

Updated On	2021/11/09																																	
Curricular Year / Period	2021/22 / S1																																	
Course	Educação Básica																																	
Curricular Unit	Laboratório de Expressão Artística e Criatividade																																	
Language(s) of Instruction	Português Inglês ou Espanhol																																	
ECTS/tempo de trabalho (horas)	<table border="1"> <thead> <tr> <th>ECTS</th><th>Total</th><th colspan="9">Horas de contacto semestral</th></tr> <tr> <th>5</th><th>125</th><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></td><td></td><td>10</td><td>0</td><td>56</td><td>0</td><td>0</td><td>0</td><td>0</td><td>9</td><td>0</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									5	125	T	TP	PL	S	TC	E	O	OT	EC			10	0	56	0	0	0	0	9	0
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Teacher in charge (GDPR consent) [complete name, email]	Susana Maria Maia Porto / s.porto@ipportalegre.pt																																	
Other teachers (GDPR consent) [complete name, email]	Ana Cristina Acciaioli De Figueiredo Cravo / anafcravo@ipportalegre.pt																																	
Other teachers (GDPR consent) [complete name, email]	Helena Maria Simões Pinto Gonçalves / helenas@ipportalegre.pt																																	
Prerequisites [Curricular Units that must precede and specific entry competences]	Not applicable																																	
Learning outcomes [Description of the overall and specific objectives] [Knowledge, skills and competences to be developed by students]	<p>This course unit aims to enable students to develop their instruments of creativity and autonomy for their future performance as educational technicians - capable of working in formal and non-formal educational contexts - and as educators or teachers of the 1st Cycle of Basic Education (after academic studies in the 2nd Cycle of Studies). In this course unit we try to create dynamics between expressive-communicative skills and an experimental knowledge useful to master the application of aesthetic / creative principles, specific to each artistic expression, and those that are considered as common.</p> <ul style="list-style-type: none"> - Know how to use techniques and materials according to artistic expressions. - To know how to adapt the materials of the expressions to the pedagogical practice. - Understanding creativity in expressions in different spatio-temporal contexts. - Know how to cross different references in models of creativity. - Know how to use the expressions as a form of communication and apprehension of knowledge. - To master different vocal, corporal and instrumental practices. - Know how to create, experiment and improvise. - Explore techniques, rhythms and melodies through new sonorities. - To know how to use instruments that allow to stimulate the autonomy and the sense of individual responsibility. - Promote understanding and a deeper knowledge of the different processes of artistic creation. - To develop the reflective and evaluative capacity. - Expand the repertoire of self-expression. - To value the process of artistic creation in its expressive, communicative and aesthetic double nature. - Know how to use artistic modes of problem solving. - Commit individually and in groups with different forms of artistic creation. - Promote the development of skills to understand and interpret works of art. 																																	
Syllabus	<p>Plastic expression</p> <p>Plastic expression materials and their use according to aesthetic / creative principles;</p> <p>Recyclable materials in the scope of plastic expression;</p> <p>Painting and sculpture of the early 20th century as references of artistic expressions;</p> <p>Artistic expressions and new communication technologies;</p> <p>The concept of assemblage;</p>																																	

	<p>The concepts of multimedia and mixed technique.</p> <p>Musical Expression Musical Literacy and its practical application: - Melody; - Rhythm; - Timbre; - Dynamics; - Form. 20 Century music, compositional tendencies. The fusion of different sonorities and musical typologies. Experimentation and musical creation.</p> <p>Dramatic expression Body and voice. Breathing, concentration and attention. Verbal and non-verbal languages. Read and say. Reading animation. Storytelling art.</p>
<p>Teaching methodologies (including assessment)</p> <p>[Specify the types of assessment and the weights and evaluation criteria]</p>	<p>1 - Teaching methodologies</p> <p>The Laboratory of Artistic Expression and Creativity is taught in three areas with distinct work paths: musical expression, dramatic expression and plastic expression. In each area emphasis is placed on experimental techniques and materials according to a diversity of references or starting points that lead the student to perform creative exercises. It is a practical curricular unit because it has a marked laboratory dimension, where it is intended, above all, to try new instruments that allow a deeper contact with each one of the areas of the expressions. Simultaneously, the aim is to master specific techniques to develop students' aesthetic and artistic capacities, including an application of experiential knowledge applied to a new situation of creativity in design, resulting from the character of reflection, sharing and exploration.</p> <p>2 - Period assessment</p> <p>Evaluation: - Attendance and participation (continuous assessment) (20%) - Practical exercises carried out in each module - exploratory development (20%) - Qualitative aspects - creative, aesthetic and technical - of the projects presented at the end of each module (following the exploration phase) (60%)</p> <p>3 - Examination assesement</p> <p>Theoretical-practical exam, with weighting of 75% for the practical component and 25% for the theoretical component.</p>
<p>Bibliography</p>	<p>1 - Main Bibliography</p> <p>Musical Expression Delalande, F. (1995). La Música es un Juego de Niños. Buenos Aires: Ricordi Americana. Deliège, I. e Sloboda, J. (2000). Musical Beginnings, Origins and Development of Musical Competence. Oxford: University Press. Gainza, V. H. (1986). La Improvisación Musical. Buenos Aires: Ricordi. Gelineau, R. (1995). Experiences in Music. New Jersey: Prentice Hall. Ostrower, F. (2002). Criatividade e Processos de Criação. Petrópolis: Vozes.</p> <p>Plastic Expression AA.VV. coord. de Ferreira, Ana Rita e Nolasco, Ana (2014) Creative Processes in Art. Lisboa: F.B.A.L. http://www.fba.ul.pt/publicacoes/creative-processes-in-art/ Gonçalves, E. (s/d). A Expressão Plástica da Criança. Lisboa: Fundação Calouste Gulbenkian. Ghyka, Matila, C., (1983). Estética de las Proporciones en la Naturaleza y en las Artes. Barcelona: Editorial Poseidon. Mayer, Ralph, (1996). Manual do Artista. Martins Fontes. Munari, Bruno (2014). Das Coisas Nascem Coisas, Lisboa: Edições 70. Traquino, M. (2010). A Construção do Lugar pela Arte Contemporânea. Lisboa: Húmus.</p> <p>Drama</p>

	<p>AA.VV. (1998). Comunicação e Linguagens - Dramas, nº 24, org. Paulo Filipe Monteiro, Lisboa, Cosmos,</p> <p>AA.VV. (2000). Educação pela Arte. Estudos em homenagem ao Dr, Arquimedes da Silva Santos. Lisboa: Livros Horizonte.</p> <p>Beja, F, & All, (1988). Drama, pois! Jogos e Projectos de Expressão Dramática. Porto: Porto Editora.</p> <p>Fróis, J. P. (2000). Educação Estética e Artística Abordagens Transdisciplinares. Lisboa: Fundação Calouste Gulbenkian.</p> <p>Melo, M. do C. (2005). A Expressão Dramática - à Procura de Percursos. Lisboa: Livros Horizonte.</p> <p>2 - Complementary Bibliography</p>
<p>Special Situations</p> <p>[Students with special status]</p>	<p>1 - Period assessment - Students with special status</p> <p>2 - Examination assesement - Students with special status</p>