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DEEP ACTS
Developing Emotional Education Pathways and
Art Centered Therapy Services against gender violence

Deliverable D2.4

CURRICULUM FOR THE
EMOTIONAL EDUCATION
PILOT LABORATORIES

Activity to structure therapeutic intervention
based on emotional education with
women victims of gender-based violence

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INTRODUCTION

In Work Package 2, “Emotional Education Pathways”, we will develop a curriculum in which we specify the activities and guidelines of application in a specific course or PILOT LABORATORIES.

In this document we present, together with the relationship of activities to be carried out, the structure, organization and planning of such activities, including the definition of learning objectives, content, methods and teaching materials.

The structure of this document is intended to respond to the indications given by Cedefop - European Centre for the Development of Vocational Training which is the European Union's reference centre for vocational education and training. The centre provides information and analysis on systems, policies, research and practice related to vocational education and training.

We comment in advance that in order to synthesize the information in this document, we decided to present the curriculum for the DEEP ACTS PILOT LABORATORIES in a table. We hope that those who want to make use of our proposal can better understand it, to adapt it to its context and purposes.

1 - THE STRUCTURE AND ITS OPERATION

Below we specify the basic structural requirements for conducting the Emotional Education pilot workshop with women. Given the restrictions established because of the COVID-19 pandemic, the description and operation of the workshop will be modified due to the state of health emergency.

Space

In the organization of the workshop it is important to have an adequate space for the realization of the workshop. Ideally, the space to carry out the pilot workshop will have physical conditions that help generate a space of calm and safety, such as good natural light and a pleasant temperature.

Since our intervention will include an important part of body movement, it will need a large space, free of furniture, in which we can move unhindered.

We will have mats, cushions and blankets where we can sit down to form circles in which all the people in the group can see each other, which favours group belonging.

We will have a small cart in which to store everything you need to be able to serve a small snack in the interval of each session.

In addition to the space for working with women, we also envisage enabling a room where the children of the women in our working group can be monitored. The idea with this proposal is to facilitate the continued attendance of women in the workshop.

Number of women

Initially, the number is 15. However, the security measures for COVID-19 require us to guarantee a minimum of 1 metres distance between people, so the number of women will change depending on the space available. In this space, compliance with sanitary regulations (use of mask, body temperature measurement and use of hydroalcoholic gel) will be implemented.

2 - THE ORGANIZATION OF THE PILOT GROUP

In this section we set out the organization of the workshop for the intervention with the group of women.

However, this initial organization may be modified in those aspects that during the course of the workshop seem more convenient to us based on experience.

Duration: 5 months

Frequency: A 2-hour weekly session

Each session will have the following structure:

-Initial round of welcome and warming up (30 min).

It's a time when participants will be able to share how they are and how the previous session went and their experience throughout the week.

-Psychoeducation (Self-care) (30 min).

-Biodanza session (60 min).

3 - THE CONTENT

Activities in the first hour of session:

-Group participation rounds (the goal is to share personal experience and create a support group)

-Oral presentations on the importance of self-care, knowledge of my emotional world, awareness-raising and the importance of taking on my responsibility in what happens to me.

-Dynamic: to know how I take care of me (list of what takes care of me and what does not take care of me). Here we will include actions and thoughts. Reflection on self-care patterns: where did I learn to take care of myself like this? Self-care test (objective: to know/evaluate your current self-care model).

-Knowing our nervous system: Elaboration of the personal autonomous map (gain capacity for self-management of the psycho emotional state).

-Place of calm: connect with a real or imagined place that is a source of tranquility and calm for the person. Connection with sensations when recreating this scenario. Draw. Butterfly hug?

-Cardiac coherence technique: explanation and practice.

-Development of the genogram of each user (the importance of knowing our family system from respect and gratitude).

Activities from the Biodanza integration system:

In the first classes, the session will focus on connecting with the joy of living, returning to the body and feeling alive through body movement, rhythm, fluency and games.

1. INITIAL PHASE

Motor integration (objectives: life potential, dissolve tensions, group integration. Participants are intended to connect with their ability to feel alive, more relaxed, breathe better and connect with internal feelings of well-being).

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- You walk to the rhythm of the music
- Rounds
- Melodic synchronization
- Rhythmic synchronization
- Deceleration: it is important to know how to rest and slow down the movement to take care of ourselves and attend to our needs. Through this slowdown the repair of the different organic structures is enhanced.

Games:

- Dance with stop: walk dancing and stop the movement when the music stops. Variants: stop creating an expressive shape, stop in front of a companion creating an expressive form (Filá, Chico César).
- Circus: mimic circus characters. (Bourbon Street Parade, Hooked on Dixie).
- Music band (Let's twist again, Chubby Checker)
- Follow the leader: people dance in a row following the dance of the person who leads the line. The facilitator will mark the change of leader. (Makulel, Nazaré Pereira).
- Puppet on a string: In pairs, a person transforms the companion into a puppet that will follow the directions of its creator. (Or pilba macaquinho, Paulinho Boca de Cantor).
- Fish and marine animals: perform movements of marine animals (Peixinhos do mar).

