

<b>ID</b>	3353
<b>Curricular Unit</b>	Foundations of Expressive Therapies
<b>Regent</b>	Ana Paula Lebre dos Santos Branco Melo
<b>Learning Outcomes</b>	<ol style="list-style-type: none"> <li>1. To know, from a conceptual and practical perspective, the main therapeutical basis of expressive therapies and the relation with psychomotor intervention.</li> <li>2. To obtain knowledge on the recognition of the different signs and meanings of expressive body language, namely the influence of conceptual approaches of body, bodily lived experience, imagination, creativity, improvisation and symbols.</li> <li>3. To acquire knowledge and plan artistic expressions in activities under psychomotor intervention.</li> <li>4. To identify the role of expressive activities on the promotion of psychomotor factors and their influence on creativity and therapeutic mediation.</li> <li>5. To know the main foundations of expressive therapies and education through arts.</li> </ol>
<b>Syllabus</b>	<ol style="list-style-type: none"> <li>1. The body and the corporeality</li> <li>2. Foundations of Expressive Therapies</li> <li>3. Embodiment and Imagination - Case of creative thinking (concepts and exercises)</li> </ol>

Continuous assessment includes:

1 - Individual work - 40% of the final grade

2 - Group work - Two oral presentations and corresponding written file - 60% of the final grade

#### INDIVIDUAL WORK

Option 1 - A written essay about a thematic development chosen by the student based on a chapter of one of the books provided by the teachers of this curricular unit. This theme must be proposed to the responsible teacher for approval.

Option 2 - Practical research aiming at the collection of rhythmic and expressive traditions. In this work we include expressive activities that involve musical or rhythmic traditions typical at the early years or from a specific culture. Some examples are tongue-twisters, mimed rhythms, hand games, circle dances, or traditional play games that preferably involve music or rhythms. In this context, the student must collect a minimum of 5 activities, which may involve interviewing children, youth, adults and/or elderly or searching in books within this area.

#### GROUP WORK

### Evaluation

The group work includes two thematic presentations and the respective written document (containing a conceptual framework, a critical reflection on the theme integrating the concepts and perspectives relevant to the psychomotor practice). The themes to be distributed by the groups are: 1. Concepts of creativity, spontaneity and improvisation - Creative processes; 2. Artists and inclusive art; 3. Cinema and creativity (portraits of difference); 4. Books and creativity; 5. Theatre and creativity; 6. Music and creativity; 7. Photography/painting and creativity; 8. Dance and creativity; 9. Infancy and creativity; 10. Elderly and creativity; 11. Hospitals and creative processes; 12. Contemporary art and creativity; 13. Fantasy - invention, creativity and imagination in visual communication (Bruno Munari).

The final grade of each group corresponds to:

50% Presentation: Theme 1 (25%), Theme 2 (25%), 50% Written paper: Theme 1 (25%), Theme 2 (25%).

The student must have at least 2/3 of presences and at least a grade of 7,5 in both themes to be able to do the continuous assessment model.

In case these requirements are not achieved, the student will do the final assessment, which includes:

Written exam (50%) and oral exam (50%)

## **Bibliography**

- Knill, P., Levine, E., Levine, S. (2005). Principles and Practice of Expressive Arts Therapy. Toward a Therapeutic Aesthetics. London: Jessica Kingsley Publishers.
- Kozbela, A., Berghetto, R. & Runco, M. (2010). Theories of creativity. Chapter 2, p. 20-47. In J. C. Kaufman & R. J. Sternberg (Eds) The Cambridge Handbook of Creativity. Cambridge: Cambridge University Press.
- Kuppers, P. (2011). Disability Culture and Community Performance: Find a Strange and Twisted Shape. Hampshire: Palgrave Macmillan.
- Levine, S. (1992). Poiesis: The Language of Psychology and the Speech of the Soul. London: Jessica Kingsley Publishers.
- Levine, E. & Levine, S. K. (2004). Foundations of Expressive Arts Therapy: Theoretical and Clinical perspectives. London: Jessica Kingsley Publishers.
- Malchiodi, C. A. (2005). Expressive Therapies. New York, Guilford Publications.
- Sousa, A. S. (2003). Educação pela Arte e Artes na educação (vol. 1). Lisboa: Instituto Piaget.
- Sousa, A. (2005). Psicoterapias ativas. Lisboa: Livros Horizonte.
- Tavares, G. (2013). Atlas do corpo e da imaginação. Lisboa: Caminho.
- Pearson, M. & Wilson, H. (2009). Using Expressive Arts to Work with Mind, Body and Emotions. London: Jessica Kingsley Publishers.