

Puppetry with Objects as an Educational Strategy on Identity and Gender Equality in Primary Education

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Abstract

Through the use of puppetry with objects as an educational strategy, the Chilean Theater Company PerroBufo, specializing in linking theater with education, is developing a case study in Primary education. The goal is to assess how boys and girls, through a process of creating puppets with objects, are able to reflect on identity and gender equality. This research has enabled students to develop creative, expressive, and socio-emotional skills. Theater has contributed to the acquisition of critical thinking competencies among primary students, encouraging them to reflect on gender perspectives and stereotypes.

Introduction

Theater, in its integration into education, has established itself as a powerful medium that brings together all artistic and non-artistic subjects in a collaborative way to dramatize a theme or image reflected in society, which unleashes interest among students and their peers. As a privileged means of communication, it incorporates concepts of equality and inclusion, promoting social participation and the relevance of context (Sánchez-Duque et al., 2024; Storsve et al., 2021).

Among the most common theater-based strategies in the field of education are dramatic play and dramatization. For authors such as García-Huidobro et al. (2021), Heathcote and Bolton (1995), Laferrière (1997), Navarro (2011), Neelands (2009), Sánchez-Duque (2017), and Tejerina (1994, 1997), among others, dramatic play is a resource used to promote personal development to fulfill the genuine expressive needs and interests of a child, focusing on free and personal play. It moves away from formalized theater, being conceived as an autonomous stage of preparation prior to theater. Further, dramatization functions as an intermediate stage between play and theater, based on theater exercises and techniques used for the individual's overall development. For example, in Guihot-Balcombe's work (2024), dramatic play is used for literacy, while dramatization is employed to create superhero stories with 3rd and 4th-grade primary students in Australia.

Puppet theater, object theater, and puppetry with objects can each be considered scenic languages linked to education, though there is limited evidence on their impact and benefits (Krögera & Nupponen, 2019). However, since 2015, the Chilean theater company PerroBufo has been developing artistic and pedagogical projects in the language of animated form theater with children and adolescents in care facilities. In 2023, they launched the project Little Steps, creating puppet theater plays with objects with children aged 5 to 13 from hospital classrooms and youth centers (Carvalho, 2023).

Particularly, in the present educational intervention proposal, this company, in 2023, used object theater along with puppetry with 4th-grade primary students at a school in Spain. The goal was to utilize dramatic play to encourage free play with household objects such as hoses, brooms, shovels, bowls, spoons, forks, knives, strainers, screwdrivers, funnels, balls, kitchen cloths, among others, while assimilating them into three-dimensional shapes like cubes, spheres, cylinders, and pyramids. These objects later assisted them in dramatizations, leading to the creation of stories both individually and collectively, which encouraged them to reflect on identity and gender equality.

Puppetry with Objects in Primary Education: What Can an Object to Which a Child Gives Life Reveal?

According to Vargas (2010), around 1980 three theater companies, including Theater de Cuisine, Vélo Theater, and Manarj Theater, shaped the term Theater with Objects. These companies took inspiration from the visual art movements of Dadaism, Surrealism, and Futurism and from theater movements based on the work of Brecht, Beckett, Artaud, and Meyerhold. According to Alvarado et al. (2018), Kantor contributes notions to this theater-based movement, such as the importance of insignificant theater autonomy in relation to the text and the object in the place of the actor. This is how designed, crafted, and created objects begin to be used instead of puppets, displacing the object from its primary function to imbue it with new meanings. The nature of the object becomes a valuable asset for exploring dramaturgical construction, using its form to create a story and to investigate and discover its manipulation.

In compliance with the Chilean theater company (Perrobufo, 2015), the object theater movement as an educational strategy is often confused with puppet theater in the classroom, as working with primary school students makes it very challenging to move beyond the humanization of a “thing” without giving it a face (see Figure 1).



Figure 1. The Need to Give a Face to a Puppet Made with Objects.

Note: Series of three photographs by Sánchez-Duque, C.

Since children need to develop their object-based puppets as characters and assign them some form of name, gender, age, family role, economic status, among other traits, denying them the option to humanize their object-based puppet seems to hinder their free expression and exploration of a technique aimed precisely at giving soul to an inanimate object.

