

<b>ID</b>	2867
<b>Curricular Unit</b>	Fundamentals of Expression and Communication
<b>Regent</b>	Elisabete Alexandra Pinheiro Monteiro
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>- Enhancing the mental availability of the student;</li> <li>- To justify and implement sensory acuity and the perceptive ability to multiple stimuli;</li> <li>- To mobilize all senses in the perception of what surrounds the student;</li> <li>- To promote self-awareness of the their own potentials and limits and their role in developing creative-expressive route;</li> <li>- Implementing the confidence and sense of belonging and sharing in a group;</li> <li>- To encourage the search and discovery of own routes and the exploitation of listening to a body;</li> <li>- Enhances the ability of imagination for the development of mediators expressive and appropriation of elementary communication non-verbal languages;</li> <li>- To appreciate the use of improvisation and spontaneous and representative expression of the 'feeling' of the student;</li> <li>- To recognize signs of movement, and make maximum use of sensory capabilities;</li> <li>- To extend the expressive capacity, 'instant answers' to different stimuli.</li> </ul>
<b>Syllabus</b>	<p>Working primarily the sensitive field towards the subjectivity, the individual experience, knowledge gained by experience, self-knowledge.</p> <p>Sensation as the passive behavior of consciousness, as capturing a quality response to a stimulus, namely sound, visual, tactile, gustatory, olfactory stimuli.</p> <p>Perception as organization of sensory qualities.</p> <p>'Information' of the environment.</p> <p>The quantitative and qualitative knowledge of Space and Time.</p> <p>The concentration, cooperation and trust.</p> <p>The text and the word.</p> <p>Improvisation as a spontaneous expression.</p>

(Continuous assessment: Attending at least two-thirds of classes)

MF - Logbook, stating the following: 1. report of the classes actually performed (description and evaluation); 2. collection and brief rationale of potential stimuli of different areas such as mediators or propellants of development of creative ability; 3. report (description and evaluation) of a visit to an exhibition/'happening'/performance to the student's choice; 4. Presentation of an informed self-assessment (individual task)

## Evaluation

MS1 - Presentation of a practical work in the area of expression with a maximum of 3 ' (individual task)

MS2 - Written rationale of the practical work (MS1) (individual task)

Formula:  $(3MF + 2MS1 + MS2) / 6$

Minimum mark: 9.5

## Bibliography

Bastos, H. (2006) - A Escuta do Corpo. Em Textos e Resumos do Seminário Internacional 'Dança e Movimento Expressivo'. A Macara e A.P. Batalha (Eds). FMH edições. Cruz Quebrada, 106-112.

Behrends, A., Muller, S. & Dziobek (2012). Moving in and out of synchrony: A concept for a new intervention fostering empathy through interactional movement and dance. Em Arts in Psychotherapy, 39, 107-116.

Biasutti, M. (2013). Improvisation in dance education teacher views. Em Research in Dance Education, 120-140. DOI:10.1080/146478932012.761193. <http://www.tandfonline.com.ezproxy.flinders.edu.au/>

Lebre, A.P. Monteiro, E. Amoedo, H. & Martins (2014). A Inteligência Emocional, Competências Sociais e Traços Psicológicos de Estudantes Universitários de Dança e de Reabilitação. Em Revista Portuguesa de Educação Artística. 4. DRE. 53-63.