Fluidity:

- Eutony
- Fluidity with energy ball (solo, two or group).

2. MEDIUM PHASE

Affective-motor integration.

- Vitality games: They target motor development through exercises with a specific objective of learning (agility, speed control, coordination, elasticity, extension, fluidity, impetus, rhythm, jump, turn), in the eye of the development of greater integration of movement and therefore of the person.
- Exercises of dissolution of chronic tensions: segmental movements (neck, shoulders, chest-arms, hands and waist), abdominal breathing and dancing breathing.
- Expressive gestures: help the development of the personal and group affective dimension. To the extent that the group is more cohesive and with greater permission for expression, expressive gestures towards greater contact and intimacy among the members of the group can be introduced. These gestures foster experiences of bonding that in turn are generating genuine expressions of human contact and intimacy, culminating in hugs and caresses. One of the dynamics for the development of this capacity is that half of the group is with their arms outstretched and hands open with attitude of receptivity, and the other half in the position of offering. Then the positions are reversed. Music will evoke the connection with the quality of giving and receiving.

3. ADVANCED PHASE

Expressive-existential integration.

Generative positions: intimacy, empowerment, courage, infinity, protect life and

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give of yourself.

- Generating position of Intimacy: encounter and connection with it. Search and experience of our centre/axis. Metello, Ennio Morricone.
- Generating position of Value: experience the sense of worth of one as a creature that is part of the universe. Titles, Vangelis.
- Generating position to protect life: connection with the ability to care for, conserve and protect life as presented. Imagine, John Lennon. Photographs, Nana Mouskouri.
- Generative position of Give and Receive: they develop essential feelings for them to help the affective flow in coexistence. The experience of these positions helps to generate balanced and pleasant social relationships.
- Primary jobs: sow, dig, throw, harvest, collect... are all natural gestures. Dances that update these organic gestures stimulate synchronization and group tone, as they refer to archaic work activities.
- Limits: it is essential to develop the ability to listen to our needs, as well as to inform others of them. So through this movement it is possible to learn to interrupt any type of contact or approach that is unpleasant or invasive to the person. We work on the ability to communicate the desire for approximation, to listen to the limit of the other person, to inform the limit itself...

Harmonic opposition dance: two people face to face gather the palms of the hands and connect through the gaze. The goal is to establish a dialogue to set a limit and listen to the other person's limit. It's not a competition. (Endangered species, Dianne Reeves; I'm free, I'm good, Atahualpa Yupanqui)

Place boundaries from affectivity: two people at a distance regulate the approach distance through showing the palms of the hands. Then they change roles. (Vazante, Nando Cordel).

Below we present the curriculum in a double-entry table with the aim of synthesizing the information. We hope that those who want to make use of our proposal can better understand it, to adapt it to its context and purposes.

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ACTIVITIES IN THE FIRST HOUR OF SESSION			
General Objective	Specific Objective	Activity	Notes
Create support group	Share personal experiences	Group participation rounds	It is about generating a space of praise free of judgment.

Providing psycho-educational resources	Becoming aware of the importance of self-care	Dynamic: to know how I take care of me	List of what takes care of me and what doesn't take care of me. Here we will include actions and thoughts. Reflection on self-care patterns: where did I learn to take care of myself like this? Self-care test (objective: to know/evaluate your current self-care model)
		Oral exhibitions	
	Know your emotional world	Oral exhibitions	
	Taking responsibility for what happens to me	Oral exhibitions	

Learning of emotional management	Know your nervous system	Elaboration of the personal autonomous map	
	Connect with peace of mind	Place of calm	Connect with a real or imagined place that is a source of tranquility and calm for the person. Connection with sensations when recreating this scenario. Draw. Butterfly Hug
	Working cardiac coherence	Explanation and practice	

ACTIVITIES FROM THE BIODANZA INTEGRATION SYSTEM			
General Objective	Specific Objective	Activity	Notes
Connect to the body	Connect with the joy of living	Body movement, rhythm, fluency and games.	
	Feeling alive through body movement		

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Achieving motor integration	Increase life potential	Walking to the rhythm of music	
		Rounds	
		Melodic synchronization	
		Rhythmic synchronization	
		Slowdown	It is important to know how to rest and slow down the movement to take care of ourselves and attend to our needs. It is enhanced through this slowdown the repair of the different organic structures.
	Dissolving certain tensions	Walking to the rhythm of music	
		Rounds	
		Melodic synchronization	
		Rhythmic synchronization	
		Slowdown	It is important to know how to rest and slow down the movement to take care of ourselves and attend to our needs. Through this slowdown the repair of the different organic structures is repaired.
	Achieving group integration	Walking to the rhythm of music	
		Rounds	
		Melodic synchronization	
		Rhythmic synchronization	
		Slowdown	It is important to know how to rest and slow down the movement to take care of ourselves and attend to our needs. Through this slowdown the repair of the different organic structures is repaired.
	Connect with internal feelings of well-being	Walking to the rhythm of music	
		Rounds	
		Melodic synchronization	
		Rhythmic	

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		synchronization	
		Slowdown	
		Relaxations and breathing	
	Connect through play and enjoyment	Dance with stop	Walk dancing and stop the movement when the music stops. Variants: stop creating an expressive shape, stop in front of a companion creating an expressive form (Filá, Chico César).
		Circus	Mimic circus characters. (Bourbon Street Parade, Hooked on Dixie).
		Band	Let's twist again, Chubby Checker
		Follow the leader	People dance in a row following the dance of the person who leads the line. The facilitator will mark the change of leader. (Makulel, Nazaré Pereira).
		Puppet on a string	In pairs, a person transforms the companion into a puppet that will follow the directions of its creator. (Or pilba macaquinho, Paulinho Boca de Cantor).
		Fish and marine animals	Perform movements of marine animals (Peixinhos do mar).
	Linking with fluency	Eutony	
Fluidity with energy ball		Solo, two or group	
Achieving affective-motor integration	Improving motor coordination	Vitality games	Work agility, speed control, coordination, elasticity, extension, fluidity, momentum, pace, jumping and rotation.
	Dissolving chronic tensions	Segmental movements	Neck, shoulders, chest, arms, hands and waist
		Abdominal breathing	
		Dancing breathing	
	Developing the personal and group affective dimension	Expressive gestures	To the extent that the group is more cohesive and with greater permission for expression, expressive gestures towards greater contact and intimacy among the members of the group can be introduced. These gestures foster experiences of bonding that in turn are generating genuine expressions of human contact and intimacy, culminating in hugs and caresses
		Offer and receive	Half of the group is with their arms outstretched and their hands open with receptivity, and the other half in the position of offering. Then the positions are reversed.

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Achieving expressive-existential integration	Meet and connect with the same	Generating Position of Intimacy	Metellus, Ennio Morricone
	Find and experience the axis of your own		
	Feeling the value of oneself as a creature of the universe	Generating Position of Value	Titles, Vangelis
	Connect with the ability to care for, conserve and protect life as presented	Generating position to Protect life	Imagine, John Lennon. Photographs, Nana Mouskouri
	Developing essential feelings for the affective flow in coexistence	Dar's generating position and receiving	The experience of these positions helps to generate balanced and pleasant social relationships.
	Stimulating sync and group tone	Primary jobs	Sow, dig, throw, harvest, collect... are all natural gestures. Dances that update these organic gestures stimulate synchronization and group tone, as they refer to archaic work activities.
	Developing the ability to know and express our limits and others	Boundary movements	It is essential to develop the ability to listen to our needs, as well as to inform others of them. Through this movement it is possible to learn to interrupt any type of contact or approach that is unpleasant or invasive to the person. We work on the ability to communicate the desire for approximation, to listen to the limit of the other person, to inform the limit itself...
		Harmonic opposition dance	Two people face to face clasp the palms of their hands and connect through the gaze (Endangered species, Dianne Reeves; I'm free, I'm good, Atahualpa Yupanqui)
Place boundaries from affectivity		Two people at a distance regulate the approach distance by showing the palms of the hands. Then they change roles. (Vazante, Nando Cordel).	

4 - THE METHODOLOGY

Our model of intervention with women is based on a two-phase format. On the one hand, there will be a first part of each session where the spoken word takes

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place. In this part of the session, what each woman wants to express that day about her psycho-corporeal state is welcomed without judgement. The idea is that they can get to know themselves and each other, to also create a group safe space. In this part will also take place the exposure and elaboration of the psychoeducational aspects that we consider important, such as self-care and the emotional stabilization resources that have been detailed in file D2.3.

The second part of each weekly meeting will provide a biodanza session, in which the aspects to be developed will be those detailed in file D2.3.

In the shift from the first part to the second there will be an open space where you can pause to have a snack and facilitate communication between women in a more informal way.

5 - MATERIALS

The materials required for the emotional education pilot workshop and biodanza sessions are (for an estimated number of women participating out of 15):

For Covid-19 safety measures:

- a surface disinfectant
- a hand sanitiser,
- a thermometer,
- a box of gloves,
- a box of masks,

15 set of colored pencils to draw

White A4 paper

Coloured cardboard

15 scissors

15 glue sticks

15 erasers

15 pencil sharpeners

"Témperas"

Magazines of different genres as college material

1 Computer

1 Printer

A speaker (eg a bluetooth speaker)