Children want to find objects with characteristics that justify their association with an idea or image. They often make their object choices based on factors such as:

1. Shape and color, where a plum could represent a heart, a red glass case could be a large mouth, or a peanut in its shell could resemble a worm.
2. Movement, where a hole punch could resemble a frog, a handkerchief a ghost, or a

hair clip sharp teeth.

3. Function, where a hammer could represent an angry and violent character like thunder, a paintbrush a very sophisticated and gentle character, and a bath sponge a very shy character that shrinks completely (see Figure 2).

Thus, in this abstraction of forms, children imbue an object with a “soul,” a spirit that becomes an extension of their innermost thoughts. It is not unusual to encounter bottles or corkscrews when in homes where parents consume alcohol or makeup utensils when the caregivers are their mothers.



Figure 2. Discovering the Shape, Color, Movement, and Function of My Puppet.

Note: Series of three photographs by Sánchez-Duque, C.

Along with the idea of expanding their most intimate universe, going through a process of creating puppets with objects fosters the development of essential basic competencies for the holistic life of a human being, such as:

- Self-knowledge: knowing what I want, what I like or dislike, and who I am
- Autonomy: knowing whether I can achieve a certain challenge, how far I can go, and what my limits are
- Self-regulation: how to manage episodes of anger, sadness, joy, hatred, fear
- Empathy: to be able to support the work of others, congratulate them on their achievements, and offer help when needed
- Collaboration: taking responsibility for one’s own learning and others, understanding that learning is a process of social construction (Pascual-Arias & García-Sanz, 2022)

Each of these competencies that can ultimately be observed when creation occurs, especially when the life experiences of a child are brought to the stage to give a “soul” to a character they have created.

Reflections on Gender Issues in Primary Education: Fostering Equal Opportunities

According to the World Health Organization (WHO) (2000), sex refers to the biological and physiological characteristics that define men and women, representing the physical attributes of human beings on an individual basis. In contrast, it defines gender as the socially constructed roles, functions, behaviors, activities, stereotypes, and attributes that society considers appropriate for each sex, whether female or male (Mackie, 1973; Marugán, 2020; Tajfel, 1984).

School is one of the most relevant contexts for studying the potential reproduction of sexist stereotypes, serving as one of the most important and influential settings in which children develop (Pinedo et al., 2018). Sex and gender are different realities that are often understood similarly. A non-discriminatory education that provides equal opportunities for both boys and girls should consider the ways gender is constructed, especially if it considers childhood as the natural and logical starting point.

In this regard Lera (2003), highlights that gender segregation begins to form in early childhood education when boys and girls start to choose their peers for play. Boys play sports like soccer or basketball that seem to reflect power, competitiveness, and independence; whereas girls seem to prefer more playful domestic, caregiving, and beauty-related activities. Likewise, girls tend to engage in roles such as motherhood, babies, and princesses, valuing physical beauty, while boys prefer to be superheroes, monsters, and marksmen (Hernández et al., 2004; Subirats & Tomé, 2007). Thus, sexism and sexist behaviors originate in early childhood and primary education, creating gender stereotypes that also hinder the consideration of individual capacities, needs, opinions, and so on (Consejo de Europa, 2019; García & Huertas, 2001).

Therefore, studying the gender perspective with primary education students helps us to understand the articulation that occurs in childhood between the stages of socialization and the learning of social functioning, parameters, stereotypes, and roles, which are crucial for transforming sexist systems that reinforce inequitable, unequal, and exclusionary structures. When we talk about childhood and a rights-based approach, we must also address respect for diversity, non-discrimination, and equal opportunities for all children, where the school must prepare to confront situations that occur beyond the formal curriculum (Carrillo Siles, 2009). A coeducational school enables a transformative teaching practice, defined “by its inclusivity, respect for difference, attempt to compensate for social inequalities, and a non-stereotyped conception of knowledge” (Sánchez-Bello & Iglesias Galdo, 2008, p. 86). To date, we can find well-known projects in this field that support free, fair, and equitable education, such as: “And You, How Do You Sing to Love?,” a project involving 17 schools from 12 countries focused on gender equality; Superheroes Academy at CEIP del Santo in Ciudad Real; Super

Puntalilla at CEIP El Puntal in Murcia; and the Radio Project at CEIP Santa Bárbara in Gran Canaria (Educación 3.0, 2024).

