



4women project

CONVENTION NUMBER 2020-1-DE02-KA204-007371

Erasmus+ KA2 Strategic Partnership

Training Program “Art, Civics, Sport & Coaching for Migrant Women’s Inclusion”

Art-therapy for improvement of migrant women's social skills!
Overall duration: 4 hours
<p>Resilience and resistance through art, especially through the art of clowning Introduction:</p> <p>This workshop aims to Provide tools for individual expression, particularly where individuals lack access to such tools.</p> <p>Our keywords are:</p> <ul style="list-style-type: none"> To be recognized and to recognize oneself, Well-being and reawakening, Identity and belonging, Being “Here and now” to grow up and develop. <p>The clown can attend all types of environments and situations because of his adaptability. He/She finds expression in the fact of “being himself/herself”.</p> <p>No particular skill is necessary.</p> <p>The only condition is for participants to allow themselves to free their inner self to allow themselves to live the experience and respect how others live that experience.</p> <p>The art-therapist is the guarantor of the framework and of the process.</p> <p>He promotes the opportunity for each and every person to discover this particular facet of themselves. He reassures people as</p>

METHODOLOGY
<u>The Circle</u>
<p>The Circle is providing a safe space, a group energy and everyone eyes on everyone. It’s the very beginning of our work.</p>
<u>Relaxation</u>
<p>Better reconnection to oneself, to one’s breath and to release body tensions is giving everyone a chance to better connect with the other</p>
<u>Awaking the body</u>



We kindly move with music to warm up our bodies, everyone at his own capacity. Different types of games which objectives are: cohesion, "stop thinking", imagination and confidence.

Playing games allows participants to enter a state of mind conducive to:

- establishing a reassuring framework,
- working together.
- not judging themselves or comparing themselves with others,
- accepting mistakes and continuing;
- enjoying interaction with others,
- promoting self-respect and respect for others.
- facilitating expression in an imaginary moment,
- doing things with others also means doing things for oneself.

Playing games takes place at different moments during the workshop. These games are without competition or exclusion (no loser or winner).

Discovering the clown in oneself

Instructions are given which allow the setting up of an acting ritual for the clown. The participant can anchor himself/herself in the present moment ("the here and now"). The process of expression does not require knowledge or intellectual theorizing. The mask (the nose of the clown) allows participants to enter another universe. The nose is a transformation which refers to naivety, to the innocence of the child discovering the world around him/her.

The participant becomes centered on himself/herself during solos or duets with or without a script.

Relying on the gaze of other participants, being supported by the art-therapist's coaching creates a reassuring environment.

The "Person Centered Approach" (Karl ROGERS) provides a clear and non-judgmental framework which is guaranteed by the facilitator. Everyone is both actor and spectator The clown's acting is fair.

The participant learns to discard other people's judgement, or what he thinks others may think. He/she does not seek to do or to show. He/she does not seek action but rather welcomes what is happening in the here and now:

This exercise will anchor us in the present moment, disconnecting oneself from the past, from regret, or from anxiety for the future.

What happens is fair.

After acting, the participant is invited to describe what he/she felt during the activity and how he/she feels afterwards.

The objective is not to comment on, or evaluate, his/her show. Each participant freely describes his/her immediate impressions, in a simple and sincere way.

Who leads?

An art-therapist but there may be another person observing.

For whom?

A group of 6 to 10 people maximum. Cushions and chairs for each participant, a folding screen, a device for music, red noses, a costume trunk (minimum of hats, scarves if possible).

How long does it take?

A minimum of 4 hours allows participants to advance to their first clown solo.



Lesson plan

Encourage and empower the women to connect with their emotions and feelings and find a way to express them. Through artistic practices we experiment with the release of anxiety and with facing others' gazes without self-censorship

ACTIVITIES

1. Build a circle of participants
2. Present each other to the group with 3 questions: * How will people call me during the session? What do I see in the word clown? An event that happened to me within one year.
3. Relaxation in music. Releasing the whole body and focusing on my breath.
4. Waking up smoothly the body in music until free dancing.
5. 4 types of games without competition or exclusion (we can focus on a type or another regarding the needs of the group: - Stop thinking - Cohesion of the group - Imagination - Confidence
6. The ritual of the red nose in a circle. How to wear it. The magic of the clown. The steps of clowning.
7. Discovering the clowns with red noses in many ways.
8. Give a break while participants stay outside the workshop room. The space is transformed into a theater place.
9. Everyone is offering a 3-minute clowning show in music (chosen by the art-therapist) to the audience (other participants). A simple scenario; to present oneself. Enter, contact the audience, present oneself, celebrate with the audience, exit. Back in front of the audience without the nose. Express how I was feeling on stage and how I feel now.
10. Back to the circle. reconnection to oneself in silence
11. Last word in the circle by each participant.
12. Fulfil the evaluation form.

EVALUATION / REFLECTION

A final circle allows everyone to say a final word to the group or/and to the art-therapist to conclude the workshop.

An individual document is given to each participant to answer by words or drawing to the following questions:

Did I feel comfortable and in a safe environment?

How did I see my relationship with the art-therapist, with other participants?

What did I learn about myself, about others?