

<b>Updated On</b>	2024/01/13																															
<b>Curricular Year / Period</b>	2023/24 / S2																															
<b>Course</b>	Special Education																															
<b>Curricular Unit</b>	Art and Inclusion																															
<b>Language(s) of Instruction</b>	Português																															
<b>ECTS/tempo de trabalho (horas)</b>	<table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr> <th rowspan="2">ECTS</th> <th rowspan="2">Total</th> <th colspan="9">Horas de contacto semestral</th> </tr> <tr> <th>T</th> <th>TP</th> <th>PL</th> <th>S</th> <th>TC</th> <th>E</th> <th>O</th> <th>OT</th> <th>EC</th> </tr> </thead> <tbody> <tr> <td>7</td> <td>175</td> <td></td> <td>30</td> <td></td> <td></td> <td>15</td> <td></td> <td></td> <td>15</td> <td></td> </tr> </tbody> </table> <p>T - Theoretical; TP - Theoretical and practical; LP - Laboratory Practice; S - Seminar; TG - Tutorial guidance; FW - Fieldwork; T - Training; ; EC - Clinical teaching; O* - Other hours typified as Clinical Training under the Directive 77/453/EEC of June 27, adapted by Directive 2005/36/EC.</p>	ECTS	Total	Horas de contacto semestral									T	TP	PL	S	TC	E	O	OT	EC	7	175		30			15			15	
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7	175		30			15			15																							
<b>Teacher in charge (GDPR consent)</b> <small>[complete name, email]</small>	Susana Maria Maia Porto / s.porto@ippportalegre.pt																															
<b>Prerequisites</b> <small>[Curricular Units that must precede and specific entry competences]</small>	No prerequisites are defined.																															
<b>Learning outcomes</b> <small>[Description of the overall and specific objectives] [Knowledge, skills and competences to be developed by students]</small>	<p>A- Understand the different processes of expression and artistic creation.</p> <p>B- Master inclusive practices using basic materials of artistic expressions.</p> <p>C- Produce and adapt the materials of artistic expressions in contexts of special education and early intervention.</p> <p>D- Use expressions as a way of communicating with others.</p> <p>E- Promote the creative capacity of children and young people with special educational needs.</p> <p>F- Implement intervention practices, make decisions and anticipate consequences.</p> <p>G- Develop reflective, evaluative and investigative skills, in order to implement intervention methodologies with children and young people with special needs.</p>																															
<b>Sustainable Development Goals</b>																																
<b>Syllabus</b>	<p>1- Non-verbal expression and communication</p> <p>1.1- Voice, body and movement</p> <p>1.2- Drawing, painting and modeling</p> <p>2- Perception and creativity</p> <p>2.1- Emotion and art</p> <p>2.2- Enjoyment and production</p> <p>3- Artistic inclusion as social inclusion</p> <p>3.1- Group dynamics</p> <p>4- Art in the culture of diversity</p> <p>5- Development of intervention practices</p> <p>5.1- Nature / suitability of the proposals</p> <p>5.2- Prospecting / using resources</p> <p>5.3- Climate / interactive experience</p> <p>5.4- Observation / evaluation of actions</p>																															
<b>Teaching methodologies (including assessment)</b> <small>[Specify the types of assessment and the weights and evaluation criteria]</small>	<p><b>1 - Teaching methodologies</b></p> <p>The curricular unit of Art and Inclusion focuses on theoretical-practical approaches within the scope of musical expression, in conjunction with plastic expression. The aim is to deepen techniques and materials, according to a diversity of references, which lead to creative and expressive exercises and to the elaboration of a project for the application of inclusive practices.</p> <p>- Content approach in theoretical-practical articulation;</p> <p>2nd part:</p> <p>- Planning / implementing the project (s).</p>																															

	<p>Teaching will be done on an e.learning basis, through synchronous and asynchronous sessions.</p> <p><b>2 - Period assessment</b></p> <p>Evaluation elements include: research papers and other theoretical-practical exercises; project to apply inclusive practices. Final work 80% Theoretical-practical and research / reflection exercises 20%</p> <p><b>3 - Examination assesement</b></p>
<p style="text-align: center;"><b>Bibliography</b></p>	<p><b>1 - Main Bibliography</b></p> <p>BENZON, R. (1988). Teoria da Musicoterapia, contribuiç#o ao conhecimento do contexto na#o-verbal (3.a ed.). Sa#o Paulo: Summus Editorial. LOUREIRO, J.J.P. (2003). A este#tica de uma e#tica sem barreiras. In Educac#a#o, Arte, Inclusa#o. Cadernos de Texto 3. Programa de arte sem barreiras. Rio de Janeiro: FUNARTE.</p> <p>MENDES, G. M.L., SILVA, M.C.R. (2009). Educac#a#o, arte e inclusa#o: trajet#rias de pesquisa. Florian#polis: UDESC. PETERS, J. S. (2000). Music Therapy: An Introduction (2.a ed.). Springfield: Charles Thomas Publishers.</p> <p>PRIM, F. (2001). Brincar com Mu#sica. Lisboa: Instituto de Inovac#a#o Educacional.</p> <p>Barbosa, Ana Mae (2005). A arte educaç#o#o n#o #e espet#culo. Folha Sinapse; n#34; p.16-17.</p> <p>Gilman, Sander (1992). Constructing Creativity and Madness: Freud and the Shaping of the Psychopathology of Art in Parallel Visions: Modern Artists and Outsider Art, exh cat. Princeton: Princeton University Press.</p> <p>Loureiro, Jo#o de Jesus Paes (2003). A est#tica de uma #tica sem barreiras. In: Educaç#o, Arte, Inclus#o - Cadernos de Textos 3. Rio de Janeiro: FUNARTE.</p> <p>Meira, M. (2003). Filosofia da criaç#o: reflex#es sobre o sentido do sens#vel. Porto Alegre: Mediaç#o.</p> <p>Reily, Lucia Helena (1993). Atividades de Artes Pr#ticas na Escola. S#o Paulo: Pioneira Editora.</p> <p>Rodrigues, D. D Alte (2002). A inf#ncia da Arte, a arte da inf#ncia. Porto: Asa Editores.</p> <p>Rodrigues, L. F. (2006). O desenho para o reforço do ser integral no #mbito da liberdade do ser que a criaç#o proporciona. In PSIAX, Estudos e Reflex#es sobre Desenho e Imagem, n# 5, julho 2006, pp.36-41.</p> <p>Santos, Jo#o (2007). A Casa da Praia: o psicanalista na escola. 4# edic#o. Lisboa: Livros Horizontes.</p> <p>Santos, Jo#o. Dispon#vel em <a href="https://joaodossantos.net/bibliografia/">https://joaodossantos.net/bibliografia/</a> (3-02-2020).</p> <p>Thomashoff, H-O, Sartorius, N.(eds) (2004).Art Against Stigma A Historical Perspective. Publisher Shattauer.</p> <p>Vygotsky, Lev. S. (1997).Teoria e m#todo em Psicologia. S#o Paulo: Martins Fontes.</p> <p>Vygotsky, L. S. (2001). Psicologia da arte. In: Arte e vida. 2 ed. S#o Paulo: Martins Fontes, pp.301-320.</p> <p>Vygotsky, Lev. S. (2003). A formaç#o social da mente. S#o Paulo: Martins Fontes.</p> <p>White, A. (2007). Art and mental illness: an art historical perspective. In (Eds.), Art and mental illness: myths, stereotypes and realities (pp. 24 - 29). Neami Splash Art.</p> <p>White, Anthony (2006).Beyond Van Gogh:Art,Mental Illness &amp; Art History,For Matthew and Others:Journeys with Schizophrenia, Sydney:University of New South Wales,31- 35.</p> <p><b>2 - Complementary Bibliography</b></p> <p>Fernandes, L. B., Schlesener, A., Mosquera, C., Teixeira, R. M. (2012). Ensino de Arte e Autismo: um relato de extens#o. In Revista Educaç#o, Artes e Inclus#o Volume 5, n#mero 1, Ano 2012 - ISSN 19843178.</p> <p>Correia, R. O. F. (2013). A Arte e a Express#o Pl#stica em crianç#as com S#ndrome de Asperger. Dissertaç#o de Mestrado em Ci#ncias da Educaç#o na Especialidade em Dom#nio Cognitivo-Motor. Escola Superior de Educaç#o Jo#o de Deus.</p>
<p style="text-align: center;"><b>Special Situations</b></p> <p>[Students with special status]</p>	<p><b>1 - Period assessment - Students with special status</b></p> <p><b>2 - Examination assesement - Students with special status</b></p>