The modern educational system was founded on a significant promise of equality. The 2023 Global Gender Gap Report shows a gender equality index of 68.4%, forecasting that it could take another 131 years to reach 100% gender equality (World Economic Forum, 2024). In Spain, the country where this study takes place, the Organic Law for the Modification of the Organic Education Law (LOMLOE) (2020), adopts a gender equality approach through coeducation, encouraging schools to include measures that promote equality at all educational levels in their educational projects. What's interesting about this is that gender equality can be directed towards an egalitarian change in daily life, where action is essential to intervene in misguided dynamics and help students move in new directions. This is one of the premises of this project, which uses puppet with objects, and strategies like dramatic play and dramatization to foster reflection and socialization on gender issues in schools.

For this research, we have set the following objectives:

1. Evaluate the capacity for critical thinking that boys and girls from Primary education have regarding identity and gender equality through the creation of puppets with objects and their subsequent performances (dramatizations).
2. Explore the creation of puppets with objects as a resource for acquiring social and emotional skills among boys and girls, fostering effective dialogue in the creation process that allows for clear and respectful expression of opinions and emotions among peers.

Methodology

This qualitative study sought to gain a deep understanding of the meanings and definitions of identity and gender equality as presented by boys and girls (Jiménez-Domínguez, 2000). Thus, we conducted a case study, to intensely analyze and describe various aspects of these topics from the students' perspectives (Gutiérrez, 2005).

The resources utilized were varied (field notes, initial and final interviews, photographs, videos, and creations of puppets with objects), providing a wide range of information for investigation (Amescua & Gálvez, 2002). This educational and artistic proposal was developed at Mercedarias School, located in the city of Granada, Spain. It is a subsidized Catholic school situated in a middle-income socioeconomic area where affluent families reside. The school's educational project emphasizes a strong need to foster a culture of thinking and equal participation, decision-making based on reflection and values, and the

importance of emotional awareness throughout the process (Mercedarias Granada, 2024).

A total of 65 students participated in the study, including 37 girls and 28 boys, aged between 8 and 9, all in the 3rd grade of primary school. Here, theater educators from the Chilean Theater Company PerroBufo joined the 3rd A and 3rd B classrooms for eight weeks to carry out the project, dedicating two hours per week during the Artistic Education subject and involving each group's teacher in the work.

Teaching-Learning Procedure Through Object Theater

The design of the study implementation was created by the author and co-director of the Chilean Theater Company PerroBufo, promoting her “pedagogy of affection,” aligned with principles of feminist pedagogy. This approach supports a free and diverse conception of education, aiming for a balance between mind, body, and heart. It promotes honest communication between educators and their students, fostering trust within groups where listening to and responding to participants' needs and feelings is essential for learning (Sánchez-Duque, 2022). The main working tools were resources from theater pedagogy, such as dramatic play and dramatization, along with games specific to object theater that facilitate the creation and manipulation of a puppet with objects.

The work was organized into 8 sessions during the second academic term, with each session divided into four stages:

1. Reflection on identity and gender equality
2. Technique and training in object theater
3. Creation of a puppet with objects
4. Dramatizations and final reflections

The following section provides a more detailed description of each of the four stages of the sessions.

First Stage: Reflection on Identity and Gender Equality

The first stage involved discussing issues of identity and gender equality with the boys and girls through the reading of children's stories, including: *A Fox Named Herbert* by Margaret Sturton; *Caramel Pink* by Adela Turin and Nella Bonia; *Hector: The Exceedingly Strong Man* by María Le Huche; and *Butterfly Ears* by Luisa Aguilar and Andrea Neves. These stories helped to raise awareness and capture students' attention through active listening to each narrative. The purpose was for the students to express themselves and reflect on these issues and relate them to situations they have observed or experienced in their lives.

Second Stage: Technique and Training in Object Theater

The second stage involved engaging in psychosomatic games and techniques specific to object-based theater with the boys and girls, allowing each of them to rediscover the expressive potential within their bodies, voices, and emotions. The intention was to translate their discoveries into the creation of a "puppet with objects" character that could relate to and interact with others, uncovering its identity and life interests revealed through the dramatizations conducted in each session.

Third Stage: Creation of a Puppet with Objects

The third stage consisted of the design and creation of a puppet with objects, made by the children using household items that were of interest to them, which, when brought to life through manipulation, could express their ideas about identity and gender equality through collective dramatizations.

Fourth Stage: Dramatizations and Final Reflections

The fourth stage consisted of the presentation of the dramatizations (short scenes) that had been collaboratively created by each team, expressing themselves about identity and gender equality. This stage ended with an open conversation where reflections on what had occurred emerged among the teams, regarding: the manipulation of their puppets with objects, coherence of the improvisation performed, clarity on the topic addressed, and resolution of the conflict, among others.

Grounded Theory as an Analysis Technique

Drawings, photographs, videos from each session, and especially the field notes and transcriptions of the initial and final interviews with the participating children, constitute the data on which the results of this work are based. The analysis procedure used was Grounded Theory, a methodology of analysis based on an inductive procedure of information in which theory emerges after the data collection (Carrero et al., 2012).

Specifically, the analysis process, assisted by Atlas.ti software, followed these steps (Muhr, 1997 in Valles, 2015, p. 635):

1. Creation of a "hermeneutic unit," which is a new Atlas.ti project where the primary documents (for example, the transcription of each interview) are associated
2. Categorization through the reading and selection of relevant fragments for the research, assigning substantive codes (classification elements) and memos (theory ideas). The coded fragments are compared both among themselves and with other data obtained in the research in order to subsequently reduce the categories (conceptual codes) by organizing them into families (associations of codes that are related to each other)

3. Refinement of the analysis and drafting of the research results

Table 1 summarizes the analytical procedure carried out, from the Substantive Codes (a total of 119, which have been grouped into families and subfamilies) that emerged during the open coding process (see the first column) to the Conceptual Codes that have a higher level of abstraction and, therefore, greater explanatory value (see the second column), up to the Basic Social Processes that generate and organize different behaviors and allow for the formalization of the theory (see the third column), and finally the Central Category, that is, the conceptual code that explains the greatest variability of the data and, consequently, becomes the main subject of the research (see the fourth column). The results of the work, which are presented in the following section, have been organized around the Basic Social Processes and the Central Category.

Table 1.

The Emergence of the Central Category through Grounded Theory

Families and subfamilies of substantive codes	Conceptual Codes	Basic Social Processes	Central Category
Socio-demographic Profile: Individual characteristics Socio-familiar characteristics (context) Age Gender	Incidence of the socio-familiar context on: Previous experiences in object theater Previous gender representations Students creative process	The maternal figure as the main external educational support: gender imbalance	Puppetry with objects as an effective educational strategy to reflect on identity and gender equality
Previous knowledge about: Performing arts Theater of animated forms Inequality Gender violence Feminism			
Previous educational experience through object theater: Negative personal feeling Positive personal feeling Neutral personal feeling Specific experience(s)	Previous students representations: Inequality as a synonym for different treatment (negative view) or ignorance Gender-based violence as a synonym for mistreatment of women (negative view) or ignorance Feminism as a synonym for inequality/gender-based violence (negative view) or ignorance	Correct understandings, confusions, and ignorance regarding inequality, gender-based violence, and feminism	

Learning of puppets with objects: Development: Materials Internal support (peer group / teaching staff) External support (family) No Help Information about the character: Name Traits / characteristics Profesión / occupation Personal Experience: Positive / Negative / Neutral Specific reason(s)	Positive feeling/disposition of children towards participation and reflection through object theater Assignment of roles and gender stereotypes in the puppet-making process	The reproduction of roles and gender stereotypes in the puppet	
Object theater as an educational strategy in the classroom: Positive Experience Negative Experience Neutral Experience Participation in object theater: Initial situation Final situation Learning evolution (initial vs final)	Object theater as a positive educational strategy: student satisfaction and learning, teacher validation	Learning about gender inequality, misogynistic violence, and feminism: towards a more equitable and inclusive world	

Note: This table was created from initial and final interviews, drawings, videos, photographs, and field notes taken from children at the educational center. The analysis of the data resulted in 119 substantive codes, which were grouped into families and subfamilies (first column).

Results

Having outlined the structuring procedure used in this educational-artistic project, we now proceed to describe and reflect on the results obtained. The children from groups 3°A and 3°B initially gathered in work teams according to their level of friendship and affinity, resulting in a total of 10 work teams, 5 from 3°A and 5 from 3°B grade. Each team performed a dramatization per session, totaling 80 dramatizations created throughout the project, in the language of puppetry with objects.

The willingness to work was excellent from the beginning, affirming that the activities carried out through dramatic play provided them with a connection to their bodies, emotions, life history, and helped improve relationships by recognizing their peers. Comments included: “This class is really awesome” (Lucas, 8 years); “This class is brilliant, I wish it happened every day” (Francisco, 8 years); “You are all very nice, and this class makes me feel good, and my friends feel the same way too” (Ana Paula, 9 years).

Through the analysis of the Basic Social Process, “The maternal figure as the main external educational support: Gender imbalance,” we found that both boys and girls tended to rely on

their mothers for school activities, observing a clear gender inequality, with almost all homework support falling on mothers (see figure 3). When asked: “Who helped you make your puppet?,” almost all of them answered: “My mother,” with only one student replying: “My father” (Valeria, 8 years old). This reaffirms what Buxarra et al. (2019), among others, have been studying: that women continue to be the primary agents responsible for helping children with school tasks.

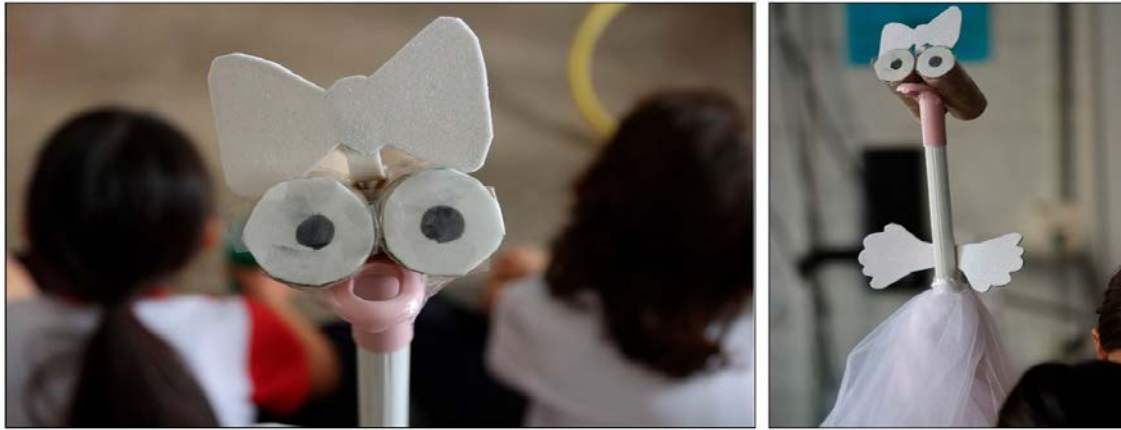


Figure 3. My Puppet Created with Objects.

Note: Photo-essay by Sánchez-Duque, C.

Through the analysis of the Basic Social Process “Correct understandings, confusions, and ignorance regarding inequality, gender-based violence, and feminism,” we observed in both groups, boys and girls, a confusion about these topics. Comments included: “Inequality is when a person has a physical disability and is not treated like everyone else” (Hugo, 8 years); “Feminism is when a man mistreats a woman” (Blanca, 8 years); “Gender violence is when a man mistreats a woman and when a woman mistreats a man” (Aarón, 9 years). During the course of the implementation, however, their opinions were changing, arguing: “Feminism is a social movement that arises to seek equality between women and men, because we all have the same rights” (Román, 8 years); “Inequality is when a person is excluded because of their economic status or their religion” (Hugo, 8 years); “Gender-based violence in Spain is when a woman is physically or verbally mistreated by a man” (Raquel, 9 years).

Through the analysis of the Basic Social Process “The reproduction of gender roles and stereotypes in puppets,” we observed how boys and girls differentiate from a young age between the feminine and the masculine, with the gender of their puppet representing their identity clearly as either a woman or a man in both groups (A and B). In the case of the girls, they assigned a feminine name to their puppet, as well as professions associated with women. When asked: “Does your puppet have an occupation, does it have a profession?,” they

responded “She is a teacher” (Valeria, 9 years), or a “Makeup artist, chef, athlete, and a housewife” (Elsa, 9 years). On the other hand, the boys assigned their puppets a masculine name; however, they did not define a clear profession but rather made a distinction regarding their behavior: “Mine is dedicated to make jokes at expense of others and playing” (Curro, 8 years); “Mine is dedicated to talking and has no occupation” (José, 9 years).

However, when both groups A and B were asked: “What do you think about gender equality?,” they clearly expressed the idea of having a fairer society (see figure 4). Comments included: “Not everything has to be done by men, nor do they have to be in charge. Everyone is free, without harming others” (Raquel, 8 years); “If my girlfriend does everything I want, it is not right, I get tired and she gets bored” (Lucas, 8 years); “No one has to tell us what we want to do, because we women are free to do what we like” (Daniela, 9 years); “If a woman wants to do something, we men have no reason to tell her no and let her stay locked up at home” (Oscar, 9 years).



Figure 4. What Does My Puppet with Objects Argue?

Note: Photo-essay by Sánchez-Duque, C.

Through the analysis of the Basic Social Process “Learning about inequality, gender violence, and feminism: Towards a more equitable and inclusive world,” over the course of the sessions, we observed a clear evolution in the comments of the children, both in Group A and Group B. As a result, it was the students themselves who decided to regroup, forming only mixed groups, which allowed for greater reflection on what both women and men feel and think. Comments included: “This way we all have equal opportunities and ideas, because we are 3 boys and 3 girls” (Mia, 9 years); “For example, Estrella writes very well, Román draws very well, Aarón has great ideas, and I direct the scene” (Elsa, 9 years); “So each person contributes to their team” (Estrella, 9 years); “For example, at first I was the character Juan, who is the boyfriend, but then we realized that Marcos did it better, so we switched characters, and I became the priest” (Francisco, 8 years). An example of the dialogues written for their

dramatizations and their respective character drawings are shown in Figure 5.

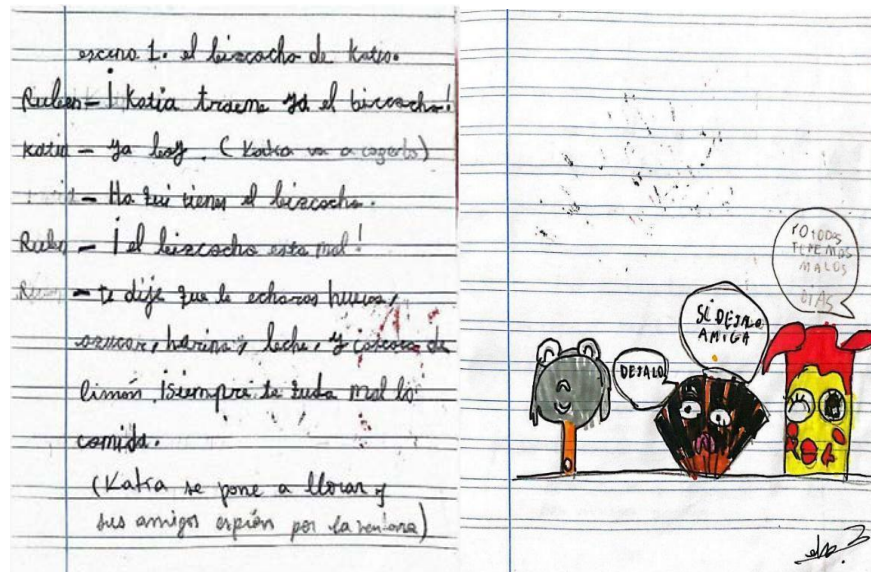


Figure 5. Written Dialogues for Their Dramatizations and Drawings of Their Characters.

Note: Photo-essay by Sánchez-Duque, C.

Finally, it is worth mentioning that, as a result of this research, a documentary called ANIMA was created by a co-director and audiovisual producer of the Chilean Theater Company, and we have included the link to the teaser in Figure 6.



Figure 6. [ANIMA \(Teaser\)](#)

Note: Teaser for a documentary created by a co-director and audiovisual producer of the Chilean Theater Company PerroBufo, Mr. Gonzalo Ruiz.

Discussion

From childhood, we internalize behavior patterns associated with gender. The literature indicates that both boys and girls learn gender role assignments from a very early age (Castilla, 2008; Colás, 2007; López-Navajas, 2014; Pérez, 2006). Referring to gender, all those characteristics and personality traits that society assigns to men and women based on their sex and identity are grounded in a process of recognition and identification with cultural values and ideas, which is built in a dynamic and evolving way, changing according to circumstances (Fitzgerald, 1993). These processes have an impact and establish behavioral patterns in interactions between women and men, resulting in relationships that must conform to the established social and cultural order (Arenas, 2007; López, 2006).

According to González (2016), within the socialization process, both women and men start building sexist gender models from an early age, which can, in turn, be reconstructed through coeducation. The idea of coeducation is to eliminate stereotypes created around gender, making all students visible in spaces where we are not used to seeing them, in a motivating way, through participation. For example, during recess, both girls and boys can play ball without being labeled. In this way, both girls and boys are treated as citizens in their own rights, making them aware of and committed to their rights and freedoms. For this reason, it is necessary to eliminate “those physical and pedagogical elements that may transmit gender stereotypes, which legitimize inequalities and perpetuate situations of discrimination in schools among boys, girls, and people who do not conform to gender norms” (González-Castellví et al., 2016, p.67).

Following this idea, stories and fictional narratives are educational tools that can help children in the formation of their gender identity and understanding of equality. This type of literature serves as a pedagogical resource, representing accessible classroom material, especially when we talk about early childhood or primary education, and plays an important role in the cultural development of children (Gil-Nájera & Goicoechea-Ganoa, 2021). Through this literature, we can help girls and boys better understand their reality, allowing them to distinguish between appropriate and inappropriate behaviors that we may all be accustomed to. In this way, coeducation can make its way into classrooms from the earliest ages to raise awareness about gender perspectives and stereotypes in students, guiding us toward a more respectful, diverse, and equal society.

From a pedagogical perspective, puppetry with objects can help us find in animation a new form of communication among students, expressed through the use of objects in harmony with their bodies, emotions, and thoughts. This involves managing space, materials, and the group, making it an ideal medium to promote creativity, intellectual, physical, sensory, and emotional development, without placing the child in the first person. In this approach the

object interacts on the child's behalf, representing their soul and feelings (Bonet & Menescardi, 2022) and allowing the student to become aware of who they are while also questioning what directly interferes with the reality around them (de Godoy & Soares, 2017).

Conclusion

Through this case study, we concluded that the acquisition of critical thinking skills in primary education, developed through inquiry into identity and gender equality, mediated by a process of creating puppets with objects, contributed to the holistic development of each student. Teaching through theater-based pedagogy and play, as proposed in object theater, allowed the participation of the diverse abilities of boys and girls during the development of the research, demonstrating harmonious work forged through coeducation, which achieved the proposed goals.

Regarding the exploration in the creation of puppets with objects as a driver of social and emotional competencies, we can mention that, during the study, respect and empathy prevailed. These competencies manifested through both autonomy and collaboration without fixed hierarchies within each group, where the manipulation of the puppets in the dramatizations helped to express ideas and feelings about the actions carried out by men and women, awakening a great capacity for analysis and reasoning in the students.

The conduct of this study had some limitations, such as the dissatisfaction of parents regarding the supposed indoctrination we might cause in their children. To counter this, a letter was provided detailing the objectives of the research, outlining the cognitive, emotional, and social benefits their children would gain from participation.

Regarding the projections of the study, we believe it can serve as a guide to implement a plan for rethinking gender equality in primary education, as its methodological procedure is clear and concise. However, to carry it out, a professional trained in areas such as coeducation, theater pedagogy, and/or object theater would be needed. Nevertheless, the strategies used are so flexible and accessible that they could be operational for any early childhood or primary education teacher.

Replicating the study in other countries and considering the factors mentioned above seems feasible to us, as we have verified that a curriculum accompanied by tools from theater benefits equal learning and is in line with social justice. Further, this approach develops students' social skills, emotions, and critical thinking, thus aiding in their holistic development.

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