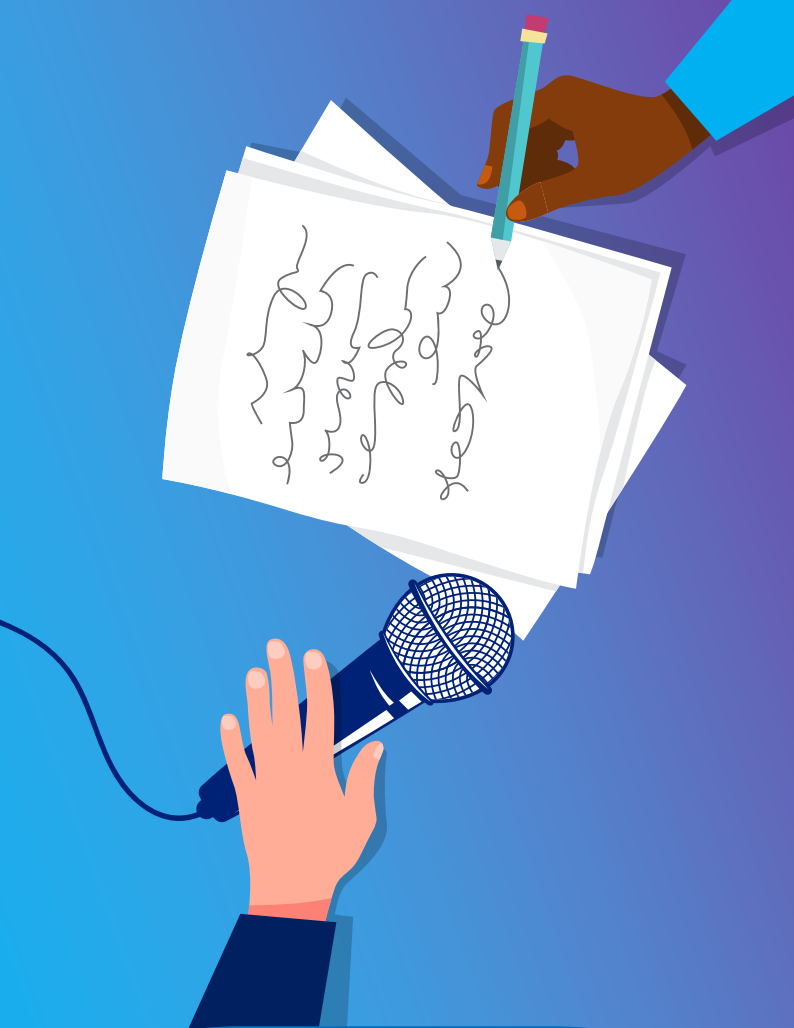




# MÉTHOD'ARTS

PREVENTING VIOLENCE THROUGH ART



## Writing and Slam

# Writing and Slam

Writing and slamming are two forms of expression that rely on the power of words to tell a story, convey an emotion or get a message across.

Writing can take many forms, but whatever the genre, it requires deep reflection on words and their meaning. It is a method of self-expression and a powerful tool for introspection. It can be directed towards the self or the outside world.

Slam is a form of spoken word poetry that emerged in the 1980s. Close to rap but without music, slammers often express themselves on social or political issues, but can also address more personal themes. The choice of words here is at the service of the rhythm. Performance is also very important, with slammers using their body and voice to bring their words to life. Whether through writing or slamming, artistic expression is a way for individuals to express themselves, share, connect with others and be heard.

The oral or written expression of the texts thus makes it possible to bear witness and raise awareness on various subjects, even the most difficult ones, such as violence.



# VIOLENCE PREVENTION WORKSHOP THROUGH WRITING AND SLAM

The objectives of the writing workshops are to give participants the tools to express their emotions and experiences, in writing or orally, by learning different writing techniques and literary genres. The workshop also aims to encourage learners to identify and analyse their emotions. A lot of respect and trust building was done in each group to encourage the sharing of each other's writing.



## Human resources

### *An artist facilitator*



- Is familiar with the theme of violence
- In line with the organisation's values
- Caring and empathetic
- Experienced in workshop facilitation
- Serious and with good references.

### *A co-facilitator*



- Member of the organising association
- In charge of violence awareness and logistics
- Better understanding of the theme of violence
- Be able to welcome the participants and moderate the discussions.

If the workshop takes place in a school setting, it is not always recommended to include teachers in the workshop sessions. Some participants may hold back from sharing their experiences or opinion because of their proximity to the teachers.

## Course of the workshop



Maximum 15 people, from 8 years old.



10 weekly sessions of 45 minutes with children (from 8 years old), 6 sessions of 2 hours with teenagers and adults, twice a week for 3 weeks.



Inclusivity: Depending on the audience, the workshop will be given in simple language and as accessible as possible, i.e. in the local language if this is the one best understood by all. Written materials should be considered if any participants are hearing impaired.



## The preparation

1

### Identification of an artist for the workshop

- Contact local cultural associations.
- Invite the artists to a presentation and discussion on the activity and the theme of gender-based violence.
- Choose the artist via a panel from the organisation following this meeting.



*This stage can sometimes take several months.*

2

### Organising an awareness-raising session

- Organise basic training for the artist and their team around three key concepts: violence, equality and power. *If the artist is not already trained in these issues.*

3

### Planning the workshop

- Discuss the workshop program and plan the activities in detail (location, duration, materials, division of tasks, etc.)
- Decide collectively on how to close the workshop: place, date, guests, and method of feedback

3 to 4 sessions



4

### Identifying a venue for the workshop

- An indoor space
- A safe place for the expression of experiences, opinions and emotions
- Accessible to all people with reduced mobility



*The room and equipment must be identified and acquired by the association organising the workshop, on the advice of the artist, in order to ensure the quality of the equipment. If the workshop takes place with pupils, a space can be envisaged within the school*

5

### Organising a violence awareness workshop for teachers

*If the workshop is held in a school setting*

Raise awareness of the approach among the teaching staff, get them on board and provide them with information on how to refer victims.

6

### Recruitment of participants

Through local associations, community or mobile libraries, posters, or the school system, depending on the target group identified in the project. If the activity is to take place in schools, give enough time to get an agreement of the head teacher and then the staff in charge (guidance counsellor, education officer, teachers, etc.).

#### **Two considerations are important:**



*Be sure to present the workshop as a creative writing workshop. There may have been some confusion with participants thinking they were attending a spelling workshop*



*Social stigma has prevented adolescent boys from participating in the workshops. The introduction of "writing and speaking" or "writing and slam" workshops may allow for more mixed participation, depending on the context.*

7

## Organisation of an information session for parents

*If the workshop is held with children and young people*

Get the parents' agreement and make them aware of the process in order to ensure the children's regular attendance at the sessions.



### Course of the workshop

1

## Introduction

- Sharing of workshop rules : respect, trust, empathy, non-disclosure of confidence made by the participants
- Share modalities (time, place, people to contact in case of absence, final feedback)
- Formulation of expectations and concerns



*Participants should leave this first meeting with the feeling that they have found a safe place with caring people.*

🕒 1 session

2

## Introduction to key concepts

Introduction to the concepts of equality, power and violence to give impetus to sharing personal stories.

🕒 1 session

3

## Learning literary tools

- Introduction to different literary genres, their basic characteristics, addition different writing styles, figures of speech through exercises.
- Each session should be divided into a theoretical and a practical part.
- The theme of violence encompasses several other topics: emotions, love, the relationship with the body, the relationship with consent, etc., which can be dealt with in each session.
- Each writing exercise can be accompanied by one of these themes, in order to awaken creativity.
- One of the aims of the workshop is to identify emotions and their functions and to learn how to express and describe them in the first person.

🕒 3 to 6 sessions

4

## Production of a final work

A final text is written individually or collectively on the theme of violence.

🕒 1 to 2 sessions

As part of the slam workshop, the participants practice the oral presentation of their text.

🕒 2 to 3 sessions



*The participants found it very satisfying to be able to take home the results of their exercises to show their friends and family. This also extends the impact of the workshop.*



## After the workshop

### Organization of a closing event

The closing event is an opportunity to present the project, the workshop and its objectives to a wide audience. At this event, participants are invited to share their experiences.

Writing workshops led to the publication of a book, with an evening presentation of the book and reading of texts by the participants. The slam workshops led to a slam performance by the participants. If other art workshops were held in the same community, a joint performance combining painting, dance and slam could be envisaged.

The participants of these workshops can be elevated to the role of violence prevention ambassadors within their school, centre or community.

The slam workshop led to a slam performance by the participants, eventually a free-style battle.



*This step has proved to be fundamental for the valorization of the work of the workshop members and also for widening the impact of the project. It is also an opportunity to pass on information about gender-based violence and the telephone numbers for victims.*



*In order to reach a maximum number of people, good communication of the event should be considered by the organization.*



## Evaluation

A quick test during the first session of the workshop and during the last session is carried out on the themes related to violence to check that the participants have acquired the right knowledge. The last session is also an opportunity to collect the participants' opinions on the workshop as a whole.





## Materials needed



An indoor room with a painting with pen or chalk



Paper, notebook, pen, pencil.



A sound system



## Resources for further information

- King, L. A., & Miner, K. N. (2000). Writing about the perceived benefits of traumatic events: Implications for physical health. *Personality and social psychology bulletin*, 26(2), 220-230.
- Sexton, J. D., & Pennebaker, J. W. (2009). The healing powers of expressive writing. *The psychology of creative writing*, 264-273.

*For more resources,  
scan this QR code.*



*Founded in 1993, Médecins du Monde Switzerland is a medical association of solidarity active in several countries around the world, including Switzerland. In 2022, MdM Switzerland undertook experience capitalization work on violence prevention workshops through art implemented since 2016 in Benin, Cameroon and Mexico. Similar Method'art sheets on photography, theatre, puppetry, writing/slam, and painting are available at:*

<https://medecinsdumonde.ch/news/atelier-prevenir-la-violence-a-travers-art>

For more information on Médecins du Monde.  
[www.medecinsdumonde.ch](http://www.medecinsdumonde.ch)

**FEDERATION  
VAUDOISE  
COOPERATION**



## **Written by :**

Maëlle Redois, Elena Melani

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To share your experience with us,  
you can contact us at:

**[communication@medecinsdumonde.ch](mailto:communication@medecinsdumonde.ch)**