empathetic when we have learned to accept and understand our own emotions.

Guiding Questions for Forum Theater with Scene 2:

- ✓ Did you like the second scene?
- ✓ What did you think of the character Henar?
- ✓ What is her problem?
- ✓ Has something similar ever happened to you? Would anyone like to share their experience?
- ✓ How does Henar react to frustration, that is, when things don't go as she expected? What about you?
- ✓ When things don't go as you expected, who do you blame? Who is at fault? Would anyone like to share their experience in this regard?
- ✓ What does the psychologist mean when he says Henar is a victim?
- ✓ Do you think Henar victimizes herself? Why?
- ✓ Why does the psychologist offer her a candy? What does he want Henar to understand?
- ✓ How does Henar react when she doesn't like the candy?
- ✓ Have you ever criticized someone because they don't do or like the same things as you do? Would anyone like to share their experience?
- ✓ Have you ever been criticized or offended because you don't like or do things as others expect you to? Would anyone like to share their experience?
- ✓ Why do you think it's so difficult to accept that people aren't the way we want them to be?
- ✓ Have you ever been tolerant with someone? How did you feel? How did you manage to do it? Would anyone like to share their experience?
- ✓ What does Henar realize at the end of the play? Has something similar ever happened to you?
- ✓ What does the psychologist mean with his last sentence?
- ✓ What can we do to take responsibility for our lives and well-being?

ESCENE 3

Emotional Literacy Content of Scene 3

- As a reminder, if necessary, we review some of the basic emotional literacy concepts related to emotions that were covered in Scene 1.
- **All emotions are valid** because they all have a function; therefore, they are neither good nor bad, they just are. What is good or bad is what we do with them.
- **Emotions arise depending on how we interpret the events that happen to us.** In this scene, we see how they are awakened based on what happens to Susana:
 - ✓ **Surprise:** Its function is to alert the system that something unexpected has happened. This emotion doesn't take sides, so it has a very short duration. That's why in this scene it quickly disappears.
 - ✓ **Anger:** Its function is to indicate that there is frustration, either because things don't go as we want or because people don't act as we expect. In the face of this frustration, anger has the impulse toward aggression or violence. That's why in this scene, Anger is dressed as a soldier and is armed to confront Max.
 - ✓ **Sadness:** Its function is to signal that we are facing a loss, and therefore, we will need time to go through the mourning process. In this scene, Sadness wears a shawl, similar to the one worn in traditional Spanish Semana Santa (Holy Week) mourning rituals, with a large handkerchief to wipe tears and dark sunglasses to hide the dark circles under her eyes.
 - ✓ **Fear:** Its function is to indicate that we perceive a danger. That is, it speaks to us about the disproportion we perceive between the magnitude of a threat looming over us and the resources we have to face it. In this scene, Fear is frightened, with its hair standing on end, and it deals with its anxiety by drinking alcohol, taking calming pills, or smoking.
 - ✓ **Love:** Love is not exactly an emotion, but rather a feeling that, in order to endure over time, must be nurtured. Love allows us to accept, understand, and embrace all beings (including ourselves) in their uniqueness and individuality — that is, with all their virtues and flaws.

Love is wise. In this scene, Love is able to understand Max and does not feel anger, fear, or sadness at the news. Love is not disturbed by this crisis; instead, its state is understanding, hopeful, and positive. In fact, Love is the one who guards the little box that carries the light until it can be given to Susana.

- ✓ **The Little Lamp with Light:** It represents the True Self that resides in Susana and goes beyond transient emotions. It represents the eternal that lives in her heart, that which is Good, Beautiful, and True. Therefore, it can only be guarded by Love or by Susana herself when she is awakened and conscious. It is precisely at that moment that we hear Susana's heartbeat on stage.
- **All emotions come with their impulse for action.** If they hijack us, we will do whatever they command — that is, we will follow their impulse. In this scene, we clearly see **emotional hijacking** when Anger ties everyone up and decides to take charge. Then, Sadness do the same to Fear. Each time the emotions hijack Susana to make her do what they want, they cross the doorframe and possess her, speaking and acting according to their impulse.
- **Observing and accepting what is happening inside us can be the most difficult,** although it is the first step toward self-awareness. This is why Susana in this scene wears a mask and remains still.
- **In this scene, we can clearly see that emotions are not who we are.** Once they are recognized and named, it is possible to manage them. That is, it is possible to win the battle against emotions and do what we want, not what their impulse wants. Susana only succeeds when she is able to look inside herself, discover her emotions, understand them, and choose to take responsibility for what is happening from her center, from her True Self, with assertiveness and love.
- **Crises are opportunities for change and personal growth.** Susana goes through a painful situation because Max wants to leave the relationship and has been unfaithful, but she uses this situation to get to know herself better and become happier. Suffering has meaning if we give it meaning, and it allows us to learn more about ourselves and the situation. However, to do so, we must not run away from the pain or suppress what we are feeling.
- **When we understand what we feel, we can communicate our emotions to others.** Doing so in the right way, so others can understand us better, is called **assertiveness**. If we are assertive, we can communicate what we feel, think, and need, making it easier to reach agreements and resolve problems

positively (not aggressively or passively). When Susana goes inward, she can recognize and accept what she feels. She takes ownership of her own home and decides how to live the situation life is presenting to her. She takes charge and chooses to respect Max's decision; that's why she has the strength to speak to him from her heart and assertively communicate her feelings, with the hope that this is happening for the greater good of both.

- **It is important to emphasize that Love is always present within Susana**, even though Anger, Sadness, and Fear don't listen to her and try to kill her. However, we also see in the scene how Love has great power when she speaks because she can easily convince others (that's why they gag her, so she won't speak). Just like in Susana's case, Love always resides within us, because ultimately, what we truly are is in our hearts — the love/light (notice where we touch ourselves when we say "I"). In fact, **the final light at the end of scene three is the answer to the question posed by this play: Who Am I?**

Script of Triggering Questions for the Forum Theater with Scene 3

- ✓ Did you like the third scene?
 - ✓ What emotions are represented in this scene? How did you recognize them?
 - ✓ Which emotion did you like the most? Why?
 - ✓ Have you ever found yourself in a situation similar to the one Susana is experiencing? Would anyone like to share how you lived it?
 - ✓ How do we see in this scene that the emotions are the ones in charge and have taken Susana hostage?
 - ✓ What does Anger want and why?
 - ✓ What does Sadness want and why?
 - ✓ What does Fear want and why?
 - ✓ What does Love want and why?
 - ✓ Are emotions good or bad? Why?
 - ✓ Have you ever been in a situation like this, where emotions have won the battle? Would anyone like to share their experience?
 - ✓ Is it possible to win the battle against emotions? How?
 - ✓ What happens in this scene that leads Susana to awaken?
 - ✓ What does Susana do to win the battle and become the master of her house?
 - ✓ Has Anger ever gotten its way in your life? Would anyone like to share the experience and what could have been done to win the battle against it?
 - ✓ Do we all have Love within us? How would you define Love?
 - ✓ What does the little lamp that Love carries mean? Why does she give it to Susana?
 - ✓ Finally, Susana manages to speak calmly with Max. Do you agree with what she says and how she says it? Why?
 - ✓ How does this scene and the play end?
 - ✓ If I ask you, Who are you?...
-

With the collaboration of:

