**SIEP**

## GENERATING SOCIAL INCLUSION THROUGH EDUCATION PILLS AND THEATRE OF OPPRESSED AROUND THE WORLD

# SIEP HANDBOOK IN VIRTUAL FORMAT

fundación **aspaym**
castilla y león

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# 1. DESCRIPTION OF THE PROJECT

One of the most important priorities of the European Union is the "Europe 2020 Strategy", which emphasizes the role of education and training in the implementation of youth policies to contribute to the achievement of smart, sustainable and inclusive growth.

Therefore, the social inclusion of people with fewer opportunities is promoted.

The "Lisbon Strategy" identifies the need to promote the participation of young people in democratic life in Europe through non-formal learning activities, with the aim of improving the skills and competencies of young people, as well as citizenship active to reduce social exclusion.

A greater understanding of social inclusion is promoted through continuous dialogue and the exchange of information and good practices. Therefore, the consortium of our entities arises from the need to provide our organizations and youth workers with opportunities for training and cooperation to establish a space for dialogue and the development of skills to promote the potential of diversity and prevent social exclusion, focusing on the study of cases of bullying and cyberbullying.

## 1.1. OBJETIVES

Main goal

- Our main objective is to teach how to detect these barriers and social attitudes and seek good practices to create social change and thus prevent social exclusion.

Secondary objectives

- Provide a space for debate and exchange of good practices based on theoretical and practical contributions on the inclusion of young people with or without disabilities and with fewer opportunities.
- Create a training and education program to prevent and intervene in cases of bullying and cyberbullying with a participatory approach based on ICT.
- Exchange good practices on inclusion, thus improving the quality of related entities in the organization of inclusive youth activities.

- To train caring and critical citizens committed to the diversity that surrounds them (young people empathize and become aware of the daily reality of people with disabilities or with fewer opportunities).
- Improve the quality of life of young people with disabilities or with fewer opportunities, facilitating their inclusion in all political areas, promoting their independence and participation in the environment.
- Promote positive relationships between young people, creating personal networks between young Europeans and promoting the empowerment of young participants in general, and young people with functional diversity, in particular.
- Build and/or strengthen organisations associated with the EU and Latin American partner countries.

# 1.2. TARGET GROUPS

Young people between 14 and 30 years old from the countries: Spain, Portugal, Dominican Republic and Paraguay.

# 1.3. PARTNERS

Fundación ASPAYM  Castilla y León, de España.

The Foundation aims to promote autonomy, equal rights and opportunities and improve the quality of life of people with physical disabilities, allowing them a meaningful inclusion in society. Work in the field of social services is used to help people throughout their life cycle and is supported by experts such as neurologists, physiotherapists, social workers, educators, speech therapists, psychologists, vision specialists, engineers computer scientists and researchers.
In recent years, the Foundation has developed several ICT projects and has strongly promoted the use of new technologies as a tool to improve rehabilitation and the quality of life of people with disabilities.

<u>IInstitute for the Development of the Associative Economy (IDEAC), Dominican Republic</u>:

We work with the values of the Social and Solidarity Economy through the following strategies:
- Train organizations accompanied by IDEAC and promote a practice based on the Social and Solidarity Economy.
- Develop participation initiatives that generate a generational change in the Solidarity Economy movement.
- Promote alliances and articulation with organizations related to the Solidarity Economy movement. Introduce the concept of Social and Solidarity Economy to the different economic, social and political sectors.
- Propose and promote a favorable legal framework for the Solidarity Economy.
- Promote the establishment of companies and their articulation in integration structures.
- Manage alliances with agencies or people within them, and national institutions to guarantee the financing of the goals of the strategic plan and future actions, while promoting strategies to reduce dependence on cooperation financing.

<u>Biderbost Boscan Rochin (BB&R), Spain:</u>

It is an international consultancy with an outstanding track record in corporate social responsibility in the youth field. The headquarters are located in Salamanca, a university center of excellence in southern Europe. Its human staff is made up of ten young professionals from various cultures and disciplines.

BB&R has carried out projects for different international organizations (European Union, EU-LAC Foundation, Inter-American Development Bank, United Nations Development Program, World Bank, International Organization for Migration), NGOs and government agencies (Spain, Brazil, Norway, Canada, Bulgaria). BB&R seeks to add value by incorporating tools and strategies that empower youth and youth workers for successful integration into the job market and active civic life.

## Rosto Solidário (RS), Portugal:

Their work aims to foster global citizenship and solidarity by enhancing the human and social development of local communities. The basic principles of RS are civic participation, social integration, solidarity, networking and association. Their scope of work includes four main areas: international cooperation for development, education for global citizenship, volunteering and social support. Gender equity, human rights and social inclusion are addressed as cross-cutting themes in all the programs implemented. It also takes non-formal education approaches to foster lifelong learning opportunities following the global citizenship framework.

The legal status of RS of public utility as an NGO has been recognized by the Ministry of Foreign Affairs in 2008. As a member of the Portuguese NGOD Platform, it is represented both in the Working Group on Education for Development and in the Working Group on ethics.

RS is an accredited organization for hosting and sending European Voluntary Service projects since 2011. At the local level, RS is a member of the Rede Social do concelho de Santa Maria da Feira (a local network of 115 organizations that provide social services, following the Plan of National Action for Inclusion Guidelines).

## Antonio Guasch Center for Paraguayan Studies (CEPAG), Paraguay:

It is a non-profit organization of the Jesuits in Paraguay. CEPAG is autonomous in its organization-operation and self-sufficient in the management of its assets and resources, in order to support, train and research in the fields of culture, education and social action in favor of youth. CEPAG's capacity development projects are aimed at different target groups (professionals, indigenous people, social leaders, opinion makers), but with special emphasis on young workers and young people with fewer opportunities. The main objective of these projects is to generate, on the one hand, good practices in the fields of culture, education and social action, and, on the other, develop competencies and skills that can contribute to social change and the Strengthening of the sectors socially disadvantaged, especially young people with fewer opportunities.

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# 2. INTRODUCTION TO THE THEATER OF THE OPPRESSED

The Theater of the Oppressed (TO) is a very useful methodology to learn to detect, analyze and make visible these situations of inequality and oppression as they occur in cases of bullying and cyberbullying. It allows people to reflect and experiment on the problems and social barriers that are in their environment, achieving a better understanding of themselves, their communities and the world and thus be able to transform that reality. Therefore, it is an innovative tool that serves to promote social inclusion and active citizenship.

The TO is a theatrical movement, originated by the actor Augusto Boal in Brazil throughout the 70s. This type of theater presents a theoretical formulation and an aesthetic method, which brings together a system of physical exercises, games and theatrical techniques designed with the aim of making the theatrical language become a liberating and fighting tool to transform situations of social injustice. that places certain groups at a disadvantage compared to others (Badía, 2008 & Ibarzabal, 2015).

## 2.1. SIMILARITIES BETWEEN THE CRITICAL PEDAGOGY OF PAULO FREIRE AND THE TO

OPPRESSOR-OPPRESSED FIGURES

Necessary appearance of the dichotomous relationship between two main figures, known as the oppressor and the oppressed.
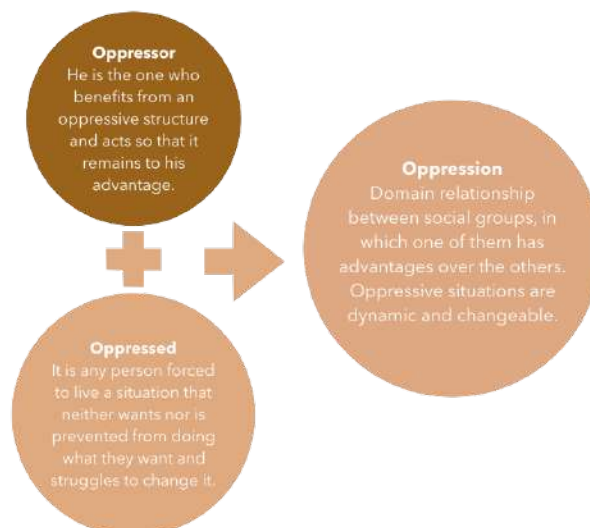
## SOCIAL CONSCIENCE

Knowledge about the situation of social conflict and the macrosocial structures that generate and perpetuate the dynamics of oppression.

## DIALOGICAL RELATIONSHIP

Freire considers the need for permanent dialogue between the oppressor and the oppressed, to which Boal adds the dialogue between the audience and the actors / actresses.

## CRITICAL EDUCATION

To promote a critical and participatory education that encourages transformation in the face of social conflict.

# 2.2. THE TREE OF THE THEATER OF THE OPPRESSED

This tree represents the TO method (pedagogical structure, philosophical principles, aesthetic specificity and its political goals). Metaphor for the combination of permanence and transformation that harmonize and complement each other. To grow outward it needs to have strong roots inward. To live it is in constant dialogue with the environment.
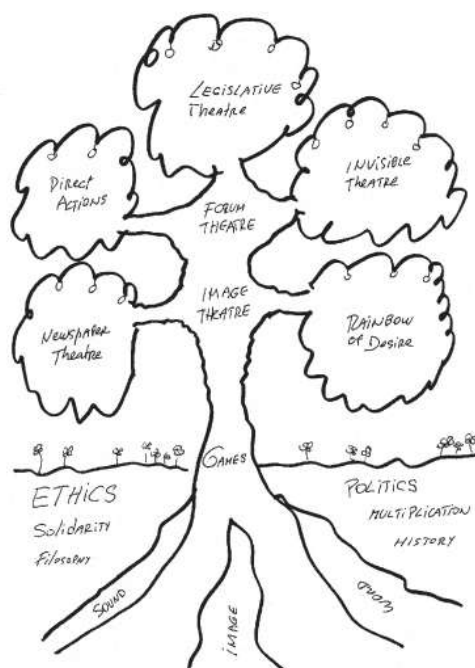
## 2.2.1. GAMES AND EXERCISES

By playing we connect with the symbolic experience, with the interconnection between us and with the environment; playing leads us to the de-mechanization of muscular structures and movement; connects us with the ability to laugh; with freedom and also with the norm, with collective agreements so that the game is respectful and coexistence is possible (Forcadas, 2015).

## 2.2.2. AESTHETICS OF THE OPPRESSED

This modality is nourished by the most essential elements, by our own senses and communication and understanding resources: the IMAGE, the WORD and the SOUND.

## 2.2.3. PERIODISTIC THEATER

It is a very powerful technique to connect personal and group oppressions with current media, and vice versa, based on the press news, for example, to connect with the reality of the group and its demands. It allows us to read beyond the news, learn more about the topics that are being worked on, or make the representation of the framework that allows the social conflict that we are representing more complex (Motos, 2009 & Forcadas, 2015).

## 2.2.4. LEGISLATIVE THEATER

This implies a participatory process that is articulated from various Theater-Forum performances, and the subsequent systematization of the rehearsed proposals, to be presented as a legislative proposal. It is a comprehensive experience of citizen mobilization, channeling the social debate and the concrete articulation of proposals for change and legal recognition of citizens' rights, based on the aesthetic experience of the OT (Motos, 2009 & Forcadas, 2015).

## 2.2.5. INVISIBLE THEATER

It is a technique to reach a population that will not voluntarily come to a space for debate or aesthetic reflection. It requires a good preparation of the arguments and the representation of various speeches in an everyday context, without knowing that it is a prepared action. The objective is nothing more than to ignite the public debate on a specific topic or situation (Motos, 2009 & Forcadas, 2015).

## 2.2.6. IMAGE THEATER

It is a series of exercises to photograph lived or imagined experiences. Images that we create and sculpt from our bodies. And that allow us to identify a specific section, a key moment of the situation or issue that we want to make visible. And at the same time they connect us with the idea of polysemy, with the idea that the diversity of interpretations of the same image facilitates is common and accepting it facilitates coexistence in diversity and the opening of creativity (Forcadas, 2015).

## 2.2.7. THE RAINBOW OF DESIRE

This proposal adds an important diversity of techniques to externalize internalized oppressions. It is about putting a face, body, voice and action in messages, ideas, values and beliefs that with the passage of time and the cultural and material oppression of each place and moment have been settling in the internal circuit of people and groups . We often use it for the more complex understanding and construction of the characters in the Theater-Forum pieces, or to investigate in greater depth a situation or character in the process of theatrical creation and to share experiences entering deeper layers. It allows us to reveal the diversity of colors and internalized voices in the same situation (Motos, 2009; Salvador, 2011 & Forcadas, 2015).

## 2.2.8. MULTIPLICATION

It is an adventure of recognition of the learning carried out and of the desire to share a method that is always expanding and available to be appropriate for those who need it and want it (Forcadas, 2015). Therefore, it is considered that its dissemination is necessary.

## 2.2.9. FORUM THEATER

The experience in the creation, representation and dynamization of Teatro Foro pieces is very rich, it forms the central axis of the Theater of the Oppressed. In the forum, a space for collective dialogue is generated where we learn through what we see, what we talk about, but above all what we rehearse on stage. Going on stage allows us to recognize ourselves from the energetic and vital (necessary and desired), it shows us capable of doing things our way, it allows us to feel like co-protagonists of what happens and thus become subjects with the capacity for proposition and action in the collective framework of interaction.

# 3. ABOUT BULLYING AND CYBERBULLYING

## BULLYING

Bullying is an aggressive and unwanted behavior among young people, where there is an inequality of powers (real or perceived). It is recognized as a serious and complex problem, since it has negative consequences for health and in the social sphere (both for the oppressor and for the oppressed).

TYPES OF BULLYING

***PHYSICAL***
It is any form of physical aggression that hurts the victim's body; They can be hitting, pushing, scratching, pulling hair, kicking, or even assault with an object used as a weapon.

***VERBAL***
It implies that the victim is attacked with words, insults, nicknames, curses and taunts.

***PSYCHOLOGICAL***
It is configured through threats and / or persistent taunts that affect the victim's self-esteem and increase their sense of fear.

***SOCIAL***
It causes victims to isolate themselves. It is done by ignoring, excluding or spreading rumors about them.

***SEXUAL***
It is any type of abuse, ridicule and / or threat that is related to a sexual issue. They may intimidate, make sexually offensive comments, lift clothing or lower pants to tease. It can even go as far as touching or submitting the victim to sexual matters with which they do not agree.

## CYBERBULLYING

Cyberbullying is the use of electronic technologies to intimidate or harass another person over the internet. One in five young people have been exposed to cyberbullying at least once in their life. This being one of the biggest risks associated with the internet.

# 4. ANALYSIS OF THE CONTEXT OF EACH COUNTRY

## 4.1. OFFICIAL DATA

### 4.1.1. SPAIN

Among teenagers between 12 and 16 years old, studies have been carried out that show that almost 10% of students have suffered bullying, with girls being the most abused, with 10% and boys with 7%. School bullying in Spain is a problem that many boys and girls suffer daily, although we think it is a myth.

- The age at which most bullying is suffered is between 12 and 13 years of age, which is when they enter the secondary stage.

- In Spain 1 of 5 children has been a victim of bullying with a higher percentage of women than men.

- At a regional level, the latest report prepared by the Castilla y León School Coexistence Observatory highlights that 60% in the 2016/17 academic year were forced to report some type of incident.

- In the data for the last year analyzed 2017/18, it is detailed that the Board investigated 129 cases of alleged bullying in Valladolid, of which only 32 could be confirmed.

### 4.1.2. PORTUGAL

In Portugal, data on bullying and cyberbullying comes from different sources, including security forces, international reports, and national studies. Taking into account all these data, the phenomenon of bullying and cyberbullying in the last 15 years reveals a worrying and present problem in the context of the Portuguese schools:

- Regarding the phenomenon of bullying, in general terms, most of the aggressors and victims are under 16 years old;

- In 2015, the UNICEF document "A familiar face: Violence in the lives of children and adolescents," Portugal was the 15th country with the most reports of bullying in Europe and North America. Between 31% and 40% of Portuguese teenagers aged 11-15 years said they had been bullied at school once in less than two months.

- Regarding cyberbullying, a study in Portugal revealed that 1 in 6 primary and secondary school students was the victim of threats or defamation through new technologies.

## 4.1.3. PARAGUAY

In Paraguay, there are few precise statistical data on the incidence of Bullying and Cyberbullying, since most of these data come from unofficial sources such as digital newspapers.

However, a research work carried out at the local level points out the low frequency of physical aggression as a mechanism to carry out school bullying, while verbal bullying and social manipulation are more frequently seen as forms of bullying so covert that they are seldom recognized as manifestations of this phenomenon.

This is due to the fact that a large part of the children and adolescents who are victims of bullying do not realize that this phenomenon encompasses much more than physical aggression, a situation that can translate into the percentage of complaints made, underestimating real cases.

According to Dr. Silvia González, president of an NGO that assists child victims of Bullying and battered women throughout the country, most of the statistics presented by the competent bodies only show the data that comes through their channels and about 300 complaints are calculated per year, so it can be speculated that the real cases could reach even more alarming figures.

## 4.1.4. DOMINICAN REPUBLIC

In the Dominican Republic, the prevalence of bullying is high in Dominican public schools, with a reported rate of 33.6%.

Students report that verbal bullying is the most common and that it occurs most frequently during recess and other leisure time in the school environment.

20.2% of the students acknowledged being a victim of theft or breakage of their things, and 16.7% mentioned "being insulted and ridiculed" permanently.

Violent schoolchildren have been, for the most part, victims of violence.

21% of teenagers surveyed affirmed that they tell a student that they will get nowhere if they continue to misbehave and 29% use comparisons of one student with another as behavior management.

# 4.2. FOCUS GROUPS

In order to detect and document the thoughts, opinions and attitudes regarding the incidence of bullying in each country, we worked with a sample of 96 young people between 14 and 30 years old, with and without disabilities and with different socioeconomic characteristics. The contextualization of the questionnaire and the need to be honest in their responses were explained to young people. In this questionnaire they have been asked a series of questions about bullying and about different situations related to it.

Next, a descriptive analysis of the responses that these young people marked is carried out, complemented with different graphs and tables. In reference to the concept that the participants have of bullying, most of those evaluated indicate that it is a form of abuse and that it causes pain (78%). For their part, 14% of the students indicate that bullying is a way in which the aggressor expresses his or her state of mind, while 2% of those examined stated that bullying is something normal, something that happens as we grow up (see figure 1).
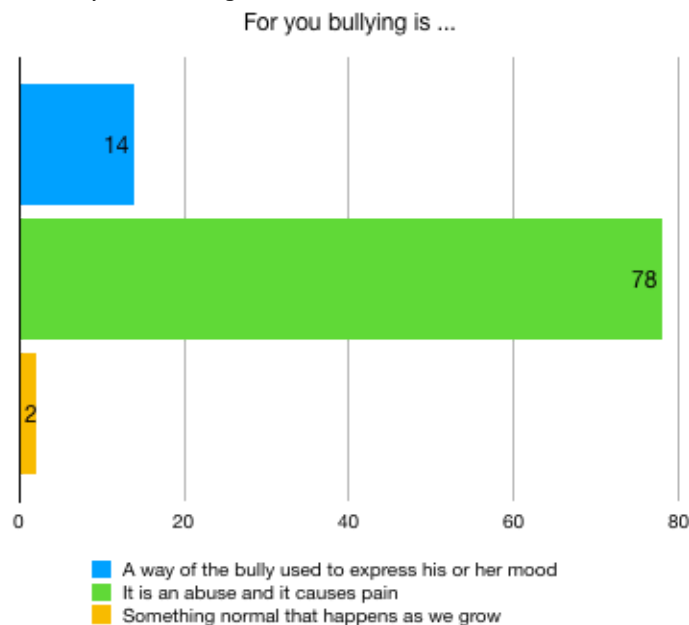


Graphic 1

Regarding the need to use violence for protection cases, 49% of the participants indicate that it does not seem correct to use any form of violence as a personal defense mechanism.

However, 23% of those surveyed report that they do resort to violence occasionally, while for another 19% it is totally unacceptable to use violent behavior, even if it is reserved exclusively to safeguard personal integrity. Finally, 9% of the participants are inclined to almost always use violence in case they need to defend themselves (see graph 2).
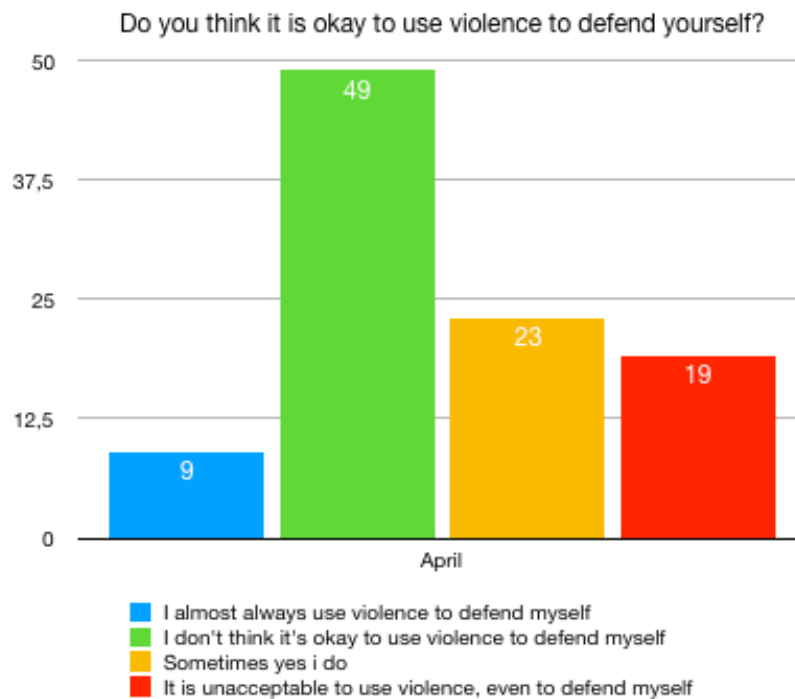


Graphic 2

On the other hand, after inquiring about the responses that the participants would have in case of observing a group of their friends permanently annoying another child and / or teenager, making practical jokes, pushing them, taking away their belongings, etc., We were able to observe that the vast majority would intervene, asking their friends to stop bothering them and indicating that their actions were not correct (66%). However, 21% of those evaluated would limit themselves to observing the situation without interfering, even if they do not agree with this type of attitude. Finally, 13% of those examined would proceed to report the fact, bringing it to the attention of the authorities or other responsible persons (see graph 3).

A group of friends of yours permanently annoys a boy. They make practical jokes, they push him, they take his things



- You report the situation by informing authorities or responsible persons
- You step in when they bother you and ask your friends to stop because it's not okay
- You observe the situation but you don't get involved. You do not agree with these activities.
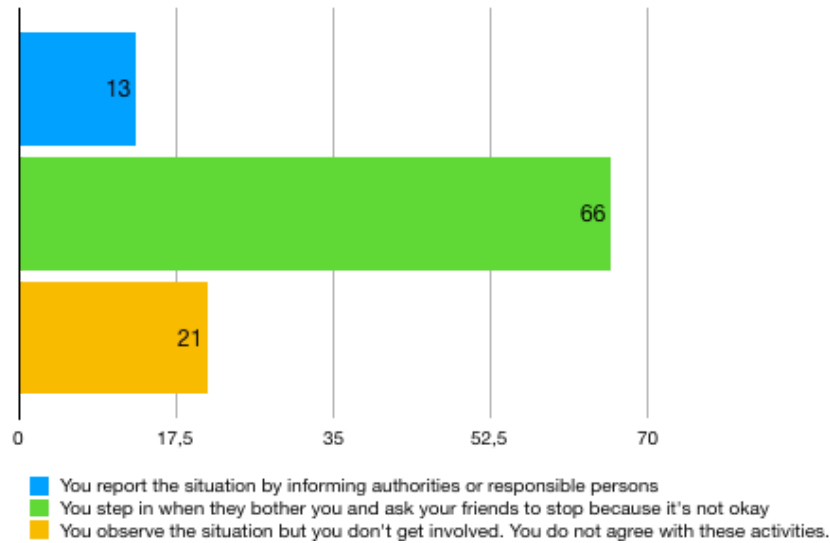
Graphic 3

On the other hand, in the event that a classmate bothered them daily, even threatening to hit them, 34% of those evaluated would prefer to isolate themselves, trying to go unnoticed. Likewise, 49% of those examined would turn to their parents or a trusted person for help and guidance. However, 14% of the participants would choose to attack their partner / s even, up to the point of fighting with them (see graph 4).

They bother you daily and threaten to hit you if you don't do what they say



- You attack your teammates and many times you end up fighting with them
- You isolate yourself, you try to go unnoticed
- You talk to your parents or someone you trust to help you
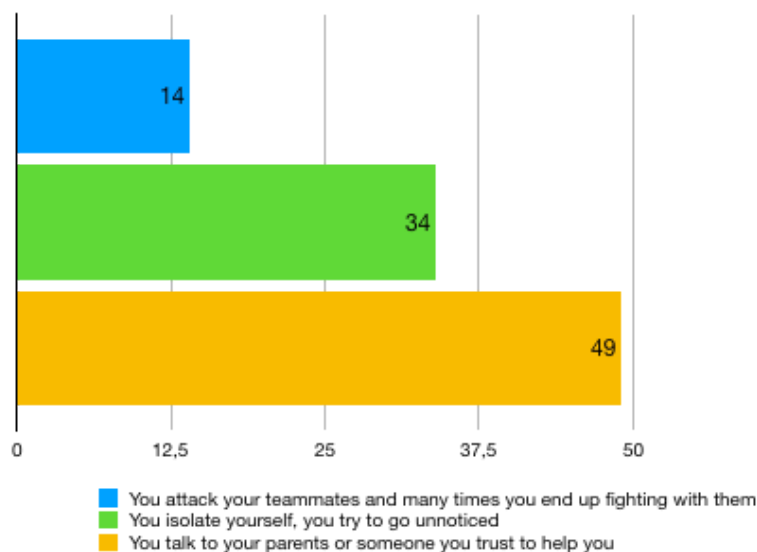
Graphic 4

Regarding the perception of the participants about who or who is affected by bullying, it can be seen that the vast majority have the perception that bullying does not only affect the victim, but also their entire environment (65%). However, 29% of those evaluated still think that bullying exclusively affects the victim, that is, those children or young people who are direct targets of this form of harassment. Only 3% consider that it affects the children or young people who see it (the witnesses) and another 3% those who attack (see graph 5).
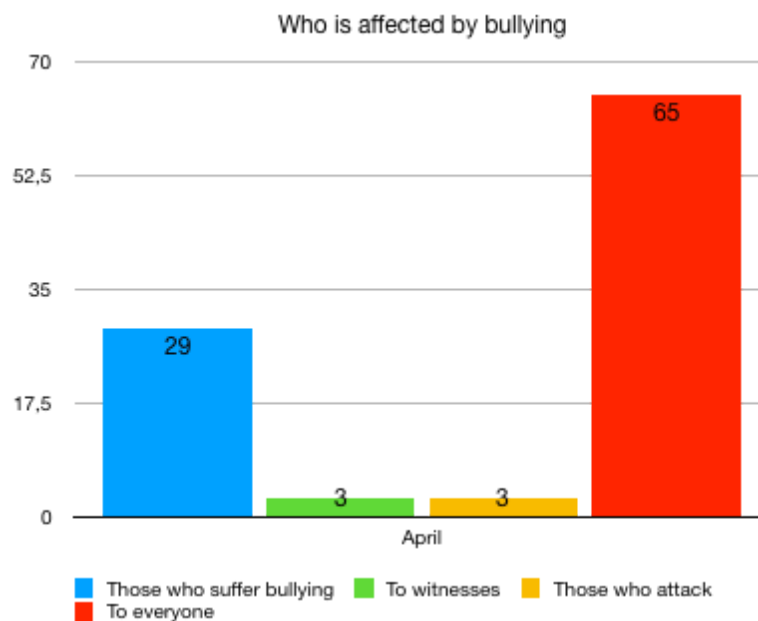


Graphic 5

In turn, after analyzing the responses in relation to the consequences of bullying, 84% were inclined to the development of fear by the perpetrator as the main result of bullying. Other emerging consequences are school dropout (62%) and poor grades (45%). However, 3% of those surveyed indicate that bullying has no consequences for the subjects involved (see graph 6).

The consequences of bullying
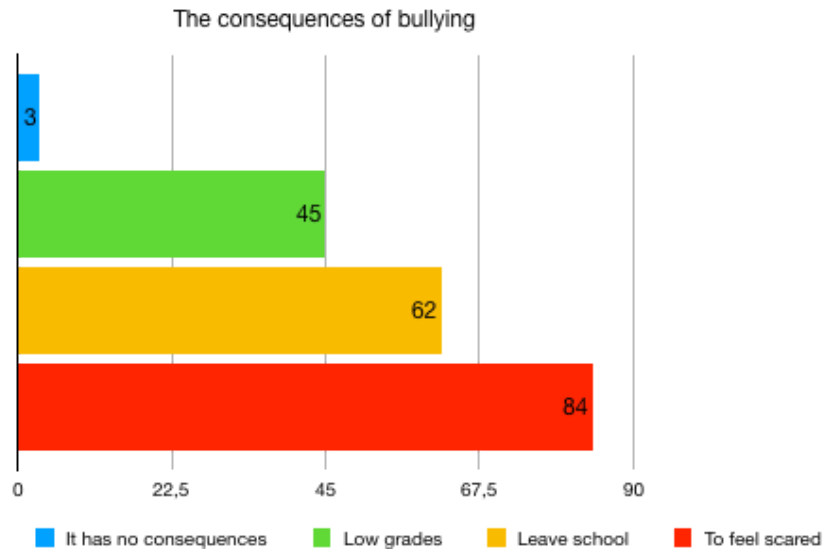


Graphic 6

Next, after evaluating the measures that the participants would implement to stop any bullying situation, it was observed that the vast majority would intervene, asking their friends to stop bothering them and indicating that their actions were not correct (66%). However, 54% of those examined would proceed to report the fact, bringing it to the attention of their parents. Finally, 17% of those evaluated would limit themselves to observing the situation without interfering (see graph 7).

What can I do to stop bullying
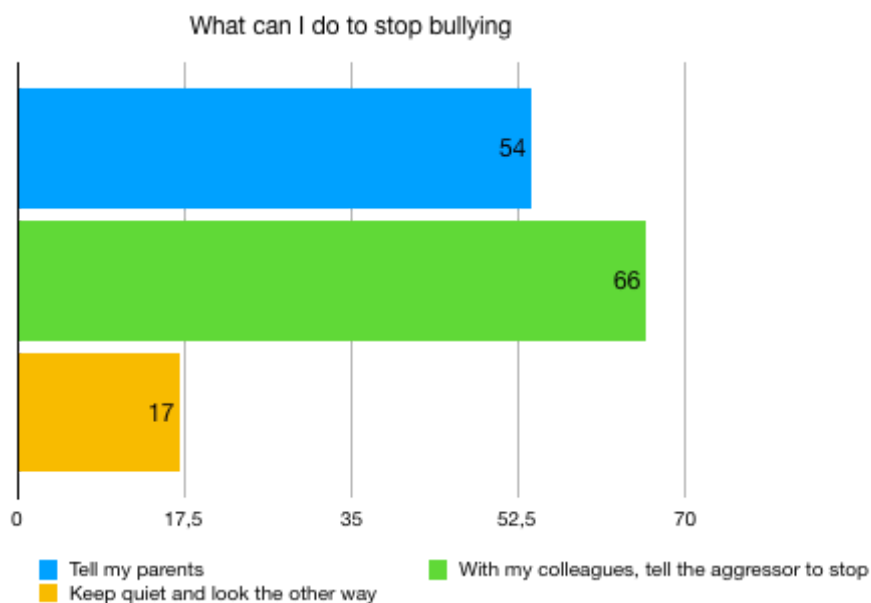


Graphic 7

Regarding the degree of conceptual precision of those evaluated with respect to Cyberbullying, the findings reveal that 60% understand this phenomenon as the act of entering social networks to publish information about a person without their consent and with the intention of causing them damage. Secondly, 49% of the sample suggests that it is the use of computer tools to talk to unknown people, while 15% refer that Cyberbullying is related to visiting web pages with sexual and / or violent content ( see graph 8).

**Which of the following statements is cyberbullying**

The use of technological materials to talk to strangers. Harassment through social networks.
Enter pages of sex and violence.
Entering social networks to post information about a person without their consent with the intention of harming them
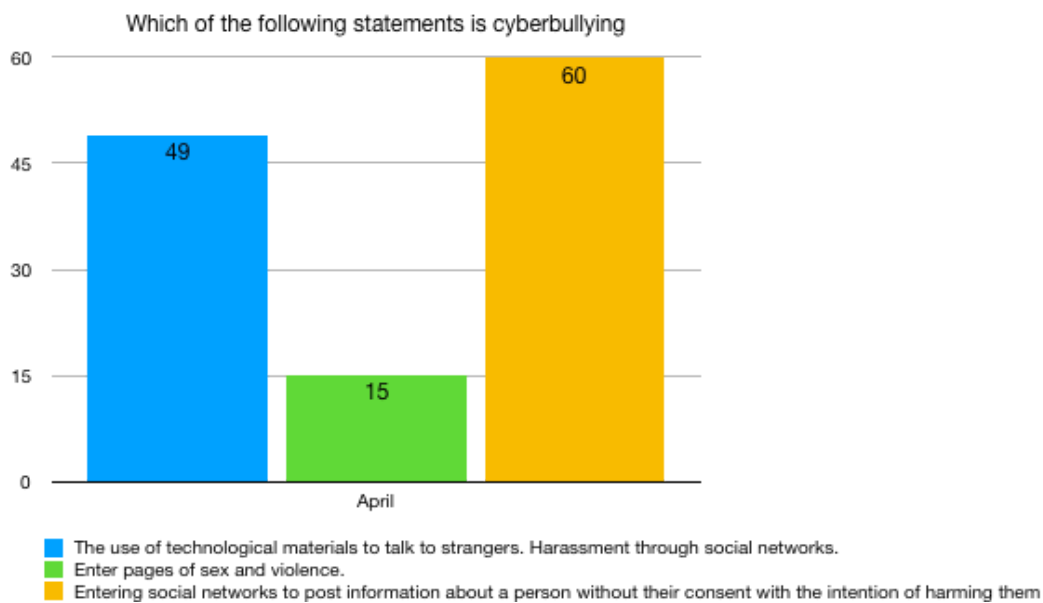
Graphic 8

Regarding the "Theater of the Oppressed", 72% say they have never heard of it; 7% answer that it is a technique whose purpose is the reflection and participation of the spectator; 4% say that it is used to find solutions to social and interpersonal problems and 14% answer that the two previous answers are correct (see graph 9).

The theatre of the oppressed is a theatrical technique



- I've never heard of the theater of the oppressed
- It is a technique whose purpose is the reflection and participation of the spectators
- It serves to find solutions to social and interpersonal problems
- The two previous answers are correct
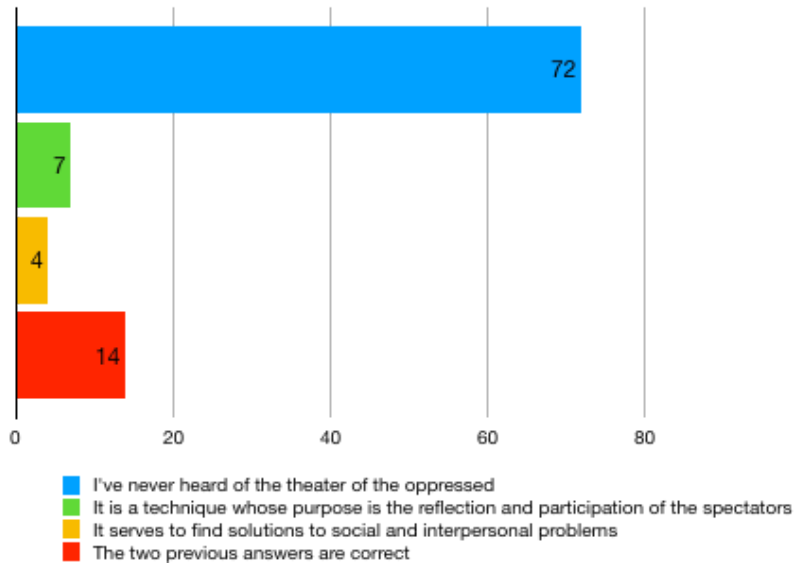
Graphic 9

The quiz also had 10 multiple-choice questions to answer: every day, often, sometimes, just once, never (see graph 10).

Answer the following questions by marking an "X" the corresponding frequency



Everyday    Often    Sometimes    Just once    Never
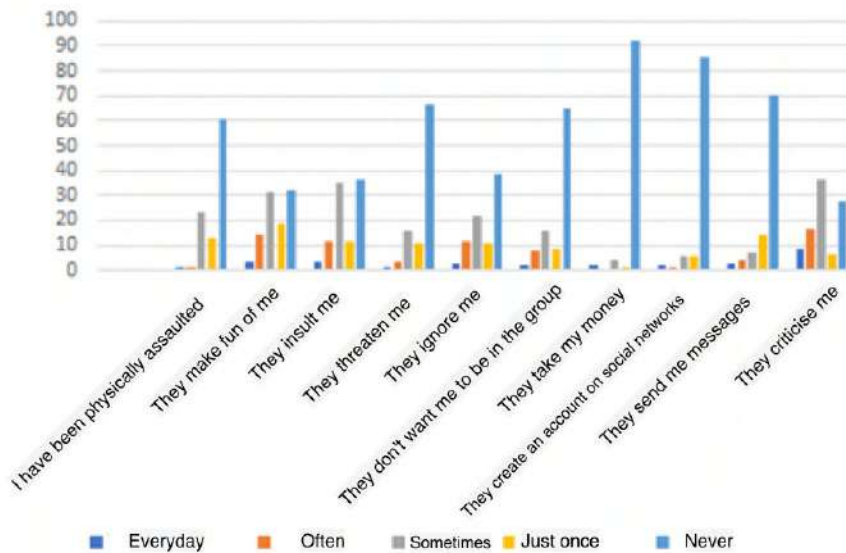
Graphic 10

Therefore, to the question "I have been physically attacked", 60% have answered never, 23% sometimes, 13% only once, 1% often and 1% every day.

Regarding the frequency with which the participants perceive themselves as an object of ridicule, 32% of them report never and 31% sometimes. In decreasing order of prevalence, 19% evaluated indicated that they were teased only once, 15% reported being teased often, and only 4% indicated that they were teased on a daily basis..

Having inquired about the periodicity with which students feel insulted, 36% of them indicate that they have never experienced this situation, while a total 35% of respondents say that they have felt insulted on some occasions.

However, 12% have found themselves being insulted often and 3% every day. 11% of the participants have felt insulted only once.

Next, a total of 66% students report they have never felt threatened, while 11% of those evaluated indicate that they have gone through this experience only once. However, 16% indicate they were threatened on some occasions and 4% often.

According to the responses, 3% of the participants reported feeling ignored by their peers on a daily basis. 11% report having felt ignored by others only once, while 11% of them think that they often go unnoticed. In decreasing order of prevalence, 38% participants indicate that they have never felt ignored, while a total of 22% evaluated perceived some isolated situations where they were not taken into account by their peers.

On the other hand, a large part of the sample indicates that they have never perceived that their colleagues do not want them to be part of their group (66%). However, 34% students have noticed this type of rejection by their peers: 16% sometimes, 8% often, 8% only once and 2% every day.

Another striking fact is that only 4% of participants say that their colleagues have stolen their money or belongings at times. On the contrary, the majority of the students indicate that they have never been victims of this type of incident (92%).

In the question "They create an account on a social network with my name", 85% answered  never, 6% only once, 5% sometimes, 2% often and 2% every day. On the other hand, although the majority of those surveyed never received insulting messages on their mobile phone or one of their accounts on a social network (70%), 14% indicated that they have gone through this experience once in their lives. 7% of them occasionally receive these types of messages, 4% often and 2% every day.

Subsequently, a large part of the sample indicates that they were occasionally criticized (37%). However, 28% of the participants say it never happened to them. 6% were victims of this type of situation on one occasion. 16% of them feel criticized often, while another 8% evaluated, feel that they are criticized by their peers every day.

In summary, this questionnaire has been carried out to young people to detect bullying situations in 4 countries.

Of all the responses that have been given throughout the survey, we can highlight that a large part of the participants define bullying as a situation of abuse or pain and that for most of the interviewees the consequences for a person being a victim of Bullying is fear, school dropout, and low grades.

65% of the participants believe that bullying affects everyone. Most consider it not right to use violence to defend themselves and decide to intervene when they attend bullying situations (talking with other people, intervening with colleagues, among others).

Finally, most of the people in this questionnaire do not admit to having been victims of bullying, but they do admit that at some time in their lives they have received insults, have been ignored by their supposed group of friends or have been criticized.

# 4.3. LEGAL / REGULATORY FRAMEWORK

## 4.3.1. SPAIN

At the national level, in Spain the following legal measures have been taken regarding bullying:

- School bullying violates Article 173.1 of the Penal Code, which punishes anyone who inflicts on another person degrading treatment, seriously undermining their moral integrity.

- The most serious cases of bullying can also violate Article 143.1, which punishes inducing the suicide of another person. According to these articles, the jurisdiction of minors will act according to the following axes:

    - Protection of the victim with immediate cessation of harassment: precautionary measures internment of the harasser.

    - Punitive educational response to the aggressor: Probation measures can be taken for the aggressor, restraining orders.

- Reparation of damages and losses: Harassment is compensable through civil law.

- In relation to educational centers:

    - School teachers must lead the fight against bullying, helped by parents and the school community. Once the problem is detected, an attempt will be made to respond with academic measures (sanctions, expulsions, meetings with students and parents …).

    - Once the harassment is known, the educational center must inform the Center for the Protection of Minors and adopt the appropriate measures to stop the abuse.

- If the harasser is over 14 years of age, a file will be initiated in the field of juvenile criminal proceedings.

- Anyone has the obligation to notify the Authority.

- All schools must have a Committee for Healthy School Coexistence.

- Educational establishments have the duty to provide permanent training for the center's professionals in orientation and conflict management.

- The entire educational community must inform the establishment of any act of physical or psychological violence, aggression or harassment.

- If the school authorities do not take the appropriate measures, they will be sanctioned.


4.3.2. PORTUGAL

At the legal level, in Portugal, the behavior of students over the age of 12 that may be classified by criminal law as a crime will be subject to mandatory notification in accordance with article 55 of paragraph 2 of the Student Statute and article of section 1 73 of the Education Guardianship Act.

In the event that the student has already reached the age of 16, it is covered by article 242 of the Penal Code.

The current Penal Code, after the 2007 revision, provides a stronger protection against attacks against the life, physical integrity and honor of the people who make up the school community.

Some of the bullying situations, carried out through attacks against students who are particularly fragile and vulnerable, since they are much younger and physically much weaker than the aggressors, whether they suffer from a disease or have a deficiency, fall in the crime classification of offenses to physical integrity,

qualified, by virtue of the provisions of art. 145 and 132, section 2, al .c), of the Penal Code.

Sometimes bullying situations are also associated with racial, ethnic, religious issues or even with the fact that the student is homosexual or at least to be considered as such. In these cases, the legal framework will also apply to the crime of offenses to qualified physical integrity, with reference to letter f) of the aforementioned art. 132.

In the situation of the offenses, to be carried out in a group context or with the use of a weapon, it will fit into letter h) and will also aggravate the crime.

The disclosure of scenes that constitutes one of the most common forms of cyberbullying, can also integrate the practice of the crime foreseen in art. 192 of the Penal Code, which is semi-public in nature (198).

Articles 197 and 198 encompass most of the situations of collecting photographs or videos posted on YouTube or anywhere else on the network, whose objective is to harm and / or socially denigrate the image of a personal image.

### 4.3.3. PARAGUAY

In Paraguay there are in legal terms the Intervention Protocols (Resolution No. 8353/12), which approves the Attention Protocol for cases of violence and bullying in educational institutions dependent on the Ministry of Education and Culture.

On the other hand, there is Law No. 4633 against bullying in public, private or subsidized private educational institutions, promulgated on July 6, 2012. This Law aims to define, prevent and intervene in the various types or modalities of bullying or school harassment in the educational field, as well as adopting the corresponding measures, in accordance with the rules of coexistence of each educational institution, duly approved by the Ministry of Education and Culture, in accordance with good customs and current legislation.

These rules will be applicable to public, private or subsidized private management teaching institutions in Paraguay.

In article 3. It is clear that bullying or cyberbullying can occur under the following types: physical, direct, indirect, verbal, psychological and social. These types of bullying or cyberbullying can be provoked, through different means, for which, the behaviors described above as bullying or cyberbullying, should be taken in an enunciative and not exhaustive way.

### 4.3.4. DOMINICAN REPUBLIC

The Dominican State emanates the "Norms of the Dominican Educational System, for harmonious coexistence in public and private educational centers, in compliance with articles 48-49, Law 136-03. Approved by the National Council of Education", with the support of UNICEF.

These standards are important for how is explained in the presentation of the same:

*"To attend to the integral development of girls, boys and adolescents, the Child and Adolescent Protection System in the Dominican Republic, established in Law 136-03, promotes the articulated work of all public and private institutions, reinforcing the roles of each entity with responsibility in this regard. The formalization of these regulations constitutes the first sectoral commitment made effective, among the set of regulations established by said Law, under the responsibility of the different public management portfolios".*

The rules, in article 11, state that:

*"The directors, teaching staff and administrative staff of the educational centers, both public and private, and any other person who, in the performance or not of their functions, has knowledge or suspicions of a situation of abuse or violation of the rights of children , girls and adolescents, whether or not in the center*

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*educational, they are obliged to report it to the competent authorities, in accordance with the provisions of Article 14 of Law 136-03, Code for the Protection System and Fundamental Rights of Boys, Girls and Adolescents.*

Another existing legal framework is Law 66-97 (RD Education Law) on school violence. This law specifies the following:

a) Education is a permanent and inalienable right of the human being. To make compliance effective, each person has the right to a comprehensive education that allows the development of their own individuality and the performance of a socially useful activity, appropriate to their vocation within the requirements of national or local interest, without any type of discrimination based on race, sex, creed, social economic position or any other nature;

b) Every person has the right to participate in cultural life and to enjoy the benefits of scientific progress and its applications;

c) Education will be based on respect for life, respect for the fundamental rights of the person, on the principle of democratic coexistence, the search for truth and solidarity.

# 4.4. PROGRAMS AIMED AT ITS PREVENTION IN EACH OF THE COMMUNITIES

In each country there are multiple national, regional and local bullying and cyberbullying prevention programs. To learn more about these programs, you can consult the following links.

4.4.1. SPAIN

TEI Program (Emotional Tutoring Among Equals): https://programatei.com/programa-tei/

Kiva project:
https://espanaes.kivaprogram.net/

ANAR Foundation:
https://www.anar.org/iii-estudio-acoso-escolar-y-ciberbullying-segun-los-afectados/?gclid=Cj0KCQjwkoDmBRCcARIsAG3xzl8BanigA63Fo24TQeMLsPhRznkHhadm0aUtzJkB2CiCW2iszrAkT8QaAtkNEALw_wcB

"Don't shut up, count on me":
https://movimientocontralaintolerancia-cyl.blogspot.com/2018/04/no-te-calles-cuentas-conmigo.html

SAF_e project .:
https://www.educa.jcyl.es/convivenciaescolar/es/novedades/proyecto-saf_e-cibervictimizacion-habitos-uso-tic-internet

Orange use of technology:
https://usoorangedelatecnologia.orange.es/

UNICEF #2INYOURCLASS:
https://www.unicef.es/educa/blog/dos-en-tu-clase-miguel-bernardeau-ciberbullying

Educa project:
https://www.proyectoeduca.net/

4.4.2. PORTUGAL

"Safe School" Program of the Public Security Police:
https://www.psp.pt/Pages/atividades/programa-escola-segura.aspx

Stop Bullying:
https://www.amnistia.pt/projeto-stop-bullying/

No Bully:
https://www.nobully.pt/

APAV:
http://housesofempathy.eu/wp-content/uploads/2016/05/Jogo-dramatico-e-o-bullying_APAV.pdf

BeatBullying Portugal:
https://pt-pt.facebook.com/pages/category/Community/BeatBullying-Portugal-706176099404081/

Association Anti-bullying with Young People: :
https://www.facebook.com/pg/AABcCJ/posts/?ref=page_internal

Artways Project (Educational and Training Policies against Violence and Juvenile Delinquency)
https://www.ordemdospsicologos.pt/ficheiros/programas_prevencao/gwr4ehxx-livroartways-finalissimo.pdf

Gerateatro - musical theater:
https://www.facebook.com/Gerateatro-teatro-musical-517082128684427/


4.4.3. PARAGUAY

Against bullying::
http://www.contraelbullying.com/categoria/el-bullying/

Online protection:
http://www.protecciononline.com/campana-contra-el-bullying-en-paraguay/

### 4.4.4. DOMINICAN REPUBLIC

"I'll do the chorus against bullying":
https://www.youtube.com/watch?v=YqScp3NubLE
http://www.educando.edu.do/portal/guia-acompanar-la-implementacion-la-campana-en-los-centros-educativos/

"Learn without fear":
https://www.youtube.com/watch?v=yWXUbRYgd4c
https://www.youtube.com/watch?v=ewzU-SesA48
https://www.youtube.com/watch?v=ALEDZfn0UIw
https://www.youtube.com/watch?v=6UHZUfuEL7c

# 5. VIRTUAL PLATFORMS TO APPLY SIEP

The educational pills explain in detail the objectives, processes and procedures necessary to apply the various techniques that are part of the Theater of the Oppressed method. There are various platforms to develop these techniques in virtual formats. Here are presented those that were used in the SIEP Project according to the various needs and requirements.

## 5.1. BLACKBOARD

It is acquired by going to the address https://www.blackbord.com where you can obtain a trial version, limited, and a paid version with benefits and utilities according to user needs. It presents two products: Blackboard Learn and Blackboard Collaborate with their characteristics and possibilities of use. In this project we use the Blackboard Collaborate product primarily for learning and sharing knowledge and forming working groups with participants.

## 5.2. POWTOON

It is acquired by entering the address https // www.powtoon.com / where you can obtain a free version with some limitations. You can also get the paid version that offers more possibilities of use. This application is used for creating animations and all kinds of video presentations. In this project we use it mainly for the virtual production of the pills.

## 5.3. SOCRATIVE

It can be purchased at the address https // www.socrative.com // presents a free version and other paid versions with more usage features. It is an application used mainly by a teacher to perform tests, evaluations, and other activities. The teacher uses one application and the students another. In this project we use it mainly to do the tests and evaluations in the activities with the participants.

# 5.4 ZOOM.

It can be purchased by going to the address https://zoom.us/ where you can obtain a free version, with certain limitations, and other paid versions, with more utilities in terms of the number of participants, use of time, recordings of the sessions, reports and other benefits. In this project we use it mainly for meetings and small work groups sharing document presentations with participants.

# 6. EDUCATIONAL PILLS IN VIRTUAL FORMAT

Regarding the development of the methodology of our project, based on the creation of educational pills to prevent bullying and cyberbullying behaviors through the Theater of the Oppressed, all the tasks associated with the project have been carried out.

These educational pills (21) have been developed and agreed to by the entire consortium. But the final version to proceed with the tests has been paralyzed due to the impossibility of developing them, due to social distancing restrictions, caused by the Covid-19 situation.

Due to the pandemic, the health emergency, the measures imposed in each country and social distancing, the planned activities of the SIEP have been seriously affected, to the point that they cannot be carried out normally.

In this context, we have presented a proposal on how to carry out this project through virtual and digital contexts. This allowed us to carry out SIEP in the stipulated times, achieve the planned objectives and even add value on how to develop the theater of the oppressed in digital and virtual scenarios.

STEP 1. VIRTUAL TRAINING AND STEP-BY-STEP MANUAL

A virtual training has been carried out for the staff and the facilitators of the partners, so that they know how to use these tools when they carry out the local workshops. At the same time, we have designed a step-by-step manual on how to use the four platforms in educational, theater and performing arts contexts. Thanks to this training, the facilitators of each entity could know the operation of the web tools and could use these platforms in an ideal way, to implement the testing phase virtually (online) with their target groups.

In addition, and in order to generate virtual application options for our project, we have generated a virtual guide that can be downloaded on the project's web platform, as a useful tool for future people interested in applying this modality. In this way, the results of the project have two modes of application (face-to-face and online), presenting this aspect as an added value to that initially proposed in the project application. This can facilitate a greater impact of the project, since it generates the opportunity to apply the methodology (educational pills) online, facilitating access in these times and even enhancing its use and sustainability, thanks to the adaptation of the project results, to a mode of use that was not originally intended.

### STEP 2. VIRTUAL LOCAL WORKSHOPS

Each partner developed local virtual workshops, with about 80 young volunteers to try out the theater of the oppressed curriculum and how to improve the educational pills and the curriculum in digital and virtual environments. A Google Form was created, which the participants answered before and after the workshops. This allowed us to measure the impact of the activities carried out and to have control of the participants.

### STEP 3. VIRTUAL "TRAINING COURSE FOR TRAINERS"

We developed a virtual "Training Course for Trainers" on how to use the project's educational pills to tackle bullying and cyberbullying among young people. The course considered how to use them in face-to-face contexts (as originally planned) and in digital environments (social distancing and electronic platforms). The participants were trainers, youth workers, volunteer coordinators and permanent staff from our own entities and local organizations in our territories. Each partner has involved 6 people (30 in total).

Thanks to the completion of this course, we have managed that facilitators of all the entities involved in the project had specific training on the two ways of using the project results (face-to-face mode and online mode).

STEP 4. EDUCATIONAL PILLS

The educational pills will be produced through the Powtoon platform. The benefit that this video-maker program will give us is that the short films will be animated. In addition to the planned number of educational pills, we have added one more that is completely focused on how to develop the theater of the oppressed curriculum in digital and electronic environments. In the annexes we will present the adaptations that we made in each pill, so that they can be implemented in the online format (see annex 1).

# 7. EVALUATION

Each partner developed local virtual workshops, with about 80 young volunteers to try out the theater of the oppressed. Various evaluation instruments have been created with the aim of improving educational pills and the curriculum in digital and virtual environments.

## 7.1. BEFORE-AFTER ASSESSMENT

A Google Form has been created, which the participants answered before and after the workshops. This allowed us to measure the impact of the activities carried out and have control of the participants (see annex 9.2). We have made a brief analysis of the results obtained in the local SIEP workshops to be able to elaborate infographics of the impact and success of these activities.

The results have been obtained from the means of all participating localities (without differentiating by country).

This allows us to focus on results that reflect the entire SIEP. In this sense, we have focused on four key questions:

1. _I know the characteristics of the environments that can favor the appearance of bullying or cyberbullying_
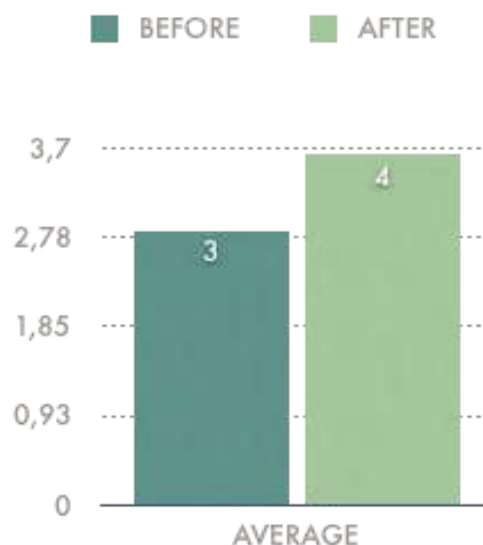


As it can be seen, the people participating in the local workshops already had a minimal base of what bullying and cyberbullying is, including the environments where they are fostered.

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Despite this, the workshops have allowed the participants to acquire new knowledge about the characteristics of the environments that can favor the appearance of bullying or cyberbullying.

*2. I believe that the Theater of the Oppressed can help to fight against bullying or cyberbullying*
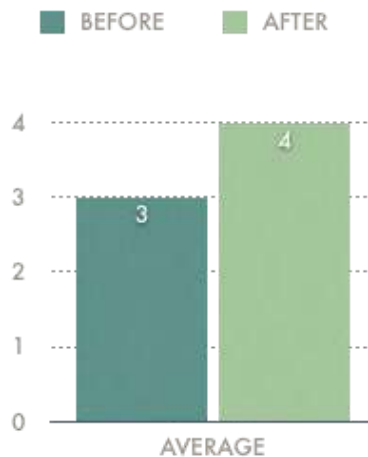


As in the previous question, the people participating in the local workshops seem to have a minimal base of what the Theater of the Oppressed can do in social cases (in general). In this sense, the workshops have allowed the participants to be aware that this methodology can really help to fight against bullying or cyberbullying.

*3. I believe that educational pills can raise awareness and sensitize about bullying or cyberbullying*
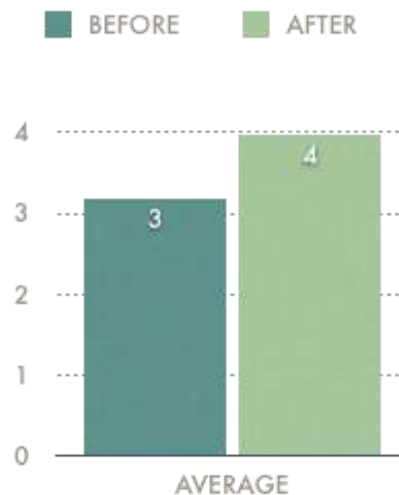


As in the previous question, the participants in the local workshops also seem to have a minimal base of what the general purpose of the educational pills is.

In this sense, the workshops have allowed the participants to reinforce their knowledge on educational pills and that they can raise awareness and sensitize about bullying or cyberbullying.

*4. My expectations regarding the SIEP workshops have been met*

Finally, the participants had high expectations in relation to the SIEP workshops. And, fortunately, they have not only been met, but they have also been surpassed. So the four objectives of these workshops have been by far exceeded.
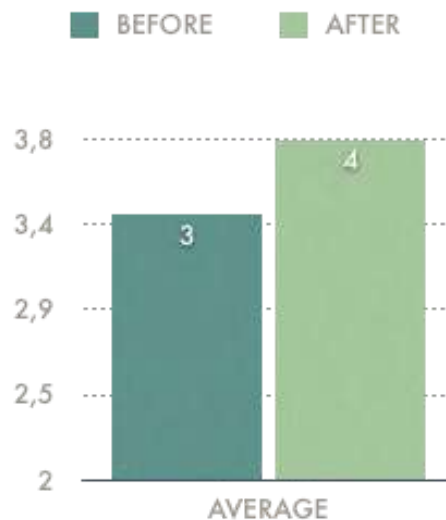


## 7.2. Socrative Questionnaires

The following evaluations were intended to be done using the Socrative tool during the development of the workshops, but they do not replace the moments of group reflection that were described in each of the pills; they are a complement. As there are some pills that are very short, there is no evaluation after all of them; the proposal, in some cases, is to put together several pills in groups and do it last.

The proposal was the following:

• At the end of Pill 3, Pill 6, Pill 9, Pill 11, Pill 12, Pill 14, Pill 15, Pill 18, Pill 19, Pill 20 and Pill 21.

Similar questions were asked in all questionnaires, namely:

- How have you felt after participating in this group of pills?
- Do you think that the contents covered and the material used will be useful for your personal and / or professional life? Why?
- What are the things you liked the most and least about these pills?
- What content would you change or improve?
- Do you think it would be important to go deeper into any of the aspects (if the answer is affirmative, indicate which one/s)?

Some questions were more specific to some pills, such as:
- What differences have you noticed with respect to the previous pills?
- Do you think that the advice and recommendations discussed are easy to apply when working with young people? Why?
- Have the contents of the previous pills been useful to you for these final exercises? Why?
- What is your overall assessment of the entire process?

Regarding this last question "What global assessment do you make of the entire process?", The analysis of the participants' responses allows us to conclude that:

- all participants considered the experience positive;

  *"That I really liked everything and that I'm very sorry to finish"*

  *"Great experience on a personal and professional level. Glad I was here. ".*

- Despite being an online training, the participants consider that it was possible to create a group spirit and learn together:

  *"Incredible. The involvement of the group has been great, I can even say that I took friends from this project. Although I thought I knew the realities that we have discussed, I was surprised to discover many aspects that I did not know. The dynamics that have been used have enchanted me, because despite being virtual, I have felt that connection with the group that I did not think would be capable of without "the presence".*

  *"I found it to be a very pleasant and interesting process, starting with the lack of knowledge I had of the concepts that were treated centrally in the workshop, the theater of the oppressed as such, and taking into account how challenging it was".*

*"It can be the virtuality to carry out a workshop that requires to a certain extent and to a certain degree the physical presence of the participants, and I found that interesting, having learned many things about which I had no idea and seeing how the contents of the workshop to the virtual mode".*

- the training process was evolutionary and transformative:

*"In general, I think the process is excellent. Each pill is related and deepens the same topic from different exercises. So that at some point reflection is reached and the process is transformative".*

*"It has been an evolutionary process. The foundations of the Theater of the Oppressed have been sown throughout the sessions and in the end it has given its result. Regarding the group, he has connected very well and this has created a comfortable environment to make more pills".*

- The training space allowed participants to express themselves and contributed to their learning on the topics:

*"I have felt part of the process and part of the team. At all times we have been listened to and our contributions and suggestions have been counted on. I believe that despite the difficult realities that have been dealt with, we have felt free to express what we felt and respected. The facilitators have used many dynamics that have led to all this, and I have also felt that the contents, accompanied by examples, have been very easy to understand".*

*"I think that the dynamics and the spaces for reflection have allowed us to feel like a team and work as such. In addition, I have felt very open to expressing everything I felt, since we have dealt with many delicate aspects of different realities. I believe that at all times I have been learning and that the facilitators have encouraged us to apply everything they taught us".*

- The training enabled the participants to intervene in the phenomena of bullying and cyberbullying:

*"I appreciate the input and understanding you provide about bullying and its harm. I value the way in which it manages to create a social bond between each person and how it helps to improve each one to get under the skin of the other and that psychological healing that it provides, etc."*

*"I found this process very interesting and that it could be very useful in the future. I mainly take advantage of the advantages of an inclusive, diversified society and plural. All the activities were moments of learning and development of skills regarding social intervention, especially with children".*

- The training took into account the specific contexts of the participants, for example in terms of their disabilities:

*"Well, I really liked this course, because it has been super accessible, for my visual impairment, and all the contents have been described in the gestures, and the subject of body gestures, which is very important, for me, that they be these things take into account, in a course, and it has been very accessible, the contents for all people".*

In addition, some "quiz" questionnaires were carried out, in the face of certain pills, to understand the knowledge that the participants would have on the topics to work on or to evaluate what they had retained on the information provided (see Annex 3).

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# 9. ANNEXES

## 9.1.  Pill adaptations online format

## 9.2. Before-After evaluation questionnaire

## 9.3. Socrative Quiz

# 9.1. Pill adaptations online format

# G1 P1 - Breaking the ice and getting to know each other - ASPAYM

| Title of the educational pill: "Break the ice and meet each other" Nº 1 Educational Pill Group: G1 Icebreaker Activities | |
|---|---|
| Título de la píldora educativa: "Introducción del proyecto" Nº 1 Grupo de píldoras educativas: G1 "Introducción del Proyecto" | |
| Grupo objetivo | Jóvenes de 14 a 30 años. |
| Objective group | Young people from 14 to 30 years old. |
| Objetivo principal de esta píldora educativa | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| Main objective of this educational pill | To build team and group cohesion. |
| Títulos de ejercicios | Introducción del proyecto |
| Exercise titles | Presentation "gesture + sound" |
| Tiempo total | 15-20 minutos |
| Total time | 30-40 minutes. |
| Logística y materiales | Amplia sala y sillas para todos los participantes. |
| Logistics and materials | Zoom |

**Descripción del desarrollo de actividades**

**Description of the development of activities**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**

**Specific objectives**

To develop your skills to connect with each other and create a group.

To create a safe environment.

To lose the shame and fear.

To begin to be aware of the body.

Promote the social inclusion of all participants.

Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Exercise 1 - Title: "Introduce yourself" Time: 20 minutes.**

**Exercise development**

One by one each participant will say his or her name and make a representative movement of him or her (for example, a hobby, a job, etc.). Then the group will repeat the name and the movement, all three times: the first time at a normal pace, the second with great speed, and the third with a very slow pace.

# Exercise 2 - Title: "The stops" Time 10 minutes

Create zoom sub-rooms for 1 minute and change rooms with other people randomly for 5 times, the participants will move to the rhythm of the music and when the music stops, they will have to explain the following things in their life:

- First stop: the name.
- Second stop: age.
- Third stop: place of origin.
- Fourth stop: favorite song / music.
- Fifth stop: favorite dance.
- Sixth stop: her dream.

Each trainer will choose the music that they consider to be the most attractive to the participants from each country.

Music recommendation to perform the exercise:

"Nights in Andalusia (Spanish Guitar) - Govi"
https://www.youtube.com/watch?v=D74-4dN5Iag

"Pharrell Williams - Happy (Official Music Video) - YouTube"
https://www.google.com/search?
q=canci%C3%B3n+happy+farell&oq=canci%C3%B3n+happy+farell&aqs=chrome..
69i57j0l5.17011j0j8&sourceid=chrome&ie=UTF-8

| **Título de la píldora educativa: "Introducción del proyecto"** | |
|---|---|
| **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |
| **Descripción del desarrollo de actividades** | |
| **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos | |
| **Objetivos específicos** | Presentación del Proyecto SIEP |
| **Introducción al ejercicio** | La persona encargada de realizar la introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo. |

## Evaluation proposal of this group of educational pills

**Questions for analysis and reflection**

What made you join this group and participate in the program?

What was your emotional state before joining the workshop?

How did you feel during the exercises? Which exercise is challenging for you and why?

How do you feel now and what would you like to improve?

**Considerations / recommendations / advice to adapt it to each context**

**Indicators / observations**

| **Título de la píldora educativa: "Introducción del proyecto"** **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** ||
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |
| **Descripción del desarrollo de actividades** ||
| **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos ||
| **Objetivos específicos** Presentación del Proyecto SIEP ||
| **Introducción al ejercicio** La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo. ||

| | |
|---|---|
| **Title of the educational pill: "Environment of familiarity and superficial knowledge"** **Título de la píldora educativa: "Introducción del proyecto"** | |
| **Group of educational pills G1: "Activities to break the ice and knowledge"** **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Grupo objetivo** **Objective group** | Jóvenes de 14 a 30 años. Young people from 14 to 30 years old. |
| **Objetivo principal** **Main objective of this educational pill** **de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. Create a positive atmosphere to work with young people and encourage them to get to know each other. |
| **Exercise titles** **Títulos de ejercicios** | Environment of familiarity and superficial knowledge Introducción del proyecto |
| **Total time** **Tiempo total** | 20 minutes 15-20 minutos |
| **Logistics and materials** **Logística y materiales** | Spacious living room Amplia sala y sillas para todos los participantes. |

**Description of the development of activities**

**Descripción del desarrollo de actividades**

**Title: Environment of familiarity and superficial knowledge**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Specific objectives**
**Objetivos específicos**
Create an atmosphere of familiarity in the group, generating inter-knowledge to work in a positive atmosphere.
Presentación del Proyecto SIEP

**Introducción al ejercicio**
**Introduction to exercise**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.
With this activity the group work begins, encouraging the participants to join the activities to obtain positive results. The group is explained the importance of getting to know each other, eliminating with this first step the barrier to entry when we interact with other people we do not know.

**Development of the exercise:**

First step: The animator calls all the participants to stand in the middle of the room. He tells them to make two circles with the same number of people. One circle is placed inside the other circle. The people in each circle hold hands.

**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

Second step: The animator plays a music that preferably is liked by the participants, and to the rhythm of the music, the two circles begin to rotate in the opposite direction.

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |

Third step: At a certain point the animator interrupts the music. The dialogue begins with the person who was left in front, greets him and both ask each other the name and any other information of interest.

| | |
|---|---|
| **Objetivo principal de esta píldora educativa:** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |

Fourth step: The round is repeated several times depending on the size of the group to cover as many exchanges as possible within the allotted time, which can be extended.

| | |
|---|---|
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |

**Virtual format:**

Before the activity, the facilitator creates a list of adjectives.

| | |
|---|---|
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

Does a first round of adjectives in the Zoom general room, mentioning the adjectives. Those who identify with the same adjective go to a Zoom group room, talk for 1 minute, and return to the general room for the next round of adjectives. In this way, the objective of the exercise is maintained, making the participants identify with certain qualities and create ties with other people.

| **Descripción del desarrollo de actividades** | | |
|---|---|---|
| **Ejercicio 1 – Título** | "Introducción del Proyecto" **Tiempo:** 15-20 minutos |

**Objetivos específicos**

Presentación del Proyecto SIEP.

**Considerations, recommendations / advice to adapt it to each context**

In each context, the appropriate adaptations will be made. Prior to the activity, the facilitator creates a list of adjectives.

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Evaluation proposal of this group of educational pills**

**Questions for discussion and reflection (for participants):**

1. Have you been struck by having things in common with different profiles?

2. Did you ever feel that you did not identify with any adjective? In that case. Why did you go to a group?

3. Did you imagine that you had qualities or tastes in common with the people in the group? Were you surprised by any particular quality or taste of a colleague, or of yourself?

4. Do you feel that this exercise has helped you get to know yourself better?

**Indicators / observations**

Some people may not feel good about using personal information as a food for thought. That is why it is necessary to ask the person if they do not mind that their information is used as a matter of reflection.

**Título de la píldora educativa: "Introducción del proyecto"**
**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Title of the educational pill:" Activities to break the ice and knowledge "**

| | |
|---|---|
| **Title of the educational pill:" Activities to break the ice and knowledge "** | |
| **Group of educational pills: G1 "Activities to break the ice"** | |
| **Título de la píldora educativa: "Introducción del proyecto"** | |
| **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Target group** **Grupo objetivo** | Young people from 14 to 30 years old. Jóvenes de 14 a 30 años. |
| **Main objective of this educational pill** **Objetivo principal de esta píldora educativa** | Build a team environment and group cohesion. Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Exercise titles** **Títulos de ejercicios** | · Body relaxation · My message · IT'S ME Introducción del proyecto |
| **Total time** **Tiempo total** | 30 minutes 15-20 minutos |
| **Logistics and materials** **Logística y materiales** | Large space Amplia sala y sillas para todos los participantes. |
| **Description of the development of activities (Face-to-face format)** **Descripción del desarrollo de actividades** | |
| **Exercise 1 - Title: "Body Relaxation" Time 10 minutes** | |
| **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos | |

**Objetivos específicos**

Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Specific objectives**
- Develop your skills to connect with yourself.
- Promote an environment of trust.
- Reflect on day-to-day experiences, from the perspective of the participants.
- Exercise empathy in situations of violation of rights.

**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

**Introduction to exercise.**

We prepare the space and the participants for the exercise.
All participants are invited to a large circle.

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |

**Development of the exercise.**
The participants are staying in a circle. It begins with relaxation exercises focused on body movement and breath control. Then the participants walk and greet each other in different ways without using words, only gestures.

| | |
|---|---|
| **Título de los ejercicios** | Introducción del proyecto |

Finally, they return to the circle and they use a gesture to explain their feeling in relation to the activity carried out.

| | |
|---|---|
| **Tiempo total** | 15-20 minutos |

Music: https://youtu.be/hcOwwCT7KmI.

| | |
|---|---|
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Exercise 3 - Title: "My message" Time 20 minutes**

**Descripción del desarrollo de actividades**

Paper and brushes are given to the participants, with the indication to find or create a message for each one based on the bullying theme. Then all the messages are pasted on a large cloth or some paper. Then each one takes a tour and reads what the rest wrote. All of this is done in an atmosphere of silence, followed by a photograph of the messages.

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**

Music: https://youtu.be/ZYUdSIEP2o
Presentación del Proyecto SIEP

**Introducción al ejercicio**

**Exercise AM 1?**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**OBJECTIVE**: Promote identity recognition through filiation processes.

**DEVELOPMENT OF THE EXERCISE:**

At first, the educator will assign a number to each of the participants. This will allow ordering the roles of the exercise. Two categories will be established: voices and ears. Next, we will break down their role.

- Voices: they will be designated by the educator at the beginning of the round. The number of participants with this role will grow in proportion to the difficulty of each phase, starting with... The voices must pronounce an adjective in a clear voice that is attributed to them. In this way, the voices will begin by repeating it continuously, until the educator marks the end. When this is the case, the number of voices will be multiplied by two, until reaching half the participants (for this, the order of the numbers will be followed, without these being repeated in the levels).

- Ears: This role will be represented by the rest of the players, who must remain with their eyes closed. At the beginning of the game, they will hear various adjectives. They must identify with one of them and follow the voice that dictates it (moving around the room with their arms crossed, avoiding blows, thus taking care of their classmates) until they find the participant who repeats said adjective.

The adjectives used for the development of the activity will be previously selected by the educators, taking into account the debate they want to generate. To do this, they will take into account the social context with which they work.

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**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14-30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tienen los jóvenes sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**

Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

## Description of the development of activities (Virtual format)

**Body relaxation**

-Each participant will do guided relaxation exercises and body movements from their place. -The trainer will play a relaxing song in the background.

**Activity "My message"**

-The Nearpod platform will be used. -The trainer creates an account, clicks to launch a lesson and the option to draw. -The activity will be activated and a code will appear on the screen. -People are asked to enter this platform and put their name. -People are asked to make a figure that expresses how they feel and send it through this platform.
-The facilitator shares the application screen and, every time the drawings are sent, everyone can see them. -From there, people can guess what the feeling is or say what they are and explain it.

## Considerations / recommendations / advice to adapt it to each context

## Evaluation proposal of this group of educational pills

Participants are consulted. How did they feel about the exercises and which one was more interesting to them? individually the queries are related to Have you ever felt uncomfortable at any time, why? Would you be encouraged to replicate these exercises with other adolescents? With what qualifier would you evaluate the meeting?

**QUESTIONS FOR ANALYSIS AND REFLECTION**

Has having things in common with different profiles caught your attention?
Did you follow the voice because of the need to be part of a group or because the adjective really defined you?
Do you think that being guided by an adjective has helped you to know yourself better?

**Indicators / observations**

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**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo Principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título "Introducción del Proyecto" Tiempo: 15-20 minutos**

**Objetivos específicos**

Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

| | |
|---|---|
| **Title of the educational pill: "Introduction of the project"** <br> "Título de la píldora educativa: "Introducción del proyecto" <br> **Group of educational pills: G2: "Introduction of the Project"** <br> Grupo de píldoras educativas: G1: "Introducción del Proyecto" | |
| **Objective group** <br> Grupo objetivo | Young people from 14 to 30 years old. <br> Jóvenes de 14 a 30 años. |
| **Main objective of this educational pill** <br> Objetivo principal de esta píldora educativa | Analyse the previous knowledge that the group of young people with whom we work has on the subject of Bullying, Ciberbullying <br> Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Exercise titles** <br> Títulos de ejercicios | Project introduction <br> Introducción del proyecto |
| **Total time** <br> Tiempo total | 15-20 minutes <br> 15-20 minutos |
| **Logistics and materials** <br> Logística y materiales | Large room and chairs for all participants. <br> Amplia sala y sillas para todos los participantes. |
| **Description of the development of activities** <br> **Descripción del desarrollo de actividades** | |
| **Exercise 1 - Title** "Project Introduction" **Time:** 15-20 minutes <br> **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos | |
| **Specific objectives** <br> **Objetivos específicos** <br> Presentation of the SIEP Project <br> Presentación del Proyecto SIEP | |
| **Introduction to exercise** <br> **Introducción al ejercicio** <br> The person in charge of carrying out the Introduction to the SIEP Project, orders the place and the chairs, preferably in a semicircle. <br> La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo. | |

**Face-to-face format**

**Presentation of the participants**

First the trainer will say his name and present the project in a general way. Then it will do the following integration dynamics:

All the participants stand in a circle.

A ping-pong ball will be used.

One person will hold the ball in their hand and say their name and something they like.

After telling, it will go on to another participant and so on until everyone introduces themselves.

**Development of the exercise "Previous knowledge"**

The youth educator will divide the group into three small groups (a number, from 1 to 3, can be assigned to each participant). He will assign one group to write about bullying, another group cyberbullying, and the other the Theater of the Oppressed. Brushes, cardboard, papers will be given to each group.

Once the three groups have been formed, each group will speak, share and write on their cardboard everything they know about the topic that corresponds to them.

Once they have discussed and written all the ideas, each group will present and share with the rest of the participants.

**Virtual format (Zoom)**

**Presentation of the participants**

For the presentation activity each person will say their name and something they like. The rest of the participants will turn on their microphone and repeat the same thing the previous participant said.

**Development of the exercise "Previous knowledge"**

We will divide the group into 3 small zoom rooms and we will use the "Jamboard" platform to write there the ideas and knowledge that we have on the subject that they are responsible for developing.

Then the three small rooms will return to the large group to present the ideas discussed.

For the evaluation questions the socrative platform will be used.

| | |
|---|---|
| **Título de la píldora educativa:** | **"Introducción del proyecto"** |
| **Grupo de píldoras educativas:** | G1 "Introducción del Proyecto" |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |
| **Descripción del desarrollo de actividades** | |
| **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos | |
| **Objetivos específicos** Presentación del Proyecto SIEP | |
| **Introducción al ejercicio** La persona educadora realiza una introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo. | |

**Considerations / recommendations / advice to adapt it to each context**

Depending on the group with which it will work and the place where the introduction will take place, audiovisual presentations can be made

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| Considerations / recommendations / advice to adapt it to each context |
| --- |

**Questions for discussion and reflection (for participants):**

1. Is the title of the building and usefully "Introduction del proyecto"
2. How did you feel hearing about the topic G1 "Introducción del Proyecto"
3. Did you like the activity or did it seem like it didn't make much sense?
4. Have you felt comfortable with the rest of the young people?

| | |
| --- | --- |
| **Título de la píldora educativa:** | **"Introducción del proyecto"** |
| **Grupo de píldoras educativas:** | **G1 "Introducción del Proyecto"** |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Indicators / observations**

| Descripción del desarrollo de actividades |
| --- |

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

| | |
|---|---|
| **Título de la píldora educativa:** "Introducción del proyecto" **Title of the educational pill: Introduction of project No. 5** **Grupo de píldoras educativas:** G1 "Introducción del Proyecto" **Educational Pills Group 2. Project Introduction** | |
| **Grupo objetivo** **Objective group** | Jóvenes de 14 a 30 años. 14 - 30 years |
| **Objetivo principal** **Main objective of this** **de esta píldora** **educational pill** **educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. Officially present the project to young people (general context). Present the official definitions of bullying, cyberbullying and theater of the oppressed. |
| **Títulos de** **ejercicios** | Introducción del proyecto Present the importance of prevention in situations of bullying and cyberbullying. |
| **Tiempo total** | 15-20 minutos |
| **Logística y** **Exercise titles** **materiales** | Amplia sala y sillas para todos los participantes. · Presenting Concepts · My First Image |
| **Total time** | **Descripción del desarrollo de actividades** 60 minutes |
| **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos | |
| **Logistics and** **Objetivos específicos** **materials** Presentación del Proyecto SIEP | - Portable / Projector / Zoom - Presentation PPT / PDF Three pages (each with the word bullying, cyberbullying and theatre of the oppressed) |
| **Introducción al ejercicio** La persona encargada de realizar la introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo. **Description of the development of activities** | |
| Exercise 1 - Introduction of the project. Time: 60 min | |

**Specific objectives**

General knowledge of young people about the different topics to be discussed (bullying, cyberbullying and theatre of the oppressed).

Integration and confidence of young people in the group with which they will be throughout the process of the methodologies.

**Introduction to exercise**

The activity can be introduced to young people as follows: "A brief presentation will be shown below to introduce the project. That is, to know the objectives; the countries that are involved... What to understand when we talk about bullying, cyberbullying and Theatre Of the Oppressed. Then we will carry out... Intend to introduce these concepts and consolidate them.

**Development of the exercise (face-to-face)**

1. **Project the Introductory Presentation of the Project and explain each slide:**
   - Goals.
   - Age of the target groups.
   - Sensitivities of the four countries.
   - Why we focus on bullying, cyberbullying and theatre of the oppressed.
   - Official definitions.

2. **Perform the dynamics to address these first three concepts:**
   - The group will be divided into three teams (a number, from 1 to 3, can be assigned to each participant).
   - Each team will be assigned a definition.
   - The objective is that, through a scene of mimicry (without speaking, although acting), they represent the concept that has touched them.
   - Each team will do the representation before the group and the teams will have to guess what concept it is.
   - They will have 10 minutes to prepare the scene and another 10 to do the representation.

3. **Once the dynamic is finished, the definitions of the three concepts will be presented again to consolidate them** (so that what has been said, what has been understood and what can be explained is the same).

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**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G-1 "Introducción del Proyecto"**

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa.** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Virtual Format (Zoom)**

**1. Zoom screen is shared, the Introductory Presentation of the Project is projected and each slide is explained.**

- Goals.
- Age of the target groups.
- Sensitivities of the four countries.
- Why we focus on bullying, cyberbullying and theater of the oppressed.
- General definitions.

**2. Perform the dynamics to address these first three concepts:**

- Three rooms are created in Zoom to create three groups (either through random Zoom mode or a number from 1 to 3 can be assigned to each participant).
- Each group will be assigned a definition and they will have to design a mimic scene to represent the concept that they have played.
- Each group will be able to use the peculiarities of Zoom to do the mimicry (turn the camera on / off, set a background and use the gallery mode to see everyone)
- Once the groups return to the plenary room, they will perform and the audience will have to guess what the concept is.
- They will have 15 minutes to prepare the scene and another 10 to do the representation.

**3. Once the dynamic is finished, the screen will be shared again and the presentation will be projected with the definitions of the three concepts to consolidate the information about what has been said, what has been understood and what can be explained to increase.**

| | |
|---|---|
| **Título de la píldora educativa: "Introducción del proyecto"** | |
| **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Considerations / recommendations / advice to adapt it to each context**

Use language that is simple and inclusive.

Check that the definitions are understood.

Check that each team makes a representation according to the concept that has touched them.

Have a small glossary on hand in case the group needs to expand on any specific concept or information.

**Evaluation proposal of this group of educational pills**

**Questions for discussion and reflection (for participants):**

In the last phase of the activity, young people can answer, personally or anonymously, the following questions:

Have you ever heard these concepts?

Have you ever participated in an activity or process similar to this one?

What did you like the most about this introduction?

What would you improve for the next sessions?

From 0 to 10 (0 is the lowest score and 10 is the highest) How did you feel about this session?

From 0 to 10 (0 the lowest score and 10 the highest) How much did you like this session?

From 0 to 10 (0 the lowest score and 10 the highest) How did you feel with the rest of your classmates during this session? "

**Indicators / observations**

It will be possible to observe the different curiosities that young people have about the concepts of the project. In addition, they will be asked to answer some questions from 0 to 10 to find out their initial feelings (individually and with the group). In this way, guidelines for the application of the following sessions can be updated.

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**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**

Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

| Título de la píldora educativa: "Introducción del proyecto" | |
|---|---|
| Grupo de píldoras educativas No.1 "Introducción del Proyecto" | |
| Educational Pills Group 2: **Project Introduction** | |
| Grupo objetivo | Jóvenes de 14 a 30 años. |
| Objective group | Young people from 14 to 30 years old. |
| Objetivo principal de esta píldora educativa | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| Main objective of this educational pill | To inform and explain how the Theater of the Oppressed methodology can be used as a tool to work with young people on the issue of bullying and cyberbullying |
| Títulos de ejercicios | Introducción del proyecto |
| | *After the realization of this pill in the trainning of Portugal, it was agreed that this pill will be destined to train the trainers. |
| Tiempo total | 15-20 minutos |
| Exercise titles | Project introduction |
| Logística y materiales | Ampliar la invitación para todos los participantes. |
| Total time | 50 minutes |
| Logistics and materials | Zoom |

| Descripción del desarrollo de actividades | |
|---|---|
| **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos | |

| Description of the development of activities | |
|---|---|
| **Exercise 1 - Title: "Project introduction" Time 5 minutes** | |

| Objetivos específicos | |
|---|---|
| Presentación del Proyecto SIEP | |

| Introducción al ejercicio | |
|---|---|
| La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo. | |

| Specific objectives | |
|---|---|
| Present the project. | |
| Give training to the trainers. | |

| Introduction to exercise | |
|---|---|
| We prepare the participants to listen to us. | |

**Project presentation**

- This pill describes the reason and importance of the use of theatre of the oppressed techniques for the prevention of bullying and cyberbullying.
- The techniques of Theatre of the Oppressed are presented and specifically the ones that we will use the most during the training (Powerpoint presentation) for the trainers.
- The visualisation of two videos is proposed as an example of educational pills.
- Incorporation of questions for reflection (BB&R).

**Exercise development**

**Start of presentation**

We begin the pill with an introductory dynamic on fears, expectations and desires in the development of the training. Each participant must have a sheet of paper to draw a tree. In the lower part (roots) you must write the fears you have around this formation, in the branches you must put your expectations and in the upper part (the fruits), you will put your wishes. At the end of the drawing they will have to see how many of their fears (roots) are counteracted by their desires (fruits), whoever wants to, can share it with the rest by showing their drawing and explaining it.

The youth educators will then introduce the topic of oppressed theatre into the classroom by asking the young people if they know anything about it, or even if they don't know, if they could say what they think it means.

* To check what the group's knowledge is, we will do the following activity that we can call "Thermometer". We created several Zoom sub-rooms so that people can talk and ask each other about their knowledge of the Theatre of the Oppressed methodology.

**Justification for applying the TO in this project**

(This pill describes the reason and importance of the use of theatre of the oppressed techniques for the prevention of bullying and cyberbullying).

After the application in Portugal it was agreed that it would be convenient to give this training to the trainers and for this we will use the Power Point prepared for this purpose in which the following is exposed

*The reality of the group of young people with fewer opportunities or with disabilities is currently unknown to the vast majority of society. This ignorance or lack of information causes negative attitudes and prejudices (barriers) towards these people that are reflected in exclusionary behaviours such as bullying and cyberbullying, which prevent the full and effective participation of these young people in society on equal terms.*

*The TO. It is a very useful methodology to learn to detect, analyse and make visible these situations of inequality and oppression as they occur in cases of bullying and cyberbullying. Therefore, it is an innovative tool that serves to promote social inclusion and active citizenship.*

### *What is TO?*
*The to. is a theatrical movement, originated by the actor Augusto Boal in Brazil throughout the 70s. This type of theatre presents a theoretical formulation and an aesthetic method, which brings together a system of physical exercises, games and theatrical techniques designed with the aim to achieve that theatrical language becomes a liberating and fighting tool to transform situations of social injustice that places certain groups at a disadvantage compared to others (Badía, 2008 & Ibarzabal, 2015).*

### *SIMILARITIES BETWEEN THE CRITICAL PEDAGOGY OF PAULO FREIRE AND THE T.O.*

### *OPPRESSOR-OPPRESSED FIGURES*
*Necessary appearance of the dichotomous relationship between two main figures, known as the oppressor and the oppressed.*

### *SOCIAL CONSCIENCE*
*Knowledge about the situation of social conflict and the macrosocial structures that generate and perpetuate the dynamics of oppression.*

### *DIALOGICAL RELATIONSHIP*
*Freire considers the need for permanent dialogue between the oppressor and the oppressed, to which Boal adds the dialogue between the audience and the actors / actresses.*

### *CRITICAL EDUCATION*
*The promotion of a critical and participatory education that fosters transformation in the face of social conflict.*

**THE TREE OF THE THEATRE OF THE OPPRESSED**

*This tree represents the TO method (pedagogical structure, philosophical principles, aesthetic specificity and its political goals). Metaphor for the combination of permanence and transformation that harmonise and complement each other. To grow outward it needs to have strong roots inward. To live it is in constant dialogue with the environment.*

**GAMES AND EXERCISES**

*Playing we connect with the symbolic experience, with the interconnection between us and with the environment; play leads us to the de-mechanisation of muscular structures and movement; connects us with the ability to laugh; with freedom and also with the norm, with collective agreements so that the game is respectful and coexistence is possible (Forcadas, 2015).*

**AESTHETICS OF THE OPPRESSED**

*This modality is nourished by the most essential elements, by our own senses and communication and understanding resources: the IMAGE, the WORD and the SOUND.*

**PERIODISTIC THEATER**

*It is a very powerful technique to connect personal and group oppressions with current media, and vice versa, based on the press news, for example, to connect with the reality of the group and its demands. It allows us to read beyond the news, learn more about the topics that are being worked on, or make the representation of the framework that allows the social conflict that we are representing more complex (Motos, 2009 & Forcadas, 2015).*

**LEGISLATIVE THEATER**

*This implies a participatory process that is articulated from various Theater-Forum performances, and the subsequent systematisation of the rehearsed proposals, to be presented as a legislative proposal. It is a comprehensive experience of citizen mobilisation, channeling the social debate and the concrete articulation of proposals for change and legal recognition of citizens' rights, based on the aesthetic experience of the OT (Motos, 2009 & Forcadas, 2015).*

## INVISIBLE THEATRE

*It is a technique to reach a population that will not voluntarily come to a space for debate or aesthetic reflection. It requires a good preparation of the arguments and the representation of several speeches in a context of everyday life, without knowing that it is a prepared action. The objective is nothing more than to ignite the public debate on a specific issue or situation (Motos, 2009 & Forcadas, 2015).*

## IMAGE THEATRE

*It is a series of exercises to photograph lived or imagined experiences. Images that we create and sculpt from our bodies. And that allow us to identify a specific section, a key moment of the situation or issue that we want to make visible. And at the same time they connect us with the idea of polysemy, with the idea that the diversity of interpretations of the same image facilitates is common and accepting it facilitates coexistence in diversity and the opening of creativity (Forcadas, 2015).*

## THE RAINBOW OF DESIRE

*This proposal adds an important diversity of techniques to externalise internalised oppressions. It is about putting a face, body, voice and action in messages, ideas, values and beliefs that with the passage of time and the cultural and material oppression of each place and moment have been settling in the internal circuit of people and groups . We often use it for the more complex understanding and construction of the characters in the Theater-Forum pieces. Or to investigate in greater depth a situation or character in the process of theatrical creation and to share experiences entering deeper layers. It allows us to reveal the diversity of colours and internalised voices in the same situation (Motos, 2009; Salvador, 2011 & Forcadas, 2015).*

## MULTIPLICATION

*It is an adventure of recognition of the learning carried out and of the desire to share a method that is always expanding and available to be appropriate for those people who need and desire it (Forcadas, 2015).*

## THEATER FORUM

*The experience in the creation, representation and dynamisation of Teatro Foro pieces is very rich, it forms the central axis of the Theatre of the Oppressed. In the forum a space for collective dialogue where we learn through what we see, what we talk about, but above all what we rehearse on stage. Going on stage allows us to recognise ourselves from the energetic and vital (necessary and desired), it shows us capable of doing things our way, it allows us to feel like co-protagonists of what happens and thus become subjects with the capacity for proposition and action in the collective framework of interaction.*

- *Viewing two videos as an example of educational pills.*

*The "educational pills" are intended to provide and implement a model for training workers and youth (especially with fewer opportunities) in the field of detecting bullying and bullying. Therefore, the generation of these pills will allow organizations to improve their knowledge on this subject and the capacity of young workers and young people to contribute to improve this problem. Two educational pill sample videos are shown to give you an idea of what is intended:*

*"Poems of Self Love | Online School | Rare Bugs ": https://vimeo.com/162848533*
  *"Your Ideal Partner @ | Online School | Weird Bugs "https://vimeo.com/162857698*

*Therefore, the objective of this training or formation is that the participants learn different knowledge about the techniques of the "Theater of the oppressed" to use them in the prevention of cases of bullying and cyberbullying, and learn how to create "educational pills" as a tool for that purpose.*

*\* After carrying out the training in Portugal, a proposal was made to explain to the trainers that they carry out an evaluation to the participants before carrying out the training, after each group of pills and at the end of all the pills.*

*These questionnaires must be designed so that they are applied in the same way in all entities in order to later be able to compare the results.*

*More cross-cutting questions will be asked, such as What have you learned with this group of pills? and others that will be more specific in relation to the content of each specific group.*

**Considerations / recommendations / advice to adapt it to each context**
You can use some visual support for the explanations in order to facilitate understanding.

**Evaluation proposal of this group of educational pills**

**Questions for summary and reflection (for participants)**

In the last phase of the activity, students will anonymously answer the following questions:

· What do you expect from the activities that you are going to do during this day?

· Have you ever participated in something similar?

· Of the activities that have been presented to you, which one do you think will attract the most attention?

· What did you like the most about this initial activity?

· From 0 to 10 (0 is the lowest score and 10 the highest) How did you feel about this initial activity?

· From 0 to 10 (0 the lowest score and 10 the highest) How much did you like this initial activity?

· From 0 to 10 (0 the lowest score and 10 the maximum) How did you feel with the rest of your classmates?

**Indicators / observations**

**G3 P7 CEPAG - Creative expansion**

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|---|---|
| **Title of the educational pill: Creative expansion nº7** | |
| **Group of the educational pills: G1 "Introduction of the project"** **Título de la píldora educativa: G1 "Introducción del proyecto"** **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Objective group** **Grupo objetivo** | Young people from 14 to 30 years old. Jóvenes de 14 a 30 años. |
| **Main purpose of these pills** **Objetivo principal de esta píldora educativa** | Expand the expressive possibilities of our body and our voice. Work in groups, propose, discuss, develop ideas, defend or reject them. Develop creativity. Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Exercise titles** **Títulos de ejercicios** | Know and feel the body. Introducción del proyecto The human mirror. |
| **Total time** **Tiempo total** | 30 minutes 15-20 minutos |
| **Logistics and materials** **Logística y materiales** | A wide and open room, a stereo, microphone and camera to record. Amplia sala y sillas para todos los participantes. |
| **Description of the development of activities (Face-to-face format)** **Descripción del desarrollo de actividades** | |

After the introductory activities to the SIEP Project and the participants, the activities related to body expression will be carried out. For this, two exercises will be developed:

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

1. Know and feel the body. It allows us to relax or tense our body, become aware of the movements and the importance of the whole body, that the body expresses with the movements, we can say body language.

**Objetivos específicos**

Presentación del Proyecto SIEP

2. The human mirror. Communicate through the body.

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Specific objectives**

Knowing the body and its movements, becoming aware that the body speaks and expresses through movements.

**Development of exercises:**

Know and feel the body. 15 minutes. One person will be in charge of guiding this exercise. It will request that the participants place themselves in a large round and will ask them to perform individual movements of the parts of the body that it requests until all the parts move.

The human mirror. 15 minutes. One person will be in charge of guiding this exercise. It will request that the participants place themselves as a couple, after one of the two performs body movements and the other follows with the same movements as if it were their shadow or mirror, with this exercise they seek to connect or have a relationship with one and Thus it can be done in a group of more than two people and have a relationship with others.

Music: https://youtu.be/hcOwwC17KmI

**Description of the development of activities (Virtual format).**
**The human mirror**

For this exercise, the participants will be divided into sub-rooms of two people, in this way they could perform their body movements to simulate being a mirror or a shadow. They will then go back to the large group to show the others their movements. "

**Evaluation proposal of this group of educational pills.**

**Questions for the specifying and reflection (for participants)**

- How did you feel when doing the Activity?

- Is body language important to you?

- Was it difficult for you to carry out the activity?

**Indicators / observations**

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|---|---|
| **Título de la píldora educativa:** "Introducción del proyecto" **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivo específico**
Presentación del Proyecto SIEP.

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Title of the educational pill: "Creative Expansion" Nº8**

**Group of educational pills: G3 "Learning by doing - body language"**

**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

| | |
|---|---|
| **Objective group** | Young people from 14 to 30 years old |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** / **Main purpose of these pills** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. / Expand the expressive possibilities of our body and our voice. Work in groups, propose, discuss, develop ideas, defend or reject them. Develop creativity. |
| **Exercise titles** / **Títulos de ejercicios** | Introducción del proyecto. "The image of the hour. The ritual gesture. " |
| **Total time** / **Tiempo total** | 15-20 minutos / 45 minutes. |
| **Virtual platform** / **Logística y materiales** | Amplia sala y sillas para todos los participantes. / Zoom. |

**Description of the development of activities**

**Descripción del desarrollo de actividades**

The director explains to the participants, at the beginning of the session, that 4 exercises will be put into practice to work on body expression and the importance of non-verbal language. Often times, more than words, it is the body and the non-verbal that convey messages and reveal intentions. The exercises will allow you to explore not only the body itself, but also to get in touch with the body of the other participants, activating individual and group imagination.

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos.

**Objetivos específicos.**

Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente, en semicírculo.

**Specific objectives**

- Explore the body itself
- Have contact with the other participants
- Activate individual and group imagination.

**Exercise 1 - Title "The image of the hour" Time 10-15 minutes**

**Exercise introduction**

The director explains that, in this exercise, he will give three types of order:

1) time;

2) image;   **Título de la píldora educativa: "Introducción del proyecto"**

3) action.**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

The time will consist of a successive sequence of key hours; the image will consist of what they usually do, in a ritualistic way at that moment and on that day; In the action, the participants will initiate a dialogue with the characters - imagined - with whom they generally relate to that hour and that day. Each actor will remain immersed, circumscribed to his own private world, without having any contact with the others.

**Exercise development**

The director asks the group to close their eyes. From time to time, give the three types of order, in the next video the parts will be seen as an example:

1) the director announces the time and the participants get ready;

2) Then, he will order "Image!". And all participants will simultaneously perform the image of what they habitually do, ritualistically (or exceptionally), at that moment and on that day;

3) Finally, the director will say "Action!" And the participants will initiate a dialogue with the characters - imagined - with whom they generally relate at this moment and that day. Each actor will remain immersed, circumscribed to his own private world, without having any contact with the others. Upon hearing the command "Stop!", Everyone will cease their activities and prepare for the discussion.

**Exercise 2 - Title "The ritual gesture" Time 25-30 minutes**

**Introduction to exercise**

The director begins the activity by reflecting that each society has its rituals and, consequently, its own ritual gestures. It becomes important to unravel the rituals of each society because they constitute the visual expressions of the oppressions that exist within the society. A certain oppression is always manifested by visible signs, it always leaves marks. One can discuss and discover social oppression through speech or through imaging techniques. It refers, therefore, that the technique to be energized seeks to discover these rituals.

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|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
    Presentación del Proyecto SIEP

**Introducción al ejercicio**
    La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Exercise development**

First step: the model

A volunteer begins by making a gesture without movement. The rest of the group has the camera turned off. The moderator gives way to those who have raised their hands to add their gesture with movement, and then sound. Those who have already participated keep the camera on. There may be participants who do not show their gesture. When gesture + movement + sound has already been achieved, the interpretation of the gesture is discussed.

Of course, only final gestures that belong to a certain society, a certain culture or a certain historical moment, can be understood and completed by the other participants. Sometimes such gestures can only be understood by the people who submit to them.

In Exercise 1, sometimes the time can be precisely determined: noon, two o'clock, four o'clock, six o'clock, midnight, three o'clock in the morning, eight o'clock in the morning, ten o'clock o'clock morning. At other times, it may still be inaccurate: late in the afternoon, early in the afternoon, early in the morning, early in the morning.Other times, when the manager considers it important, he will even specify until the day of the week: Saturday night, Sunday afternoon. Or it can evoke special dates: 6:00 pm on Election Day, the dawn of your birthday, 3:00 pm to midnight on December 31st.

**Evaluation proposal of this group of educational pills**

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**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: C1 "Introducción del Proyecto"**

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|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Questions for the briefing and reflection (for participants)**

With regard to exercise 1, the director can focus the debate on what happened to each of the participants and on what are the existing points of contact, what are the similarities between what they have done or experienced.

At what point did each or all of them feel at an energy peak (top up)?

At what point did these energies decrease?

What were the moments that got heavier?

When did you feel most rested or relaxed?

What were the relationships that were established with other characters? And with the objects?

At what moments did they initiate an action because they wanted to?

At what times do they do it because they are limited by obligations?

In what moments do you feel happy?

When did each one feel the same as the others?

When did they feel original?

Delve into topics such as:

• Importance of non-verbal communication.

• Feelings versus opinions / ideas.

**Indicators / observations**

| Título de la píldora educativa: "Introducción del proyecto" | |
|---|---|
| **Grupo de píldoras educativas: G1 - "Introducción del Proyecto"** | |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**

Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

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| **Title of the educational pill:" Creative Expansion "Nº9** **Título de la píldora educativa: "Introducción del proyecto"** **Group of educational pills: G3 "Learn by doing" body language"** **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Objetivo objetivo** **Objective group** | Jóvenes de 14 a 30 años. Young people from 14 to 30 years old |
| **Objetivo principal de esta píldora educativa** **Main purpose of these pills** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. Expand the expressive possibilities of our body and our voice. Work in groups, propose, discuss, develop ideas, defend or reject them. Develop creativity. |
| **Exercise titles** **Títulos de ejercicios** | Introducción del proyecto The image of words The machines |
| **Total time** **Tiempo total** | 15-20 minutos 45 minutes |
| **Logistics and materials** **Logística y materiales** | Big room Amplia sala y sillas para todos los participantes. |

**Description of the development of activities**
**Descripción del desarrollo de actividades**

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| The director explains to the participants, at the beginning of the session, that 4 exercises will be put into practice to work on body expression and the importance of non-verbal language. Often times, more than words, it is the body and the non-verbal that convey messages and reveal intentions. The exercises will allow you to explore not only the body itself, but also to get in touch with the body of the other participants, activating individual and group imagination. **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos **Objetivos específicos** Presentación del Proyecto SIEP **Introducción al ejercicio** La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas preferentemente en semicírculo. |
| **Specific objectives** Explore the body itself; Have contact with the other participants Activate individual and group imagination. |

### Exercise 1 - Title "The image of words". Time 30 minutes.

**Introduction to exercise**
The director asks the participants to choose among themselves a word that represents something or someone that interests the group: a country, a region, a political party, a profession, a state of mind, a historical figure or a recent event. After choosing the word, it is explained that the participants must form the image of the chosen word with their bodies.

**Exercise development**

The director asks for five or more volunteers who wish to visually display the chosen word. The five or more volunteers should not see what each one does, so as not to be influenced. Each one reaches the center and shows with their own body the image they have on the given topic. When all the volunteers have done their demonstrations individually, the director should ask if any of the other participants have a different image than the five or more that were shown. The answer is often positive. Thus, one by one, all the participants who so wish come to the center and show with their own bodies the image that occurs to them of the proposed topic. Once the model has been built, the director proposes the dynamization that, in this case, must be carried out in stages:

First dynamization: the director gives a signal and all the participants who made the images return to the center and repeat exactly the same image that they had proposed; only now they all do it simultaneously, not one by one. Before, each actor showed his image doing it subjectively, personally. Now, however, when everyone shows the image at the same time, we can have a multiple view of the subject, that is, a totalizing objective view.

Second dynamization: at a signal from the director, all participants must seek a possible interrelation with the other participants in the scene; it is not enough that they show their images, they must try to interrelate them. Each one can choose just another image or several, get closer or separate, do whatever they want; as their physical position becomes significant in relation to the other participants and in relation to the objects that have been included in the various images or assumptions. Thus, if before each image was worthwhile, now the important thing is the interrelation, the whole, the macrocosm.

**Virtual Format**

For the activity "Theatricalize the words" it is necessary to put Zoom in gallery mode. The only words that will be used will be bullying and cyberbullying, and each participant makes a gesture that represents the word. Subsequently, a division into groups is made into Zoom sub-rooms with the participants who have made the most similar gestures and select a person and a gesture that is the most representative to show when joining the general Zoom room.

**Exercise 2 - Title "Machines" Time 10-15 minutes**

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| **Título de la píldora educativa: "Introducción del proyecto" Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |
| **Descripción del desarrollo de actividades** | |
| **Ejercicio 1 – Título "Introducción del Proyecto" Tiempo: 15-20 minutos** | |
| **Objetivos específicos** | Presentación del Proyecto SIEP |
| **Introducción del ejercicio** | La persona encargada de realizar la introducción del proyecto es el participante de la silla... |

**Introduction to the exercise**

Before starting the game, the educator asks the large group: "What is a machine?", "What characteristics does it have?", "How is it?". The group will answer these questions (and others about what can be done) and with this information we will proceed to build their own machine in groups of 6 to 8 people. To create this machine they have their bodies and voices, with all the capacities they have and are capable of imagining. They simply make the machine together, based on the contributions of the participants.

**Exercise development**

We are in a circle, a person (whoever wants) comes to the center and proposes a sound and a movement, both rhythmic. By observing the person or persons in the center, each one proposes rhythmic and constant movements and sounds. This is how we create our machine. When all members of the group participate, we ask them to freeze for a moment, to breathe. From there, watch your teammates, first while they are frozen and then also during the action. We ask that the machine continue its sound and movement a bit longer before finishing the exercise. These machines can be made from random sound and movement or they can also be made from a concept. The difference is that, before the first person comes out, we say: "Let's make the love machine" and, from there, all the participants work with this concept when creating their sound and movement. Some possible machines can be:

1. The hate machine.
2. The antidote to the hate machine.
3. Education.
4. Anything else you can think of.

After making each machine, we can analyse its parts, it's dynamics, its type of movement and sound, taking into account the concept we represented and, from there, we will understand the meaning of that concept, as the group understands and interprets it. .

**Virtual Format**

"The machines": it is divided into groups, the anti-bullying machine is created, it is shown, and it is analyzed how each group has interpreted it: differences and similarities. The activity is adapted to the number of participants in the group.

**Considerations / recommendations / advice to adapt it to each context.**

**Evaluation proposal of this group of educational pills**

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**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

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|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes (whoever wants) con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Questions for reflection and conclusions (for participants)**

For exercise 1 "The image of words"

Was there a difference between the first image made by the volunteers and the last image modified by the public? Which?

For the exercise "Las Maquinas"

the reflection should revolve around the elements that made up the machine, what each one represented, what was the relationship between them, and if they think that some other element was missing

To close the reflection, they can be asked which of the two exercises was easier for them to represent and why

Delve into topics such as:

• Importance of non-verbal communication
• Feelings versus opinions / ideas.

**Indicators / observations**

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|---|---|
| **Título de la píldora educativa:** "Introducción del proyecto" **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

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| **Descripción del desarrollo de actividades** |
| **Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos |
| **Objetivos específicos**<br>Presentación del Proyecto SIEP |
| **Introducción al ejercicio**<br>La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo. |

# Title of the educational pill:" Image of transition "Nº10

## Group of educational activist "Analyst the Context through the Theatre of the Oppressed"

## Título de la píldora educativa G4 A1 "Introducción del proyecto" Grupo de jóvenes educativos del "Teatro del oprimido del Proyecto"

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|---|---|
| **Target group** **Grupo objetivo** | Young people from 14 to 30 years old Jóvenes de 14 a 30 años. |
| **Main objective of this educational pill** **Objetivo principal de esta píldora educativa** | Analyze the context through the techniques of the theater of the oppressed Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Titles of exercises** **Títulos de ejercicios** | The image of the transition (exercise on page 172 of the book "The rainbow of desire" by Augusto Boal) Introducción del proyecto |
| **Total time** **Tiempo total** | 30 minutes 15-20 minutos |
| **Logistic and materials** **Logística y materiales** | Spacious living room Amplia sala y sillas para todos los participantes. |

## Description of the development of activities

## Descripción del desarrollo de actividades

**Specific objectives**

Initiate in the participants the use of theater techniques of the oppressed to analyze situations that allow them to work on the growing phenomenon of bullying in the classrooms.

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**

Presentación del Proyecto SIEP

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Introduction to exercise**

With this exercise, participants get in touch with a technique that brings them closer to exploring situations of oppression and power.

The animator directs attention to what is displayed in many personal relationships. In this case, he focuses on the issue of "power" in relationships where "inequality" is shown in some important aspects of relationships. This topic is taken because bullying between students manifests a certain "inequality" that opens the way to a relationship of oppression.

It is about introducing the group into the reflection that being "different" in some way should not lead to exclusion but rather to inclusion, meaning that many opportunities for contributions arise from these differences. It is convenient to maintain the perspective that power is also a possibility of contribution in the broadest sense of the word that emerges from difference.

With the exercise "Image of transition", the aim is to produce a debate (only with images, without words) about power and inequality by working on a model with the body.

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| **Título de la píldora educativa: "Introducción del proyecto"** | |
| **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Grupo objetivo** | Jóvenes de 14 a 50 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Exercise development**

First step. The facilitator invites the group to form a circle. At a given signal from the facilitator, each participant makes a representation with their body, the theme of "power". The image offered by each participant must be static, even if it involves some movement with the presence of other people or objects. With this modeling of each participant, there is a kind of discussion with images only and no words are allowed.

Second step. With the images of each model the group builds a single model accepted by the majority, and widely enriched, which presents the theme of "power" with various images as agreed by the group. The word does not intervene in the whole procedure but the images. It is a debate of images.

Third step. The model obtained from this discussion of images is a real model, accepted by the group. The animator asks the group to build an ideal model on "power", from the real model, and in this model the "power" is eliminated.

Fourth step. It is passed to the revitalization. The animator makes it clear to the participants that they can comment on the transition from the real image to the ideal image, in such a way that each participant acts as a sculptor, changing everything they think is necessary to transform the reality of the dominant power (eliminating it) and contributing any difference as a source of cooperative power. All this image construction is done without words because the debate is done with the images and each image contributed must be debated as achievable or fantastic.

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**Título de la píldora educativa: "Introducción del proyecto**
**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

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|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

Fifth step. Once everyone has shown their transition images, the animator does a practical check of what has been discussed with images.

Step Six. At a signal from the animator, each character in the image begins to move in slow motion. That is, he makes one move and only one, aimed at changing to the desired image of "power." The movement is made according to the character and not who plays it. With each cue from the animator, each character looks at the others to position themselves in relation to the other images. When the images stop, it is assumed that a level accepted by all participants has been reached.

Virtual Format.

The educator delves into various concepts of "power". In the main room of Zoom each one presents their image of the concept of "power" and similar images go to sub-rooms of Zoom where they choose a single image that represents the others. Upon returning to the main Zoom room, the transition image exercise is done with the images selected in the sub-rooms. In this case, they should try to communicate the changes in the images through gestures, avoiding words.

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**Título de la píldora educativa:** "Introducción del proyecto"

**Grupo de píldoras educativas: GP – Introducción del Proyecto"**

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|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa.** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

Considerations / recommendations / advice to adapt it to each context

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Evaluation proposal of this group of educational pills**

**Objetivos específicos**

**Questions for reflection (for participants)**
Presentación del Proyecto SIEP

What were the most difficult parts or moments of the exercise?

Was it complex to handle the concept of power as something that can reside in the different without being oppressive?

**Introducción al ejercicio**

La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

Is this exercise considered useful to contextualize the analysis of bullying?

What differences did you observe between the first image of power and the last one constructed by the group?

**Indicators / observations**

**Title of the educational pill:" The image of the antagonist "No. 11**

**Título de la píldora educativa: "Introducción del proyecto"**

**Group of educational pills: G4:"Analysis of the context with the techniques of the Theater of the Oppressed"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

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|---|---|
| **Objective group** **Grupo objetivo** | Young people from 14 to 30 years old. Jóvenes de 14 a 30 años. |
| **Main purpose of these pills** **Objetivo principal de esta píldora educativa** | Analyze the context through the Theatre of the Oppressed Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas |
| **Exercise titles** **Títulos de Ejercicios** | The image of the antagonist (exercise from the book "Rainbow of desire" by Augusto Boal page 179). Introducción del proyecto |
| **Total time** **Tiempo total** | 60 minutes 15-20 minutos |
| **Virtual platform** | Zoom |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Description of the development of activities**

**Descripción del desarrollo de actividades**

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| **Specific objectives** | Start the group in techniques of "Theater of the oppressed"; Understand the relevance of the "Theater of the oppressed" to prevent the phenomena of bullying and cyberbullying. |

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Exercise introduction**

With this activity we intend to start the group in techniques of "Theater of the oppressed" (image, rhythm, phrase, identification, recognition, improvisation, different modes ...) and highlight the main concepts that sustain it (oppression, oppressed, oppressor)

In the first place, the director chooses the topic he wishes to address, restricting it to the area of interpersonal relationships. In this case it will be "fear". He / she explains that he / she chose this topic because it is through fear that we accept being oppressed. A man without fear will never be oppressed. However, we are always afraid - fear -, more or less and fear is always there, conditioning our actions and reactions, our life.

It is explained that each participant must think of a specific situation that involves each of them and an antagonist. The antagonist must be someone you were afraid of. The situation must be very concrete and clear: one in front of the other. One cannot vaguely think about the fear of society, but about the fear provoked by one of its representatives. The goal is to think in "social fears" rather than "metaphysical" fears. Not about fears of what, but fears of who, even if one's fear means something to fear. In short: fear must be embedded in a person and not be abstract

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| **Título de la píldora educativa: “Introducción del proyecto” Grupo de píldoras educativas: G1 “Introducción del Proyecto”** | |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

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### Descripción del desarrollo de actividades

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

**Exercise development**

* It is important to give support and emotional support in parallel with the exercise.

First stage: the image of oneself

Each participant should think of a specific situation that involves himself and an antagonist of whom he is afraid. When each participant has thought of a very specific social situation, they should think of an image of their own body when they feel that fear. His own body in the presence of the antagonist, face to face. At this point, the director will ask everyone to make each other's image at the same time. It is important that everyone make their images at the same time so that no one influences or is influenced by others.

Second stage: forming families of images

The director groups people by similar images. This will form small groups of "image families". There will be three, four, or even five different image families. More than that it is not convenient, because it will distract and divide the attention of the participants.

Third stage: choosing the images

Once the "families" have been formed, the director divides the group of images into Zoom sub-rooms and will propose that the group, as a whole, choose in each family an image that "contains" the others or synthesizes them. The image that contains the largest number of sensitive elements present in the whole family. The group will thus choose a representative image of each family. These three, four or five chosen images, together, will be the images of the group's fears, on that day and at that moment.

Fourth stage: representing or dynamization

This stage, which is relatively long, should continue the following steps

It is important to bear in mind that in these steps the statues cannot speak. It is the other participants who make the observations.

1. The director asks the group to realize it: introduce the contradictory ones, the predominant ones, should be stated, without reaching a conclusion.

Each participant exposes their feelings and the director should always try to draw attention to objective physical details, such as "Are they standing or sitting?", "What are the hands and eyes doing?", "What is the position? of the body? ", ... It is not about interpreting, it is about seeing what there is.

2. The director asks the actor images to test the rhythm of their images: slow or fast, developing with the rhythm their feelings in relation to that particular moment of fear.

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**Título de la píldora educativa: "Introducción del proyecto"**

**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa:** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1**, **Título**: "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
Las personas encargadas de realizar la Introducción al Proyecto SIEP, en primer lugar y las sillas presentarse, sin necesidad de conclusión.

3. Then the director will ask all the actors, at the same time, keeping the image rhythmically, to say one or more sentences that arise at that moment, in the thoughts of the characters they play. First, all at the same time, always with the intention of not influencing each other; then each in turn, so that all can testify. Thus, we will have image, rhythm and phrase.

4. The director asks each protagonist to perform a metamorphosis: he presents this image with this rhythm and says such a phrase or phrases, because he has the antagonist in front of him in that real and concrete moment. What image will this antagonist have? Thus, in slow motion, each protagonist must metamorphose her image into the image of the antagonist. We will see how each one becomes the image of her oppressor.

5. The director will then ask everyone to give a rhythm to their image of the antagonist, Say one or more sentences that correspond to the antagonist's thoughts at that specific, real, and precise moment. No abstractions or generalities. At this point we will have seen the images of the protagonists with rhythms and phrases. And we will see the images of the antagonists also with rhythms and phrases. All of this is the work of the oppressed who represented the fears of the whole group, symbolized and synthesized in those few images.

Fifth stage: identifications or recognitions

The director will ask the group with whom they identify (which happens rarely) or who they recognize in these images of antagonists (the images of the oppressors). Whoever identifies with or recognizes one of these images (because it is a specific one that the participant knows well or perhaps makes them suffer) should replace that image. The protagonist who created that image, therefore, will be free to return to her position in her own image of the oppressed. When all have been replaced, we will have three or four or five pairs of protagonists-antagonists, that is, oppressed-oppressors. The first totally identified with the images, since they are themselves; the latter, either identified (rare case) or identifying with them by recognizing them, knowing who they are, ready to experience the improvisation that will fall into the couples. Protagonist-antagonist face and the new stage begins.

Sixth stage: improvisations in two modes.

The director will issue four orders in succession:

1. Image! - all participants will make the respective images of protagonists or antagonists, face to face;

2. Rhythm! - Everyone paces their images.

3. Phrase! - everyone will say and repeat the initial sentences that had been said;

| Título de la píldora educativa: "Introducción del proyecto" | |
|---|---|
| **Grupo de píldoras educativas: G1 "Introducción del Proyecto"** | |
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |
| **Descripción del desarrollo de actividades** | |
| **Ejercicio 1 – Título:** "Introducción del Proyecto" **Tiempo:** 15-20 minutos | |
| **Objetivos específicos** | Presentación del Proyecto SIEP |
| **Introducción al ejercicio** | La persona visitante realizará una introducción al Proyecto SIEP, creando un espacio acogedor, en el que todo el mundo esté cómodo. Amplia sala y sillas, preferentemente en semicírculo. |

4. Action! - from that moment on all the couples will improvise the scene: the two actors know the starting point, but not the arrival point; it is not about reproducing a scene lived in the past, but about making a experience for the future The protagonist will try to free himself from oppression and fear; the antagonist, who knows such an oppressor, will try, in action, to show how he would oppress.

At this stage, a problem almost always arises that, in fact, it is not. The actor who incorporates the antagonist has, in his life experience, a reference: someone he knows, someone who is part of his life, of his experience. Someone specific, like the oppressor who inspired the antagonist. Similar, but not the same. The protagonist may have thought of his father and the actor who incorporates the father may be thinking of his teacher. There's will be an apparent nonsense, a surreal scene. One will say "father!" and the other will respond "teacher!". In fact, what the actor-antagonist did was highlight the character of the teacher in the image of the father. The images are polysemic and therein lies their importance. These differences can cause distractions for actors, who must be prepared once this happens. If it happens, much better, because we will learn more about the scene, the situation, the protagonists and theirs and our fears.

Generally, after a few minutes, this extremely intense and conflicting technique can end in a confrontation.

Therefore, the director should propose the soft and smooth mode: slow and low.

After the first part of the free improvisation the actors will tend to be more creative and learn much more about interrelation.

Seventh stage: the second improvisation

After a few minutes, the director should stop the improvisations and request that other participants replace the first group of antagonists. They must try to use a new form of oppression, do not present the first time: thus, the protagonist will face a new weapon or strategy from the same oppressor. And he / she will have to defend himself against this new attack, learning what is possible from this new way of oppression. Here too, the protagonist can cause facts because, in fact, it is a true "dimension" of the first image.

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**Título de la píldora educativa: "Introducción del proyecto"**
**Grupo de píldoras educativas: G1 "Introducción del Proyecto"**

| | |
|---|---|
| **Grupo objetivo** | Jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

**Descripción del desarrollo de actividades**

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

| | |
|---|---|
| **Objetivos específicos** | Presentación del Proyecto SIEP |
| **Introducción al ejercicio** | Una persona encargada de esta introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en... Fisícbco... |

**Considerations / recommendations / advice to adapt it to each context.**

# Evaluation proposal of this group of educational pills

**Questions for analysis and reflection (for participants)**

What were the title of…
What is essential…?
What is the relationship between this exercise and bullying / cyberbullying?
Who are the protagonists involved in these phenomena?
How can "Theater of the Oppressed" techniques help in case detection?
And in the intervention?

| | |
|---|---|
| **Título de la píldora educativa:** | "Introducción del proyecto" |
| **Grupo de píldoras educativas:** | G1 "Introducción del Proyecto" |
| **Grupo objetivo** | jóvenes de 14 a 30 años. |
| **Objetivo principal de esta píldora educativa** | Analizar los conocimientos previos que tiene el grupo de jóvenes con el que trabajamos sobre el tema del Bullying, Ciberbullying y la metodología del Teatro del Oprimido o de las personas oprimidas. |
| Indicators / observations | |
| **Títulos de ejercicios** | Introducción del proyecto |
| **Tiempo total** | 15-20 minutos |
| **Logística y materiales** | Amplia sala y sillas para todos los participantes. |

## Descripción del desarrollo de actividades

**Ejercicio 1 – Título** "Introducción del Proyecto" **Tiempo:** 15-20 minutos

**Objetivos específicos**
Presentación del Proyecto SIEP

**Introducción al ejercicio**
La persona encargada de realizar la Introducción al Proyecto SIEP, ordena el lugar y las sillas, preferentemente en semicírculo.

## Title of educational pill: "Journalistic Theater" Nº12
## Group of educational pills: G4. Analyze the context through the techniques of the Theater of the Oppressed.

| | |
|---|---|
| **Objective group** | Young people from 14 to 30 years old |
| **Main purpose of these pills** | Analyze the context through the techniques of the theater of the oppressed |
| **Exercise titles** | Journalistic theater |
| **Total time** | 60 minutes |
| **Logistics and materials** | "Wide room<br>Printed news |

## Description of the development of activities

**Specific objectives**
Initiate in the participants the use of the technique "Journalistic Theater" of the theater of the oppressed, to analyze situations that allow them to work on the growing phenomenon of bullying in the classrooms.

## Introduction to exercise

*First, it is explained to the whole group that we are going to work with Teatro Periodístico and why (as we have explained in the introduction).*

*PERIODISTIC THEATER - It is a very powerful technique to connect personal and group oppressions with current media news, and vice versa, starting from press news, for example, to connect with the reality of the group and its demands. It allows us to read beyond the news, learn more about the topics that are being worked on, or make the representation of the framework that allows the social conflict that we are representing more complex (Motos, 2009 & Forcadas, 2015).*

*The journalistic theater emerged in the 70s by Augusto Boal as a response to the repression of the Brazilian dictatorship. This creates eleven techniques that seek to energize the press news, generating a debate and an exercise in times of crisis.*

*In our case we use it to start from a previous analysis and a discussion on the news of the newspapers or newspapers to later carry out a representation created by the participants.*

**Exercise development**

First, it is explained to the whole group that we are going to work with Teatro Periodístico and why (as we have explained in the introduction).

Next, 4 heterogeneous groups are made according to the realities of the 4 countries that participate in this project (Dominican Republic, Paraguay, Portugal and Spain).

Once the groups have been created, each of the four groups is provided with news on bullying and cyberbullying according to the 4 countries. That is, there will be a group that works on the news from the Dominican Republic, another on Paraguay, another on Portugal and another on Spain.

Once they have read all the news, they should choose only one of them and make a concept map in which they reflect:

In the center: "A title created by them about the news."

Around:

What happened, when and where (done)

Why (causes)

Who / whom

Who participated

Consequences

Prevention

On the back we write a synopsis in one sentence.

In this way, 4 conceptual or mental maps will be obtained on 4 news items from 4 different countries to be able to compare the differences and similarities between them.

**Virtual Format**

The educator can present to the participants an example of news with the concept map and the solutions. Create the working groups in Zoom sub-rooms and distribute the news. When they have finished they go to Zoom's general room and present their maps. Previously, they are suggested to use PowerPoint or another suitable platform to create their concept maps.

**Considerations / recommendations / advice to adapt it to each context.**

## Evaluation proposal of this group of educational pills

**Questions for reflection (for participants)**

Were you shocked or shocked by the news?

Was it difficult to make a new interpretation of the news from the analysis?

Is this exercise considered useful to contextualize the analysis of Bullying and Cyberbullying?

**Indicators / observations.**

# G5 P13 - Introduction to the Image Theatre technique - ASPAYM

| | |
|---|---|
| **Educational pill title:** <br> **"Introduction to the Image Theater Technique" Nº 13** <br> **Group of pills: G5 "Image Theater Creations"** ||
| **Objective group** | Young people from 14 to 30 years old. |
| **Main purpose of these pills** | Learn to apply the image theater technique for the prevention and detection of bullying and cyberbullying. |
| **Exercise titles** | "Introduction to the image theater technique". |
| **Total time** | 30 minutes. |
| **Virtual platform** | Zoom |

## Description of the development of activities

### Exercise 1 - Title "Introduction to the Image Theater technique. Estimated time: 10-15 minutes.

**Specific objectives**
To introduce the techniques of the theater of the oppressed and, in particular, the technique of the theater of images.

**Introduction to exercise**
Participants will learn about the theories and practices of this methodology (specifically 'Image Theater') because it is one of the tools that strengthens the expression and visibility of social problems experienced by individuals in our environment.

**Exercise development**

\* During the training in Portugal we discussed whether this first part in which the Theater of the Oppressed and the Image Theater is explained is only used with the professionals and the part of the exercises should be carried out with the participants. We look for the most applied way possible.
\* This part is intended for the training of professionals (as agreed in the training of Portugal).

Before starting, and to contextualize a bit, we will project a video about bullying and cyberbullying. Some of the proposals are:
And you which side are you? (https://www.youtube.com/watch?v=oHejiVLTP2U)
A video that will teach you why to avoid #cyberbullying and #bullying (https://www.youtube.com/watch?v=Pvx5qbBotG4).

1st) Projection of the video of the "Theater of the Oppressed" (in Spanish with English subtitles)
https://www.youtube.com/watch?v=5_IV1vZnEYc until 5:40 for the youth.

2nd) Debate on the key ideas of the video
What do you think?
The Theater of the Oppressed (TO) methodology is a non-formal pedagogical educational tool that uses theater as a means to promote social and political change. These techniques allow people to reflect on and experience the problems and social barriers found in their environment, achieving a better understanding of themselves, their communities and the world. All this is done through different exercises that consist of simulating different real cases, which will come directly from the experience of the personal and collective life of the participants. In doing so, we will discuss the problems and seek to generate alternatives for change in our community, group and environment in a creative way. This training engages people in discovery and critical reflection through dialogue and experimentation with issues on their own skin.

In this way, participants develop their capacity for empathy and respect for diversity and, therefore, favor the elimination of social barriers and the prevention of bullying and cyberbullying.

3º) Projection of the video on the Image Theater Technique
Short video about image theater in Portuguese with English subtitles.
https://www.youtube.com/watch?v=b5aMlBahAf0

It is one of the theater techniques of the oppressed, elaborated by Augusto Boal. It is a stage procedure in which the word is not used and that seeks the construction of images with the bodies of the participants to show a collective oppression. Initially it was called theater - statue.
Debate on the experiences lived so far with the exercises of the Image Theater technique.

* This part is intended for the participants (as agreed in the formation of Portugal).

4th) Image theater exercises - 'Sculptor and sculpture'.
The facilitator will divide the group into Zoom sub-rooms in pairs and it is explained that they will be sculptors and sculptures. They will first play one role and then the other. It can be repeated as many times as the facilitator wants, they will only have to change pairs in the Zoom sub-rooms.
Next, we will explain the exercise with an example of how the sculptor can sculpt the statue. You have three options for sculpting:
1. Like a mirror: the sculptor makes a statue with his body and the sculpture copies it.
2. With our hands and with the help of our voice, we move and direct our partner as if he were a mass of clay, exploring different models.
3. Like a puppet: with imaginary strings that pull different parts of your body. This can be done without touching.

We will suggest that we explore freely first and then guide them through different emotions. Finally, we will explore statues related to bullying; The victim, the aggressor and the spectators.

It is important to remind the participants that the expression of the sculpture does so because it will tell us a lot about the state of that character that we are creating. The sculpted person will have her physique connected to her interior, allowing the sculpted form to permeate her internally as well. Thus, the form connects us with our emotional universe.

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**Considerations / recommendations / advice to adapt it to each context**

- An even number of participants is recommended to run the workshop. Exercises are created for a group of 20 participants, but can be adapted for any number of participants.

- Maintaining silence, participants should not talk to each other unless the facilitator allows it or if the exercise requires it.

- It is very important that the exercises are adapted to the people in the group.

- Throughout the exercises, it is recommended that the facilitator encourage the participants to breathe properly to oxygenate the brain and facilitate relaxation.

## Evaluation proposal of this group of educational pills

**Questions for debriefing and reflection (for participants)**

What is your dream of transforming the world?

What do you need to keep growing?

What did you feel during the exercises related to the Image Theater?

What is the state in which you left the workshop? "

**Indicators / observations**

## G5 P14 - Image theatre creations - ASPAYM

| Title of the educational pills:" Image theater creations "No. 14 Group of educational pills: G5 "Image theater creations" | |
|---|---|
| **Target group** | Young people from 14 to 30 years old |
| **Main purpose of these educational pills** | Learn to apply the image theater technique to prevent and detect bullying and cyberbullying. |
| **Exercise titles** | "Image theater creations." |
| **Total time** | 60 minutes. |
| **Virtual platform** | Zoom |

### Description of the development of activities

### Exercise 1 - Title "Image theater creations" Time 60 minutes

**Specific objectives**
Learn to create scenes with Teatro Imagen ('Image Theater') to work with young people to prevent bullying and cyberbullying.

**Introduction to exercise**
We will explain that the purpose in this part is to practice different exercises in which the participants get closer to the reality of the daily life of the people involved in cases of bullying and cyberbullying.

These exercises consist of simulating different situations based on real cases of bullying and cyberbullying, which will come directly from the research and the personal and collective life experience of the participants. In doing so, we will discuss problems and seek alternatives for change in our community, group and environment in a creative way. This training engages people in discovery and critical reflection through dialogue and experimentation with issues on their own skin. In this way, participants develop their capacity for empathy and respect for diversity and, therefore, promote the elimination of social barriers and the prevention of school bullying and cyberbullying.

**Development of the exercise**

* Throughout the entire development it is important to give support and emotional support in parallel with the exercise.

1st) Creation of photographs

We will carry out the exercise with the creation of PHOTOGRAPHS to understand the mechanism of analysis of the images and compositions created.

Participants will be asked to go out one by one and make a composition of an image together to create a scene, it is advisable to start the exercise by recreating scenes that are not so emotionally charged and gradually link them with bullying and cyberbullying progressively. The examples to recreate will be the following:
- Birthday celebration
- Wedding
- war
- Situation of harassment (for example, bullying and cyberbullying).

After each of the creations, the position of the statues and what they represent will be analyzed, in an objective (positions) and subjectively (what they think and represent).

2nd) Build a collective image from a selected story

To perform this part, the participants will be divided into 4 sub-rooms first. In these groups, the information collected in the documentary maps will be taken and each group will represent the real story of each news item to recreate them.

Once they decide which story and what data to base on, they have to create three important moments in the story with three still images (as if they were photographs):
- Presentation (introduction)
- Developing
- Moment of crisis (no return): moment of greatest conflict.

3rd) Learn to analyze the scenes

After all groups have recreated their history, an analysis is made of the circumstances and the people that influence the problem of bullying and cyberbullying. For this, the techniques of the pill 15 will help us:
"The internal monologue"
"Dialogue"
"Desire in action"

**Considerations / recommendations / advice to adapt it to each context**
- An even number of participants is recommended to run the workshop. Exercises are created for a group of 20 participants, but can be adapted for any number of participants.
- Keep quiet, participants should not talk to each other unless the coach allows it or if the exercise requires it.
- It is very important that the exercises are adapted to the people in the group.
- Throughout the exercises, it is recommended that the trainer encourages participants to breathe properly to oxygenate the brain and facilitate relaxation.

# Evaluation proposal of this group of educational pills.

**Questions for reflection (for participants)**

Individually, we answer some of the questions that are provided in writing to help everyone evaluate the entire process:
- What was a good experience for you during these exercises?
- What learning / tool / achievement of this training can be useful for your activities in your organization?
- Who supported your learning during this training?
- Who will benefit from your learning?
- What did you like to learn during this training?

**Indicators / observations**

<table>
<tr><td colspan="2">**Title of the educational pills:" The image of the images "Nº15<br>Group of educational pills: G5 "Image theater creations"**</td></tr>
<tr><td>**Objective group**</td><td>Young people from 14 to 30 years old</td></tr>
<tr><td>**Main purpose of these pills**</td><td>Learn to apply the image theater technique to prevent and detect bullying and cyberbullying.</td></tr>
<tr><td>**Exercise titles**</td><td>The picture of the pictures</td></tr>
<tr><td>**Total time**</td><td>40 minutes</td></tr>
<tr><td>**Virtual platform**</td><td>Zoom</td></tr>
</table>

**Description of the development of activities**

**The picture of the pictures**

**Specific objectives:**
Learn to create a scene with Teatro Imagen to work with young people and thus prevent harassment and cyberbullying.

**Exercise introduction**
The director explains that an exercise with the "Image Theater" technique will be developed to work on bullying and cyberbullying problems. The facilitator creates groups in Zoom sub-rooms of four or five people (the ones we have from the worked news). Each participant of these groups must, in a short time, imagine a current oppression, taking into account the problem of bullying and cyberbullying analyzed in the group of activities

**Exercise development**

Previously, 4 performances were created on the news of bullying and cyberbullying in the countries (Spain, Portugal, Dominican Republic and Paraguay).

From each of these stories, we will choose a key moment and carry out this type of dynamisation to continue delving into these real case situations.

First dynamization "The internal monologue"

For approximately 3 minutes in the sub-rooms (the time that is established will depend on the creativity of the group), all the actors that make up the image should speak, without interruption, what their characters are thinking at that specific moment. The actors / actresses will say everything that comes to mind, not as actors, but as characters; that is, everything related to the situation of the characters and not to the theatrical situation that they (the actors) are experiencing. This monologue should be done without interruption and can be difficult at times. It is necessary to warn the actors of this difficulty in order to stimulate them.

In general, after a difficult start, the actors get used to it and it happens that, after the three minutes are exhausted, many of them still want to continue. This step greatly feeds the images.

Second dynamization: dialogue

We continue in the sub-rooms and for approximately 3 more minutes, the actors, always immobile, will be able to talk. Since they cannot move, if an actor wants to talk to someone he does not see, or wants to combine an action with him, he must find a way, always immobile, to deal with this difficulty.

Third dynamisation: desire in action

Very slowly, in slow motion, and this time without saying a single word, without making a sound, the actors will move and try to show the wishes of their characters. This will also take a few minutes.

We will test these techniques in each of the scenes for 5 minutes each.

**Considerations / recommendations / advice to adapt it to each context**

**Proposal of evaluation of this group of educational pills**

**Questions for reflection (for participants)**

Individually, we answer some of the questions that are provided in writing to help each one evaluate the entire process:

What did you learn that you didn't expect to learn?

What were you hoping to learn that you didn't learn?

What will you do in relation to your learning process after this activity?

What was a good experience for you during these exercises?

What learning / tool / achievement of this training can be useful for your activities in your organization?

Who will benefit from your learning?

What did you like to learn during this training?

**Indicators / observations**

# Title of the pill:" Tips "No. 16
# Group of educational pills: G6 "Tips"

| Objective group | Young people from 14 to 30 years old. |
|---|---|
| **Main purpose of these pills** | Teach some tips to keep in mind during the training process. |
| **Exercise titles** | "Tips" |
| **Total time** | 10 minutes |
| **Virtual platform** | Zoom |

## Description of the development of activities

### Exercise 1 - Title "Tips" Time 10 minutes

**Specific objectives**
Teach some tips to keep in mind during the training process.

**Development of the exercise**

This activity will be accompanied by the Power Point created as support material for the explanation.

✓ Process versus result

We consciously focus on the PROCESS rather than the RESULT. That is another key element in social theater and drama: we are not necessarily looking for a performative result or show. The result we seek is the process that each of the participants carries out throughout the experience: their own personal learning and transformation experience. Any kind of difficulty observed in the "learning process perspective" is correct: everything helps to learn.

✓ Experiential approach

Theater is experience and "how are you going to offer this type of experience to someone if you have never fully experienced it beforehand". For most of the training thus far, the participants have been just this: participants. Only at the end did they have the time to begin to connect the lived experience with their own practice. Throughout the process, the group often demands more "information and guidance" before or during the experience. But being our experiential approach, we (facilitators) keep the uncertainty of the group so that the participants have the full experience and, later, at the end, discuss about the topic. At that time, we have included some elements of analysis that have helped each participant to achieve their own learning outcomes in relation to their particular practice.

✓ Framework of care

In the theater everything is possible, we can experience all kinds of situations in life, movements, relationships, emotions, adventures ... That is the transforming power of theater. There is only one limit to all of this: no one can be hurt, nothing can break. Even in the most violent scenes we take care of each other. When someone or something is damaged then the theater ends.

✓ What cannot be content is never opened

How far would you like to go with an exercise, as it is up to you ... But keep in mind that the above rule applies to you first (as the leader of the group). Keep in mind that, as the group coordinator, you are working with sensitive material and the coordinator role has a lot of power and responsibility. At any critical moment, ask yourself: Am I pushing this group (person) into a place where they don't want to be, where something I can't contain will be open? Keep it in mind.

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**✓ Demand and need**

How to read the group. Entering a new group to learn new things raises some (healthy) anxieties and it is the task of the group facilitators to observe them and help the group to process them properly. These anxieties are connected to what the group demands from the coordination and what they really need. What the groups openly demand is not all the time what they need. Facilitators have to read the group's need outside of its explicit demands. We must identify the real need behind it, such as the need to get to know each other and get something in common. Knowing this, we actively work on this need, creating spaces for people to meet and connect with each other. At the same time, to keep the frustration at an appropriate level, we include some games when we see fit, even if they haven't previously been put into the schedule.

**Considerations / recommendations / advice to adapt it to each context**

**Evaluation proposal of this group of educational pills**

- Express with your body how you feel after the performance.
- We will do an exercise to release all this accumulated tension.

**Indicators / observations**

# GROUP 6: TIPS

# PILL 16: TIPS

# PROCESS VERSUS RESULT

We consciously focus on the PROCESS rather than the RESULT. That is another key element in social theatre and drama: we are not necessarily looking for a performative result or show. The result we seek is the process that each of the participants carries out throughout the experience: their own personal learning and transformation experience.

*EVERYTHING HELPS TO LEARN.*

# EXPERIENTIAL APPROACH

Theatre is experience and "how are you going to offer this type of experience to someone if you have never fully experienced it beforehand". Throughout the process, the group often demands more "information and guidance" before or during the experience. But being our experiential approach, we (facilitators) keep the uncertainty of the group so that the participants have the full experience and, later, at the end, discuss the topic.

# CARE FRAMEWORK

In the theatre everything is possible, we can experience all kinds of situations in life, movements, relationships, emotions, adventures ... That is the transforming power of theatre. There is only one limit to all of this: no one can be hurt, nothing can be broken. Even in the most violent scenes we take care of each other. When someone or something is damaged then the theatre ends.

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aspaym
castilla y león

Centro de
Estudios Paraguayos
Antonio Guasch

ideac

ROSTO
SOLIDÁRIO
Organização Não-Governamental para o Desenvolvimento

B&R
BIDERBOST
BOSCAN
ROCHIN

# NEVER OPENED WHAT CANNOT BE CONTENT

How far would you like to go with an exercise, as it is up to you ... But keep in mind that the above rule applies to you first. Keep in mind that, as the group coordinator, you are working with sensitive material and the coordinator role has a lot of power and responsibility. At any critical moment, ask yourself:

*Am I pushing this group (person) to a place where they don't want to be, where something that I can't contain will be open?*

# DEMAND AND NEED

Entering a new group to learn new things raises (healthy) anxieties and it is the task of the group facilitators to observe them and help the group to process them properly. These anxieties are connected to what the group demands from the coordination and what they really need. What the groups openly demand is not all the time what they need. Facilitators have to read the group's need outside of its explicit demands. To keep the frustration at an appropriate level, we include some games when we consider it.

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## "Title of the educational pill: Tips No. 17
## Group of educational pills: "G6 Tips"

| | |
|---|---|
| **Target group** | Young people from 14 to 30 years old |
| **Main objective of this educational pill** | Teach tips to keep in mind during the exercises. |
| **Titles of exercises** | Tips |
| **Total time** | 6 minutes |
| **Logistic and materials** | Large, bright, quiet, airy room, video camera, etc. |

## Description of the development of activities

**Exercise 1 - Title "Tips" Time: 6 Minutes**

**Specific objectives**
Teach how to prepare tips for final shows.

**Exercise development**
This activity will be accompanied by the Power Point created as support material for the explanation.

- It is recommended to carry out the workshops at least between two youth educators, in order to answer all the needs that the group demands.
- Do not delve into certain topics in which you are not sufficiently prepared to address. This is very common because it is a very sensitive topic.
- Emphasize the process of experience, which through experience one can learn.
- Try to manage the group when it goes off topic or unforeseen topics are brought up.
- It is very important that at the beginning of the workshops some agreements or rules for coexistence can be determined. This helps maintain mutual respect and understanding between all participants.

| |
|---|
| **Considerations / recommendations / advice to adapt it to each context** |
| **Proposal of evaluation of this group of educational pills** |
| **Questions for debriefing and reflection (for participants)** |
| **Indicators / observations** |

# GROUP 6: TIPS

# PILL 17: TIPS

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- It is recommended to carry out the workshops at least between two youth educators, in order to respond to all the needs that the group demands.

- Do not delve into certain topics in which you are not sufficiently prepared to address. This is very common because it is a very sensitive topic.

SIEP

- Emphasise the process of experience, which through experience one can learn.

- Try to manage the group when it goes off topic or unforeseen topics are brought up.

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- It is very important that at the beginning of the workshops some agreements or rules for coexistence can be determined. This helps maintain mutual respect and understanding between all participants.

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| | |
|---|---|
| **Title of the educational pill:" LET'S DO IT "** <br> **Group of educational pills G6 - "Teach tips to keep in mind** | |
| **Target group** | Young people from 14 to 30 years old |
| **Main objective of this educational pill** | Teach tips to keep in mind during the exercises. |
| **Titles of exercises** | Let's do it |
| **Total time** | 30 minutes |
| **Logistic and materials** | Zoom room |
| **Description of the development of activities** | |

**Specific objectives**

Teach some tips on how to prepare the "final shows" and to keep in mind during the exercises.

**Introduction to exercise**

The facilitator explains that the experience should be the starting point for learning, be it the real life experience of the participants or a simulated experience in the group context; We are always going to move what we are to our learning processes. The experience will also be the purpose of learning, insofar as it is intended to be useful and practical, with concrete applicability in future contexts and life situations of the participants.

Groups of participants, divided into zoom rooms, can be created to discuss each of these tips.

At the end of the activity, all together, discuss why they consider these tips important for facilitators.

**Development of the exercise**

Each group of participants should discuss the most relevant aspects of this process:

**Participation of all and joint responsibility**

The context of the theater of oppressed people should allow all participants, without exception, to freely participate in activities, according to their characteristics and motivations, and to feel actively integrated and co-responsible for the learning process.

**Focused on the participants**

It should focus on the participants at two levels: (1) responding to the individual and collective needs and expectations expressed by the participants and (2) relying primarily on the contributions of the participants, always attracting their reflective, critical and creative potential.

**Mutual learning strategy**

The strategy adopted must allow everyone to learn and everyone can contribute to the collective learning process. Therefore, interactivity and cooperation should be a central resource aimed primarily at revealing the diversity (of experiences, values, cultures, personalities, knowledge, skills, roles and political traditions) present in the group and extracting the learning outcomes from East. To some extent, conflicts within the group should also be treated as constructive learning resources.

**Integrated skills development**

The context must be designed with the aim of developing specific competencies, in an integrated way, combining knowledge, skills and attitudes. It is through this synthesis, based on a set of shared values, that personal and collective transformation can be achieved.

**Transformation of reality**

The context must be deeply related to the reality of the participants. This means (1) assuming that there are no "definitive truths", (2) promoting a collective critical analysis of reality that allows deconstructing preconceived ideas and imagining alternatives, and (3) developing the bases for participation in transformative actions: empowerment.

**Safe learning environment**

In an approach where people are the center and subjects of the learning process, it is essential that a safe learning environment is promoted. This means that participants can feel free to express or not express their ideas, experiences and feelings openly; sometimes learning by trial and error, without feeling judged and without endangering their well-being in the group or community. Discussion is the central point in the experiential learning process; This is the time when the participant group goes through the reporting, reflection and generalization stages of the experiential learning cycle. The role of the director is to guide the group along this path, promoting personal learning and the collective elaboration of concepts, principles and strategies that are congruent with the objectives of the activity and that can be applied to real life situations.

<table>
<tr><td colspan="2" align="center">**Title of the educational pill: Bullying Nº 19**<br>**Group of educational pills: Bullying**</td></tr>
<tr><td>**Objective group**</td><td>Young people from 14 to 30 years old</td></tr>
<tr><td>**Main purpose of these pills**</td><td>Young people are expected to produce their own educational pills on bullying.<br>It is intended that young people learn to identify bullying problems and propose viable solutions for said conflicts.<br>Reinforce the theatre techniques learned in the previous pills and put them into practice in this one. "<br>Bullying: Do we have alternatives?.</td></tr>
<tr><td>**Exercise titles**</td><td>Bullying: Do we have alternatives?</td></tr>
<tr><td>**Total time**</td><td>2 hours</td></tr>
<tr><td>**Logistics and materials**</td><td>● Portable / Projector / Zoom / PowToon / Socrative<br>● Bullying Video (https://bit.ly/2tBpgp6)<br>● Camera / Mobile (to record).<br>● Guidelines for making pills</td></tr>
<tr><td colspan="2" align="center">**Description of the development of activities**</td></tr>
<tr><td colspan="2" align="center">**Bullying: Do We Have Alternatives? 2 hours**</td></tr>
<tr><td colspan="2">**Specific objectives**<br>This activity aims to create a short video that can be a testimony of the risks and consequences caused by bullies on victims or act as an anti-bullying commercial.<br>The goal is to create a product that youth workers and young people can show off to their peers.<br>It seeks to promote awareness of the problem, develop empathy and understand the emotions of the oppressor / victim.<br>Reflect on the responsibilities of observers.</td></tr>
</table>

**Introduction to exercise**

The pill can be started with a short energiser to activate young people so that they can stay focused for the rest of the session (see energiser pills). In this case, the pill can be introduced as follows: "After all the process that we have carried out in the previous 19 pills, and all the knowledge that you have acquired, now is the time for you to become in makers of your own bullying pills.

**Development of the exercise (face-to-face)**

1. Play the bullying video (so the audience knows what they are looking for).
2. At the end, review the story with the young people, identifying the bullying situations that have arisen and what the proposed solutions have been.
3. Two groups will be formed (a number, from 1 to 2, can be assigned to each participant). The above may vary depending on the number of participants.

Each group will be given the guidelines for making the short film:

Maximum 3 minutes

The story has to be new

At least one of the previously learned theater techniques must be used.

The story must have at least two acts: presentation of the bullying problem and a (viable) resolution to this problem.

All young people have a role to play during the production of the short film (e.g. acting, recording, editing).

4. Each group will have 45 minutes to write the idea script and another 30 minutes to record it (and edit it if necessary).
5. Once finished, the short films will be screened so that both groups can see the final result.
6. A discussion group will be opened to reflect on the shorts (have they achieved their purpose? Are the problem and its solution clearly identified?).

**Virtual Format (Zoom)**

1. Screen / audio is shared and the video about bullying chosen is played to identify case and solution.

2. At the end, the story is reviewed with young people, identifying the bullying situations that have occurred and what the proposed solutions have been.

3. Two rooms would be created in Zoom to form two groups (either randomly through Zoom or assigning a number, from 1 to 2, to each participant). The number of rooms can be modified according to the number of participants.

Each group will be given the guidelines for making the short film through the Zoom chat:

Maximum 3 minutes.

The story has to be new.

At least one of the previously learned theater techniques must be used.

The story has to have, at least, two acts: presentation of the bullying problem and a (viable) resolution to this problem.

All young people have a role to play during the production of the short film (e.g. acting, recording, editing, creating backgrounds, managing Zoom functions).

4. Each group will have 60 minutes to write the idea script and another 60 minutes to record it (and edit it if necessary).

5. Once finished, the groups will return to the common room and the short films will be screened so that both groups can see the final result.

6. A discussion group will be opened to reflect on the shorts (have they achieved their purpose? Are the problem and its solution clearly identified?). The Socrative application can be used to share the questions and so that the person facilitating / coordinating the pill can collect the answers and use them in this reflection session.

**Considerations / recommendations / advice to adapt it to each context**

- Facilitators should first talk to young people to learn about their backgrounds, needs and experiences (in order to be able to tailor the educational pill for each person).
- It is advisable to have a space (inside or outside) where you can record and that has good light (face-to-face mode).
- For both modalities, it is recommended to provide young people with various tools to make the shorts remotely (WhatsApp to make audios, WeTransfer to transfer files, Audacity to edit audio, AdobeSpark to edit videos, PowToon for animated videos).
- Use language that is simple and inclusive.
- Check that the guidelines for producing the short film have been understood.
- It is recommended that there be two facilitators to supervise the work of the two groups (both face-to-face and virtual).
- In the following folder there are more videos that can be used during the realization of this pill (http://bit.ly/2y9EYqg).

# Evaluation proposal of this group of educational pills

**"Questions for summary and reflection (for participants)**

At the end of the performances we will ask the actors how they felt when they "assumed the role" of the victim or that of the observers.

- How do you feel?

- How would you feel if it really happened to you?

The discussion can also be guided by the following questions.

· How was the process of creating an educational pill?

· How do you feel when you are bullied?

How do you feel when you are the stalker

· What are the consequences for a child who has been bullied?

· What are the consequences for a child who is the accuser?

· What is the most effective solution? Why?

· What should a child do if he is bullied?

· What should a child do if he / she is the accuser?

In depth: reflect on the role of observers:

· How do you feel when you see a partner being bullied?

· How you behave? Why?

· Can your behavior improve or worsen the victim's situation?

· What can you do to help the victim?

**Indicators / observations**

Alternative: Repeat the same activity assigning each a different role from the one previously interpreted, so that each person has the opportunity to experiment as a victim, stalker and observer from time to time.

All the results of this activity in the creation of an educational pill allow youth workers and young people to understand the process and share their own work with their peers, friends, family and other institutions.

Furthermore, for subsequent editions, the shorts produced by young people can be used as examples of good practices during the beginning of this session (removing or complementing the video of rock, paper, scissors).

## Title of educational pill: CYBERBULLYING Nº 20
## Group of educational pills CYBERBULLYING

| Objective group | Young people from 14 to 30 years old |
|---|---|
| Main purpose of these pills | It is intended that young people produce their own educational pills on cyberbullying. Through: <br><br> Identify cyberbullying problems <br> Propose viable solutions for these conflicts. <br> Reinforce the theater techniques learned in the previous pills and put them into practice in this one. |
| Exercise titles | Cyberbullying: Do we have alternatives? |
| Total time | 2 hours (classroom) / 3 hours (virtual) |
| Logistics and materials | Portable / Projector / Zoom / PowToon / Socrative <br> Cyberbullying video (http://bit.ly/2OdZvoh). <br> Camera / Mobile (to record). <br> Guidelines for making the pills. |

## Description of the development of activities

### Exercise 1 - Cyberbullying: Do we have alternatives?

**Specific objectives**

This activity aims to create a short video that can be a testimony to the risks and consequences caused by bullies on the victims or act as a commercial against cyberbullying. The goal is to create a product that youth workers and young people can show off to their peers.

It seeks to promote awareness of the problem, develop empathy and understand the emotions of the oppressor / victim.

Reflect on the responsibilities of observers.

**Introduction to exercise**

The pill can be started with a short energiser to activate young people so that they can stay focused for the rest of the session (see energiser pills). In this case, the pill can be introduced in the following way: "After all the process that we have carried out in the previous 19 pills, and all the knowledge that you have acquired throughout this process, now is the time for you to / make your own cyberbullying pills

**Development of the exercise (face-to-face)**

1. Play the video on cyberbullying (so that the audience knows what to look for).

2. At the end, review the story with the young people, identifying the cyberbullying situations that have arisen and what the proposed solutions have been.

3. Two groups will be formed (a number, from 1 to 2, can be assigned to each participant). The above may vary depending on the number of participants.

Each group will be given the guidelines for making the short film:

The video must be a maximum of 3 minutes

The story has to be new

You have to use a theater technique previously learned.

The story has to have at least two scenes: presentation of the cyberbullying problem and a (viable) resolution to this problem.

All young people have a role to play during the production of the short film (e.g. acting, recording, editing).

4. Each group will have 45 minutes to write the idea script and another 30 minutes to record it (and edit it if necessary).

5. Once finished, the short films will be screened so that both groups can see the final result.

6. A discussion group will be opened to reflect on the shorts (have they achieved their purpose? Are the problem and its solution clearly identified?)

**Virtual Format (Zoom)**

1. Screen / audio is shared and the chosen video on cyberbullying is played to identify a case and a solution.

2. At the end, the story is reviewed with young people, identifying the cyberbullying situations that have occurred and what the proposed solutions have been.

3. Two rooms would be created in Zoom to form two groups (either randomly through Zoom or assigning a number, from 1 to 2, to each participant). The number of rooms can be modified according to the number of participants.

Each group will be given the guidelines for making the short film through the Zoom chat:

The video must be a maximum of 3 minutes

The story has to be new.

You have to use a theatre technique previously learned.

The story has to have at least two scenes: presentation of the bullying problem and a (viable) resolution to this problem.

All young people have a role to play during the production of the short film (e.g. acting, recording, editing, creating backgrounds, managing Zoom functions).

4. Each group will have 60 minutes to write the idea script and another 60 minutes to record it (and edit it if necessary). You can use PowToon if you want to create an animated short film.

5. Once finished, the groups will return to the common room and the short films will be screened so that both groups can see the final result.

6. A discussion group will be opened to reflect on the shorts (have they achieved their purpose? Are the problem and its solution clearly identified?). Socrative can be used to launch the questions and the person facilitating this pill can collect the answers and use them in this reflection session.

**Considerations / recommendations / advice to adapt it to each context.**

So that this process is not the same as pill 19, it is recommended to change the groups. However, the facilitator can maintain the same groups if necessary.

Facilitators should first speak with young people to learn about their backgrounds, needs and experiences (in order to be able to adapt the educational pill to the general characteristics of the group).

It is advisable to have a space (inside or outside) where you can record in good light.

For both modalities, it is recommended to provide young people with various tools to make the shorts remotely (WhatsApp to make audios, WeTransfer to exchange files, Audacity to edit audio, AdobeSpark to edit videos, PowToon for animated videos).

Use language that is simple and inclusive.

Check that the guidelines for producing the short film have been understood.

It is recommended that there be two facilitators to supervise the work of the two groups. In the following folder you will find more videos that can be used (http://bit.ly/2y9EYqg).

# Evaluation proposal of this group of educational pills

**Questions for the briefing and reflection (for participants)**

At the end of the performances we will ask the actors how they felt when playing the role of victims or observers ".
- How I felt?
- How would I feel if it really happened to me?

The discussion can also be guided by the following questions.
· How would you feel if you were a victim of cyberbullying?
· What are the consequences for a child who suffers from cyberbullying?
· What is the most effective solution? Why?
· What should a child do if she feels bullied or is a victim of cyberbullying?
· How was the process of creating an educational pill?

In depth: reflect on the role of observers:
· How do you feel when you know that a classmate is cyberbullying?
· How you behave? Why?
· Can your behaviour improve or worsen the victim's situation?
· What can you do to help the victim?

**Indicators / observations**

Alternative: Repeat the same activity assigning each a different role from the one previously interpreted, so that each person has the opportunity to experiment as a victim, stalker and observer from time to time.

All the results of this activity in the creation of an educational pill allow youth workers and young people to understand the process, and share their own work with their peers, friends, family and other institutions.

Furthermore, for subsequent editions, the shorts produced by young people can be used as examples of good practices during the beginning of this session (removing or complementing the video of rock, paper, scissors).

**G7 P21 Creation Pills Theatre of the Oppressed - BB&R**

| Title of the educational pill: Theatre of the oppressed Nº21 Educational Pill Group: Theatre of the oppressed | |
|---|---|
| **Objective group** | Young people from 14 to 30 years old |
| **Main purpose of these pills** | It is intended that young people learn the Forum Theatre technique as a valuable resource to face bullying and cyberbullying. It is intended that young people consolidate the learning acquired in the previous phases, especially being able to identify bullying and / or cyberbullying problems, and propose viable solutions for said conflicts in real time. |
| **Exercise titles** | Forum Theater: Facing Bullying and Cyberbullying |
| **Total time** | Three hours |
| **Logistics and materials** | The stories used in the Journalistic Theatre. Stage to represent the scenes of the Forum Theatre. Zoom for virtual mode. |
| **Description of the development of activities** | |
| **Exercise 1 - Forum Theatre: Facing Bullying and Cyberbullying. Three hours** | |

**Specific objectives**

Represent a real situation in which the dynamic between Action and Reaction is clear in which the audience sees the oppression.

Encourage the participation of young people in situations of bullying and cyberbullying.

Encourage empathy and critical thinking, identifying what is bullying and what is cyberbullying, and how they could intervene in a similar situation.

**Introduction to exercise**

The pill can be started with a short energiser to activate young people so that they can stay focused for the rest of the session (see energiser pills). In this case, the session begins by explaining what the Forum Theatre is: "In the forum theatre a problem is exposed that affects a community. This problem takes the form of a script, and after a play by a group of actors . The conflict is exposed in a performance, giving viewers the opportunity to transform themselves into spectators. In this way, it allows us to simulate the solution we have in mind and experiment if it represents a concrete alternative to change.

**Development of the exercise (face-to-face)**

1. This pill is the final accomplishment of the work done in the previous sessions; especially of all the learning of diverse theater techniques. For this reason we will use the news from Pill 12: Journalistic Theater, and we will make a representation of these.

2. Young people will return to the group with which they worked on journalistic theater and will develop a dialogue for each of their cases.

3. Within this dialogue, it is important to work on people and deepen the causes; in why we think it acts like this, and in what feelings it generates. This will allow the debate to be more enriching.

4. When each group has their "play", the facilitator will explain the dynamics of the Forum Theater. That is to say. When the performance begins, the audience becomes spectator-actor, being able to intervene whenever they want. In order to intervene there are three techniques:

The first is STOP. When someone finds a solution to one of the scenes, they yell stop and the play stops. The person who said it raises their hand and points to which character they want to play. The change is made and the new actress / actor sets her solution in motion.

The second is INTERIOR MONOLOGY. The audience or facilitator can stop the scene and put their hand on the shoulder of one of the actresses / actors. In doing so, immediately the person who has been touched has to begin to express in words what her character is thinking / feeling at that moment.

The third is QUESTION. The facilitator will stop the play and address the audience: Are there any questions you want to ask the characters?

5. After the previous explanation, the representation of all the works will begin.

6. When the spectators intervene in the representations and have executed their action (especially in the STOP technique), the facilitator will stop the scene and ask:

Has the situation changed anything? / What have you seen now?

7. When all the works have been performed, there will be a general feedback on the entire process (What went well? How did you feel? What did you think of the experience? Have you seen yourself reflected? Would they have acted that way?).

**Virtual Format (Zoom)**

1. This pill is the final accomplishment of the work done in the previous sessions; especially of all the learning of diverse theater techniques. For this reason we will use the news from Pill 12: Journalistic Theater, and we will make a representation of these.

2. Young people will return to the group with which they worked on journalistic theater and will develop a dialogue for each of their cases. To do this, Zoom rooms will be created so that each group can work freely.

3. Within this dialogue, it is important to work on people and delve into why we think they act like this, and what feelings it generates. This will allow the debate to be more enriching.

4. When each group has their "play", they will return to the general conversation and the facilitator will explain the dynamics of the Forum Theater. That is to say. When the performance begins, the audience becomes a spectator, being able to intervene whenever they want (either in voice or using Zoom's reaction emoticons). In order to intervene there are three techniques:

The first is STOP. When someone finds a solution to one of the scenes, they yell stop and the play stops. The person who said it raises their hand and points to which character they want to play. The change is made and the new actress / actor sets his solution in motion.

The second is INTERIOR MONOLOGY. The facilitator can stop the scene and say the name of one of the actresses / actors. In doing so, immediately, the person who has been named has to begin to express in words what her character is thinking / feeling at that moment.

The third is QUESTION. The facilitator will stop the play and address the audience: Are there any questions you want to ask the characters?

5. After the previous explanation, the representation of all the works will begin. Everyone will be asked to view the Zoom screen in gallery mode in order to have a full perspective.

6. When the spectators intervene in the representations and have executed their action (especially in the STOP technique), the facilitator will stop the scene and ask: Has the situation changed anything? /What have you seen now?

7. When all the works have been performed, there will be a general feedback on the entire process (what went well? How did you feel? What did you think of the experience? Have you seen yourself reflected? Would they have acted that way?).

**Considerations / recommendations / advice to adapt it to each context.**

It is important to re-compile the news worked on in Pill 12: Journalistic theater. To delve into the characters, young people can search for more information about the news on the internet (to make it as real as possible).

The facilitators should first talk with the young people to find out their background, needs and experiences (in order to be able to adapt the plays and the Forum Theater to the general characteristics of the group).

For the virtual mode, Zoom backgrounds can be created to respect the scenes of the works. In addition, it is important to have two people acting as facilitators, one to manage Zoom and the other to coordinate the work.

Use language that is simple and inclusive.

Check that the instructions to carry out the Forum Theater have been understood.

It is recommended that the facilitators have some experience in Forum Theater to be able to bring the process to fruition (especially if the play has to be stopped, or to realize if someone has mixed feelings, know how to open a pause space and know when be able to continue).

# Evaluation proposal of this group of educational pills

**Questions for reflection and conclusions (for participants)**

ABOUT THE FORUM THEATRE:
· What did you think of the Forum Theatre technique in this activity?
· What have you learned from this activity?
· How did you feel when you were an actor? (in all your respective roles)?
· How did you feel when you were a spectator?
 What do you think can be the way to limit bullying and cyberbullying in a community?
· What actions would you recommend to prevent or avoid bullying or cyberbullying situations?
· What strategies would you recommend to a person who is being bullied to ask for help?
· Are ways to intervene correctly in favor of the oppressed? What do you think they are?

ABOUT ALL PILLS:
After having performed the different activities of the pills, and having experienced various situations related to bullying and cyberbullying, how do you feel at this moment?
Do you think you have learned about bullying, cyberbullying and the theatre of the oppressed?
Would you recommend that more young people live this experience?
Any final comment.

**Indicators / observations**

If it has been decided to apply the before-after evaluation, only for the general process of the pills, it is important to leave a moment at the end for young people to answer the final questionnaire and thus be able to count on their self-evaluation to measure the impact of the Program.

# 9.2. Before-After evaluation questionnaire

# INITIAL QUESTIONNAIRE

**Gender:**

**Age:**

**INSTRUCTIONS:** Evaluate the following statements, with '0' 'strongly or totally disagree' and '4' 'very or totally agree'. Remember that there are no correct or incorrect answers and that the form is anonymous.

| | | | | | | |
|---|---|---|---|---|---|---|
| **1** | I feel like an Ibero-American citizen | 0 | 1 | 2 | 3 | 4 |
| **2** | I have witnessed a situation of bullying in my environment | 0 | 1 | 2 | 3 | 4 |
| **3** | I have witnessed some cyberbullying situation in my environment | 0 | 1 | 2 | 3 | 4 |
| **4** | I know the characteristics of the environments that can favor the appearance of bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
| **5** | I would know how to act in a bullying situation | 0 | 1 | 2 | 3 | 4 |
| **6** | I would know how to act in a cyberbullying situation | 0 | 1 | 2 | 3 | 4 |
| **7** | I have suffered bullying | 0 | 1 | 2 | 3 | 4 |
| **8** | I have suffered cyberbullying | 0 | 1 | 2 | 3 | 4 |
| **9** | In my experience as a youth worker | 0 | 1 | 2 | 3 | 4 |
| **10** | I know people who have suffered bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
| **11** | If I asked those around me about bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
| **12** | I have a lot of knowledge about bullying | 0 | 1 | 2 | 3 | 4 |
| **13** | I have a lot of knowledge about cyberbullying | 0 | 1 | 2 | 3 | 4 |
| **14** | I have done theater sometime | 0 | 1 | 2 | 3 | 4 |
| **15** | I know the methodology of the Theater of the Oppressed | 0 | 1 | 2 | 3 | 4 |
| **16** | I believe that the Theater of the Oppressed can help fight against bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |

| 17 | I believe that educational pills can raise awareness and sensitize about bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
|---|---|---|---|---|---|---|
| 18 | I believe that the Theater of the Oppressed can help you understand and put yourself in the place of people who suffer bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
| 19 | I believe that theater can be developed through digital platforms | | | | | |
| 20 | I believe that educational pills can help you understand and put yourself in the place of people who suffer bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
| 21 | I have a high level of expectations regarding SIEP workshops | 0 | 1 | 2 | 3 | 4 |

*THANK YOU VERY MUCH FOR YOUR PARTICIPATION!*

# FINAL QUESTIONNAIRE:

**Gender:**

**Age:**

**INSTRUCTIONS:** This questionnaire will allow us to know your final impressions about bullying, cyberbullying, theater of the oppressed and educational pills. The goal is to find out if these workshops have been really effective and have empowered young people. Answer the following questions, with '0' 'strongly or totally disagree' and '4' 'strongly or totally agree'. Answer honestly. There are not correct or incorrect answers.

| 1 | I feel like an Ibero-American citizen | 0 | 1 | 2 | 3 | 4 |
|---|---|---|---|---|---|---|
| 2 | After this training | 0 | 1 | 2 | 3 | 4 |
| 3 | After this training | 0 | 1 | 2 | 3 | 4 |
| 4 | After this training | 0 | 1 | 2 | 3 | 4 |
| 5 | Do I think you now have the resources - tools to act in a situation of bullying or cyberbullying? | 0 | 1 | 2 | 3 | 4 |
| 6 | These workshops have given me a new point of view regarding bullying and cyberbullying | 0 | 1 | 2 | 3 | 4 |
| 7 | After this training I know the methodology of the Theater of the Oppressed | 0 | 1 | 2 | 3 | 4 |
| 8 | This approach to the methodology of the Theater of the Oppressed has been useful to me | 0 | 1 | 2 | 3 | 4 |
| 9 | After this training I believe that the Theater of the Oppressed can help to fight against bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
| 10 | I have found educational pills useful | 0 | 1 | 2 | 3 | 4 |
| 11 | After this training I believe that educational pills can raise awareness and sensitize about bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
| 12 | The Theater of the Oppressed has helped me put myself in the place of people who suffer bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |

| 13 | After this training I consider that theater can be developed through electronic platforms | 0 | 1 | 2 | 3 | 4 |
|----|------|---|---|---|---|---|
| 14 | Educational pills have helped me put myself in the place of people who suffer bullying or cyberbullying | 0 | 1 | 2 | 3 | 4 |
| 15 | I believe that the duration of these workshops has been adequate | 0 | 1 | 2 | 3 | 4 |
| 16 | I think there has been a good group atmosphere | 0 | 1 | 2 | 3 | 4 |
| 17 | I have felt good participating in the workshops | 0 | 1 | 2 | 3 | 4 |
| 18 | I think the development of the training has been optimal | 0 | 1 | 2 | 3 | 4 |
| 19 | My expectations regarding the SIEP workshops have been met | 0 | 1 | 2 | 3 | 4 |
| 20 | The trainer's performance has been correct | 0 | 1 | 2 | 3 | 4 |

**21. What did you like the most about the workshops?**

**22. What did you like least about the workshops?**

**23. How would you improve the workshops?**

*THANK YOU VERY MUCH FOR YOUR PARTICIPATION!*

# 9.3. Socrative Quiz

**Quiz for pill 3 (at the beginning):**

1.- What countries participate in this project?
- Spain, Italy, Paraguay and Portugal.
- Spain, Paraguay, Uruguay and the Dominican Republic.
- **Spain, Portugal, Paraguay and the Dominican Republic.**
- None of the above is correct.

2.- Which of the following statements is correct?
- One in ten young people has been exposed to cyberbullying at least once in their life.
- The theater of the oppressed is a methodology that does not take into account the personal and collective experiences of the participants.
- **Cyberbullying is the use of electronic technologies to intimidate or harass another person over the internet.**

3.- Is the Theater of the Oppressed a theatrical movement originated by Augusto Boal in Brazil throughout the 70s?
- **True**.
- False.

4.- What is the central axis of the Theater of the Oppressed?
- **Forum Theater.**
- Journalistic Theater.
- Legislative Theater.
- Invisible Theater.
- Neither option is correct.

5.- The journalistic theater:
- It implies a participatory process that is articulated from various Theater-Forum performances, and the subsequent systematization of the rehearsed proposals, to be presented as a legislative proposal.
- It is a series of exercises to photograph lived or imagined experiences.
- **It is a very powerful technique to connect personal and group oppressions with current media, and vice versa, based on the press news, for example, to connect with the reality of the group and its demands.**
- It is a technique to reach a population that will not voluntarily come to a space for debate or aesthetic reflection.
- All of the above are correct.

6.- The invisible theater:
- It is a technique to reach a population that will not voluntarily come to a space for debate or aesthetic reflection.
- It requires a good preparation of the arguments and the representation of various speeches in a context of everyday life, without knowing that it is a prepared action.
- The objective is nothing more than to ignite the public debate on a specific issue or situation.
- **All of the above are correct.**
- None of the above is correct

**Quiz for pill 16 (at the beginning):**

1.- The process is more important than the result:
- **True.**
- False.

2.- Everything helps to learn:
- **True.**
- False.

3.- Theater has nothing to do with experience:
- True.
- **False.**

4.- Learning new things awakens a type of harmful anxiety that we must know how to manage:
- True.
- **False.**

5.- It is important to include more relaxed dynamics to keep frustration at the appropriate level:
- **True.**
- False.

**Quiz for pill 18 (at the end):**

1.- The context of the theater of oppressed people must allow all participants, without exception, to participate freely in activities, according to their characteristics and motivations, and to feel actively integrated and co-responsible for the learning process.
- **True.**
- False.

2.- The theater of the oppressed must:
- Respond to the individual and collective needs and expectations expressed by the participants.
- Relying primarily on the contributions of the participants, always attracting their reflective, critical and creative potential.
- **The previous two are correct.**
- None of the above is correct.

3.- Interactivity and cooperation must be secondary:
- True.
- **False.**

4.- To achieve personal and collective transformation, specific skills must be developed and based on shared values:
- **True.**
- False.

5.- To transform reality you must:
- Assume that there are definite truths.
- Promote a collective critical analysis of reality that does not allow deconstructing preconceived ideas and imagining alternatives.
- **Develop the bases for participation in transformative actions.**
- All of the above are correct.
- None of the above is correct.

6.- People are the center of the learning process:
- **True.**
- False.

7.- The ideas, feelings and experiences of the participants must be judged:
- True.
- **False.**