

*A sociodramatic investigation in one act: social pedagogy in the service of
youth*³

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Abstract

Today, young people experience challenges of different orders to construct their life's project and in a particular way; young people from lower social class, exposed to situations of vulnerability, has fewer opportunities to reflect on the new social roles present in their personal and professional development process. The objectives of this intervention-research in one act is to understand how young people of the “Programa Ação Jovem”, developed in a city in the countryside of São Paulo, deal with some of these challenges. The working method is characterized as a Sociodrama, based on the theoretical and methodological approach of Jacob Levy Moreno (1889-1974), who, as precursor of action research, considers every sociodramatic act an act of investigation. A Social Pedagogy takes place.

Keywords: social pedagogy, youth, life project, sociodrama, spontaneity-creativity

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INTRODUCTION

The passage from childhood to adulthood brings to the young challenges of different orders in learning how to deal with new roles that await them in the face of a changing world - issues that calls the responsibility of educators concerned about their formation and citizenship, with their place in the world.

The objective of this research-intervention in an act turn is to understand how young people linked to the “Youth Action Program”, developed in a city in the interior of São Paulo,

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deal with their challenges by opening up a social education space, working in the light of sociopsychodramatic approach, thus enabling the experience and reflection to build their life's project.

The *mobilizing questions* of the study, derived from the objectives, contemplate two plans. The first involving the young: *how the young person exposed to situations of social vulnerability deals with the challenges of their personal-professional development?* It is thus to explain how this movement takes place, enabling young people themselves to be protagonists in bringing scenes of their own lives in a singular context. The second involves the first steps of a path that opens: *how does sociopsychodramatic approach contributes to thinking about Social Pedagogy?* Considering the convergence of perspectives between the work of Jacob Levy Moreno (1889-1974) and Social Pedagogy, we turn to Social Education.

The context in which the work is developed takes place at the Pedagogical Cultural Center of the city of Rio das Pedras, on July 16, 2010. The work was part of the "Em Cena" cycle of the 17th Brazilian Congress of Psychodrama and the First Ibero-American Meeting of Group Psychotherapy and Group Processes, with the theme "Time for Time", which took place in Águas de Lindoia/SP, from September 6 to 9, 2010, promoted by the Brazilian Federation of Psychodrama (FEBRAP) and the International Association of Group Psychotherapy and Group Processes (IAGP). Of a procedural nature, the Congress in this cycle integrated sociopsychodramatic actions in Brazil and abroad and in its Meeting Point (the face-to-face meeting of congressmen). As coordinator of the cycle EM CENA-Brazil, we had the opportunity to observe the engagement of psychodramatists in numerous works of *citizen social responsibility*, of which this is a show, involving actions geared toward different contexts and areas of practice, such as the clinic, the school, public and private companies, open spaces, reaching different audiences.

The presentation of the work in the IV CIPS with the theme "The time and place of Social Education" made it possible to study it from the perspective of Social Pedagogy and its commitment to non-formal education spaces (Gohn, 2010), highlighting the contribution of the Sociopsychodramatic act to this field of knowledge (Fava, Marino, Sgorbissa & Wechsler, 2005). In the present article, we show Sociodrama as an "active method", triggering significant learning in which the action belongs to the group, which becomes the protagonist.

The ultimate justification and the social relevance of the research carried out are based on establishing the importance of building social spaces that implement public policies aimed at youth and especially programs that consider the youth in situations of social vulnerability, as in the case of the subjects of this intervention research, in which the objectives of Social Pedagogy, committed to the citizenship and the historical horizon of the sociopsychodramatists involved in the personal-social transformation of the subjects, seen as protagonists of their own history, are intertwined.

The three-hour work program brought together some 70 young people from the "Programa Ação Jovem" (state program, endorsed by the city hall) and their guests, as well as their coordinators and some local authorities, covering topics such as: *challenges of today's world; roles in family, social, professional/affective – sexual context; values and life project; building links and relating more healthily with themselves, with each other and with the social context*, in accordance with the specific objectives raised in conjunction with the coordinators of the "Programa Ação Jovem" in the negotiations that preceded the realization of the intervention.

THEORETICAL-METHODOLOGICAL FUNDAMENTALS

The Sociopsychodramatic approach and Social Pedagogy – Although known as

“Psychodrama”, which is soon associated with the clinic, the production of Jacob Levy Moreno – physician, educator and psychiatrist – unfolds in many fields and mobilizes the professional of different formations, to work with people, groups and different organizations, to focus on *the human being* in relation to himself, to the other, to the knowledge and the lived world, having in the horizon Education and Health.

We seek the rescue of spontaneity-creativity, the alliance with life, often crystallized in the form of standardized conducts – “cultural preserves” that imprison us and block openness to deal with what presents itself, to learn, to live in a healthier way, to transform and to be transformed.

On the stage of life, we are all actors playing roles, which as cultural units of conduct, have two faces: the social, in the form of ready scripts, generating expectations of behavior; and the singular, which considers our subjectivity, enabling the expression of the self. In relationships in their various contexts, plots and dramas are configured; so on the psychodramatic stage, we are called to bring the lived scenes or to live and, in this way, to explain the plots, to resume the drama (action/event) and to reposition ourselves. It is an invitation for mere actors to be authors of our life, our projects, knowledge. We can create and recreate ourselves! The existential perspective permeates all the work of Moreno, from Vienna to the United States, where it consolidates it, even if it maintains a certain tension in the interlocution with the scientists of its time, under the influence of positivism (Marino, 2002).

In his search for a science of human that articulates individuality and collectivity, having the spontaneous theater as root, the author calls his work Socionomia (from the Latin *socius* = companion and Greek *nomos* = rule, law, which regulates); therefore, it is the science that investigates social 'laws', in the way the relations between *socii* and their patterns of regularity are given. Its branches are: sociometry, sociodynamics and sociatry and derived from their specific working methods (Moreno, 1974).

Sociodynamics studies relationships; it is the science of group structure, visible from the role play of its members. The central method is *Role Playing*, but several procedures involving different languages present themselves as expressive-investigative possibility. It reveals the *dynamics* (force and movement) present in relationships.

Sociometry evaluates relationships; it is the science of the measure of human relationship in which the *socius* receives greater importance than the *metrum*; investigates the subjects' positions in the groups, proximity and distance, considering choices in different criteria. As a working method, the best known is the “sociogram”, but there are numerous sociometric procedures already systematized by contemporary psychodramatists. In the present work, we explained one of them by warming-up the group in the form of group mapping. The key is to cultivate the sociometric perception...

Sociatry treats and cares for relationships; it is the science of the treatment of social systems; *iatréia* (therapy in the broad sense) evokes being in the service of the other, walking toward transformation. The methods include psychodrama, sociodrama and group psychotherapy. In our work, we choose the sociodrama as a path in a socio-educational contract.

The three branches of the Socionomia articulate themselves by enabling the socio-educator to submit work projects in different dimensions: to foster meaningful learning, to deal with work group relationships, and to explore cultural themes (Marino, 1992).

This is not the place to situate the whole Morenian theory and its rich concepts, but it is worth mentioning the concept of *encounter* (of a philosophical-poetic nature) that unfolds in *tele* (of scientific nature, evidencing the perception of double direction) and in turn, reverts to the concept of *role reversal* (of methodological-technical nature, calling for the importance of putting ourselves in the place of the other). On one hand, there are criticisms in the sense of a lack of systematization of Morenian production (which contemporaries seek to repair and

develop), on the other hand, there are lucid articulations that allow us to see the concepts in movement and a reference of thought to carry out action.

In the effort to build a Sociopsychodramatic Pedagogy, relations with Paulo Freire are evidenced in the search of articulating the thinking with an ethical, individual and collective action, considering the human being in situation and aiming at its development as a person and as a member of a society (Freire, 1970, 1996).

Education is seen as a social process in which we construct ourselves as human beings, and if we are inheritors of a culture, we can also recreate it, taking care that rights and duties are learned and lived in the School and in addition to its walls, in social projects, a priority of Social Pedagogy.

Fava et al. (2005) in their work "Education in co-creation" weave these bridges and enable us to say that a Sociopsychodramatic Pedagogy is a Social Pedagogy because of common concerns about the emancipation of the person and the citizen for personal-social transformation.

Path and procedures – The *nature* of the research is in the qualitative research participative modality, here it is considered as *intervention research*, its reference frame. As a *qualitative research* (Martins & Bicudo, 1989), it is focused on the understanding of the human experience of the place of the subjects and the researcher. The description and the explicit reading of the challenges of being young in today's world are the phenomenological-existential bases that support the care of describing the lived and seeking their senses, which is always given in a *perspective*. Far from the neutrality touted by positivist science, when there are people in relation, there is involvement. The rigor is in clearing the starting points. As an *intervention research*, it is based on a work in co-creation, in which the subjects and the researcher build knowledge together (Marino, 2002). As social actors involved in a socio-educational act, one moves from the lived to the thought. It is a reflexive science in which the Scientific Methodology is constituted by the principles of Socionomy and the way (*methods*) is Sociodrama (Brito, 2006).

Jacob Levy Moreno can be considered as one of the forerunners of both the qualitative research and the interventional modality; in his works, there are references to the position advocated by contemporary sociopsychodramatists that every sociopsychodramatic act has an investigative nature. In each act, subjects and professional-researcher make themselves known, in view of the situation experienced, from which it is aimed at the systematization of knowledge and personal-social transformation.

From the *context and subjects*, where and with whom the work is carried out, the importance of the Programa Ação Jovem that has been brought to the small cities of the interior, such as Rio das Pedras, with approximately 30 thousand inhabitants, is complementary to the already announced hope of investment in youth. A network of relationships was mobilized to make the meeting possible.

From the *procedures and instruments* for systematic research, we have the written and photographic record made by one of the coordinators from which the work *protocol* was constructed. We also have testimonials from young people and other participants, requested at the end of the paper, which are also included in this text.

Ethical concerns have been provided by the consent of the coordinators of the Program who participated in any act; we received the authorization to make the data available for the purpose of scientific studies, promoting the program and the city, while maintaining the anonymity of the young participants.

The working method was the Sociodrama which according to Moreno, is a deep method of action that investigates collective themes and intergroup dramas (Moreno, 1975); here the protagonist is the group, as we can see in the presentation of the protocol. The experiences of

each participant are plotted in collective scenes and make it possible to recognize themselves in the drama that is no longer mine or yours, but the collective (Contro, 2011).

Attention was drawn to the references that found psychodramatic practice in its epistemological architecture: *contexts* (the social, the group and the psychodramatic – the imaginary stage of the “as if”); the *stages* (warm-up, dramatization and sharing/elaboration); and the *instruments* (protagonist – in this case the group, the audience and the director – here, the socioeducator and researcher; auxiliary egos – emerging from the group and scenario/stage).

The basic techniques that marked the intervention of the director in the dramatic action were fundamentally the interview, the soliloquy (speaking to himself) and the role reversal in the scenes and with the audience, also requested to manifest itself, putting itself in the place of the actors on stage (Cukier, 2002).

FIELD WORK/DESCRIPTION

Warming-up

First moment – After opening the meeting by one of the Project coordinators, I present myself as a son of the soil, happy to be able to work with the young people and thus give something back to my city. I have worked as a teacher trainer, educator and it is a special opportunity to be with young people, to know their concerns better and what their generation understands by challenges. Help prepare educators better. Each life time has its mark, but something lasts throughout our existence as a human being: *the having to account for being each oneself*: João, Maria, Adriana. Thank you for your support and your presence. It will be a different job, built together: “Psychodrama”, which is based on the Spontaneous Theater (we will build our pieces); there, we are actors and authors of our own life, that in order to “*give account of being*” we are always in relation with the other. The challenge: to be more spontaneous and creative.

I will make a little scene on stage. Occupy the space on one side: Imagine an adult telling us, “How do you do that? He is no longer a child ... “. On the other side: “Who do you think is doing this? He is not yet an adult, he is not on his own feet”. Thus, we have a time of no more (the child) and the not yet (adult). A time of passage in which we can project ourselves (pro-jectare) and build our life’s project, facing the new responsibilities that present themselves: with the changing body, with the place in the family, at school, with friends, with the choice of a profession, the responsibilities with the citizenship, mark our presence in the world.

Today, let's think together, but not in the form of a conference, but rather play as “mischievous”: music, dance, poetry and dramatization await us. Let’s fiddle with our imagination: psycho (*psikhe*) our inner world and drama (action) – Psychodrama!

Second moment – We invited everyone to go to the entrance *hall* – a large space, without fixed chairs, where we can recognize ourselves; we ask for authorization so that the annotations and photos of the work can integrate scientific studies, receiving the verbal consent of all. The movement is fast. Young people are involved. We formed a large circle and carried out body warm-up focusing on various rhythms in different songs, relating them to how we experience time...

Third moment – The sociometric mapping begins, with spatial displacement and a rapid interaction among those grouped by identification, considering each criterion. We request words/ phrases that have been vocalized by all.

1. Members of the program on one side and guests from another – Members (majority): *Excited Youth*. Guests: *Programa Ação Jovem is an opportunity for life!*

2. Born in the city or not– From Rio das Pedras (majority): RDP, *we are there to make a generation of young people evolve*. Natural of other cities: *Rio das Pedras, friendly city!*

3. Neighborhoods: What We Have/What We Want

– Nosso Teto Neighborhood: *We Have Union/We Want Recognition;*

– Landless Neighborhood: *We Have School/We Want Better Education;*

– Massud Coury Neighborhood: *We Have Joy/We Want Better Transportation;*

– Bom Jesus, Centro and Santa Maria neighborhoods: *We have places that bring people together /We want Sports, Leisure and Culture;*

– Pombal Neighborhood: *We have Painco (company in the city), Field, Nursery/We want more Security;*

– São Cristovão Neighborhood: *We have the Poly/We want to reform the Poly;*

– Cambará and D. Rosina Neighborhoods: *We have a field for sports/We want better lighting;*

– Bom Retiro, Bom Jardim and Sto. Antonio Neighborhoods: *We have good people We want to improve living conditions.*

Fourth moment – The director solicits that everyone around the circle fall on the ground for an indoor dive. Let's play out the film of our day to day, looking at the inner world ... what we do since the beginning of the day, the places we frequent, with whom we meet ... What prompts to put on a magnifying glass? A scene that tells of being young: where I am, with whom, what is happening ... Those who have found the scene can stand up. When the majority is standing, the director requests that they take a mental picture ... assign a name to the scene/situation. The director informs us that we will make seven groups around the words that resonate with our photo. They appear: *My graduation, Fun, Dialogue, College, Job opportunity, Seriousness, Anxiety*.

The groups are formed, their photos shared and are told that, from the common meeting, they are challenged to put together a “scene to be presented.” Materials and props are placed in the center of the circle as resources: tulles, fabrics, ropes, masks ... We return to the theater space.

Dramatization

1. *My graduation* – On the platform, with microphone in hand, blue cloak on the shoulders, marking the solemnity of the moment, M. announces: *“It is with great pleasure that we have another graduation from this Faculty”*. Students are called one by one to receive the diploma and pose for photo. At the end, they shout

together: “*We won!!!*”. Couples dance happily on stage and mobilize the audience, we all chant a waltz. In the intervention, we ask them to express how they are feeling and the “realization of a dream” is on the horizon ...

2. *Fun* – Dancing holding a rope. The atmosphere is a ballad. We hear voices: “*It's late, I have to go to work, I have to study, I have my duties, I have to clean the house ...*” The rope is drawn from one side and the other. We freeze the scene soliciting for words and said, “*Life could be that balance, not just fun, not just work.*”
3. *Dialogue* – First scene: young man enters bouncing and approaches the mother and the father, seeking attention; both say they are busy. Second scene: It's night, young people dance in a ballad, things happen ... A young man with a friend approaches a girl and says that his friend wants to be with her. And she says, “*Why does not he come and talk to me?*” The director takes the scenes. First, interview the protagonist about how she felt about not receiving attention and asks her to try a new way to approach parents with the question: how to get close and show that what you have to say is important. Parents react differently now ... In the second scene you are concerned about the timidity of the interested party, the thought with the audience on how to favor self-confidence. How the girls can facilitate the approach and then comes the suggestion: “*help when the girl gives a sign that she is also interested!*”.
4. *College* – On the first day of class, the characters carry notebooks, books, and run into a hallway. They're looking for the Medicine building. They are in the classroom! They celebrate: “*At last, the College!!! Our future!*”. The management interviews each one about their professional project. They appear: Medicine, Psychology, Biology...
5. *Job Opportunity* – Two characters, in the context of a company, interview candidates for a vacancy... enters the timid who cannot express himself right, enters another who is not happy to give the justifications of why he sought the vacancy..., enters the one that presents/displays with a differentiated curriculum, with a course in computer science and with the required age 18 years and already with some experience. This is hired. Participants speak of the importance of job search preparation but point to the vicious circle – how can they present experience if given no chance? It is about the Young Apprentice Program – an opportunity to be fought for in the city!
6. *Seriousness* – Context of a factory. Workers talk animatedly about the World Cup. One of them is called and fired. In the next scene, the worker appears telling the family what happened. There is an air of concern for the wife and son, but then the wife embraces him and says, “*Let's start over, we can do it!*”. The son also embraces his father and they end up united! The participants and the group comment on the strength of family solidarity.
7. *Anxiety* – Context of a ballad. Girls have fun. One of them calls her friend at home: “*Are not you coming?*” She wants to go, but she's clumsy about what to wear and says she's tired. The tulle is rolled in. She is informed that the boy she likes was there... but it takes time to get ready. When she got there, he was already gone... Frustration. They commented that it is complicated when anxiety prevents us from going in search of what we want. It's the cue so we can have them redo the scene. It focuses on the moment when the character is still at home and

finally decides to go to the party. We ask the audience to help us locate what could encourage us to take each step toward a goal. Now the “party”, in the symbolic sense, is what we want to achieve. Everyone is asked to see “in this place” what they are looking for in their lives. The steps are given to each contribution coming from the audience: “strength of will, perseverance, enthusiasm, self-confidence.” *Celebrate the arrival! The palms have the flavor of a shared...*

Share/Elaborate – In the sharing, sitting on the edge of the stage, the director asks how they are now, what they would like to talk... The faces bring smiles, as if with the last scene a strong identification unite all! After all, a small sharing happened after each scene, with the small interventions performed, and the last had the strength of a summary... The voice of a young woman is heard: “*I really like how we live. We get together, we can say what we think, we are bringing good things into our lives*”. There is a thought that always helps me: “*I can do all things through him who strengthens me. Nothing and no one in the world will make me give up!*”. The applause that follows evidences the protagonist voice that speaks on behalf of all. Considering the late hour, the coordinator of the Program still had to give some warnings and the prepared snack awaited all at the entrance of the *hall*, we have finished the works. The leadership values in the speech of the young dimension that also touches us all – the relationship with the mystery of the sacred and the strength of LIFE that we welcome in us. We share knowledge and strengthen important values that feed us! Let the reflections continue beyond that moment lived together. We close the work declaiming part of the poetry of the ENCOUNTER of Moreno (1975):

... An encounter between two: eye to eye, face to face. And when thou art near,
I will take thine eyes, and put them in mine place, and thou shalt take my eyes,
and set them in the place of thine; then I will look at you with your eyes and you
will look at me with mine (Vienna 1914).

Thank you once again for the opportunity so rich to grow in spontaneity-creativity!. The weights of the young people will appear in written statements that we asked them to leave at the exit.

Testimonials – Some voices: “*I liked it because I learned new things that I can mirror so I can be a better person in the future of our lives*”; “*I really enjoyed this meeting, because I learned to be bold and to express my opinions better*”; “*I thought it was cool, because these attitudes we had were good, because they help us to get better, to make more friends, to laugh, to applaud and to show that in spite of the shame we can be better than we are*”; “*Youth Action provides many possibilities for young people*”; “*I think the education of young people in Brazil needs to improve a lot, but thanks to the meeting I think education is improving with this project*”; “*It was a time to wake up and wake up to life! A very important sentence that I take with me for a lifetime. I can, I can do all things through Him who strengthens me, nothing and no one in the world will make me give up! I think that without GOD I would not be here in this wonderful encounter*”; “*This meeting helped us reflect on our future*”; “*I loved the theater, it was cool, I did things I never thought I would do.*”

Forty nine (49) messages were left (several signed). The content of all was to say that they liked it a lot; it was possible to wake up to life in a funny way; made friends; they overcame the fear of the stage; overcame timidity; they learned a lot by looking at the day to day and for the future; have found that, despite the difficulties, they can face and overcome difficult situations. They thank and praise the Program. We emphasize that of a mother who says she learned a lot because it helped her to deal better with her teenage son ...

A COMPREHENSIVE-INTERPRETATIVE LOOK/PROCESSING

The questions that arose from the general objective are articulated in a central axis: the enabling, living and reflection favoring the construction of *projects of life* as a person and citizen to the subjects involved. In the lived co-creation, the sociopsychodrama fulfills its vocation with social pedagogy, as both fields of knowledge return to personal-social transformation. Social pedagogy, in turn, finds itself faced with a vigorous conceptual and instrumental tool.

The challenges of being young in our time, our central theme, was worked in the light of a first trigger already in the opening, bringing the question of building in this time of passage between childhood and projecting as an adult, which puts the young people facing the challenge of building “what to do/who to be” – challenge of every human being!

The warm-up that mobilized the corporeity and the imaginary favored the grouping and the preparation to dare to occupy the existential space itself symbolized also in the Stage, later used. We emphasize the moment of realization of the sociometric mapping, particularly in the criterion of neighborhood grouping. The request to speak what we have and what we want brought identification, recognition and articulation with the dimension of citizenship. Thus, the “Educating City” that goes beyond the walls of the School and mobilizes the learner to make contact with its context of life (Gadotti, Padilha & Cabezudo, 2004). Celebrations and dramas have been recognized as possibilities for all of us. Work a little each scene, focusing on the participation of the audience, sustaining the warm-up throughout the presentation which can cause sharing/elaboration along the way.

The scenes *My graduation* (1) and *Faculty* (4) touched the realization of a dream, made a project, materializing in a *professional achievement* that goes through dedication to studies. The scenes *Job Opportunity* (5) and *Seriousness* (6), when focusing on *work*, reveal how this issue concerns young people, whether in relation to the present (to be able to work now), or the fear of losing their job in a situation which has responsibilities with the family constituted ... Here also implies the importance of the preparation. The scenes *Dialogue* (3, scene 1 – search for conversation with parents) and again *Seriousness* (6, scene 2 – support of wife and son) speak of *family* strength: in the present to share life and in the future as a field of solidarity. The scenes *Dialogue* (3, scene 2 – request the friend to mediate approach to flirting) and *Anxiety* (7, the stoppage that prevents the encounter with the beloved) focusing on the *strength of the love relationships/strength of friends*. The *Fun* scene (2), when bringing balance between leisure and work, speaks of responsibilities in crossing to become adult ... implies a time when it is important to make choices.

To pause to look at the inner world, to allow ourselves today to build a joint work, to confront the physical stage of the Theater – symbol of the stage of life, in the light of shared values, have relegated all to projecting themselves as people, citizens in professional life and folks. The testimonials left by young people emphasize the importance of experience for their lives. They accomplished together, a way of living the time that strengthened ties and made possible to think about life, what we want of life, with playfulness!

The Morenian concepts of spontaneity-creativity, experiencing new possibilities of experiencing roles considering their personal and collective dimension, perceiving the other and giving themselves to perceive (tele/encounter) allowed, as attitudes, being attentive in the role of director, for spontaneity-creativity and openness to the encounter we are sensitive to deal with what emerges in the group and with the scenes and with communication in general.

Sustaining the attitude that we could overcome the initial shyness of young people with our posture was a challenge; in the Moreno perspective, a spontaneous director favors the

spontaneity of those who are with us. It was the first time we worked taking the scenes to the Stage of a traditional Theater and we need to unfold to provide microphone and guide the actors, as characters on the scene should not turn their backs on the audience ... Taking care of the break of the fourth wall, mobilizing the stage-audience interaction!

We opened the possibility of returning to the Programa Ação Jovem at some time and work with the Educators to contribute as a daughter of the land to the city and to a Program that is effectively at the service of the youth!

FINAL CONSIDERATIONS

In the report of the intervention presented, in the statements of the commented participants and in the first reflections of the socioeducator-researcher, the spontaneous-creative way in which young people dealt with their problem and that of their context is evident, bringing contributions in the survey of the challenges that face them, not to be in contact with the new roles that await them in social life, to understand the responsibilities that arise, in the face of the changes that involve their corporeity, sociability and expansion of the understanding of the world, in the rescue of fundamental values that help them in the building of their Project and sharing experiences and reflections, broadening and strengthening links toward healthier relationships.

Sociodrama shows itself as an Active Method, which is the driving force of meaningful learning, rooted in lived experiences, or by living, triggering the personal-social imaginary, mobilizing subjectivities and intersubjectivities that unfold in possibilities for *potentializing* encounters. As “. . . One answer raises a hundred questions. . .” (Moreno, 1975, Divisa), we must inquire about the nature of the learning performed. Different areas of knowledge were devised, characterizing the inter and transdisciplinary perspectives proclaimed by the “Active Methodologies” today. In them, the learning subjects are the protagonists and the educator becomes a mediator between the questions brought by them and what is available in the culture, aiming at some systematization. In the work done, social-emotional learning stands out – *we are in the territory of existential learning*; the having to account for being – the sought is the very reorganization of the student in his network of roles in the horizon of personal-social transformation.

The Morenian proposal is thus aligned with the perspectives that seek Education for the 21st Century – requested by UNESCO from thinkers around the world at the turn of the millennium. The work of *Education – a treasure to discover* is the first step, in which we highlight “The four pillars of education: learning to know, learning to do, learning to live together and learning to be” (Delors, 1999, p. 99). The *work of the seven knowledge necessary for the education of the future* expands the four pillars, and we emphasize here the importance of thinking along with the learner “his human condition” (Morin, 2006, pp. 47-59). Knowledge was mobilized, an accomplished co-construction, the presence of the other was recognized and the realization that we are in relationship was experienced.

The work, as intervention research in an act, thus establishes the importance of sociopedagogical interventions that value the programs of public policies directed at youth and the necessity of their implementation, in which Social Pedagogy (Graciani, 2001) can count with the Moreniana Pedagogy aspect and its theoretical-methodological richness, as an ally, articulating to Education and to Science, focused on the valorization of Life, which occurs in relation.

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