

	<h1>SUBJECT DESCRIPTION</h1>	<b>MODELO</b> PED.012.03
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<i>Course</i>	<b>Sociocultural animation</b>					
<i>Subject</i>	<b>Materials and Techniques of Plastic Expression</b>					
<i>Academic year</i>	2023/2024	<i>Curricular year</i>	2nd	<i>Study period</i>	2nd semester	
<i>Type of subject</i>	Compulsory	<i>Student workload (H)</i>	Total: 125	Contact: 75	<i>ECTS</i>	5
<i>Professor(s)</i>	Simone Martins dos Prazeres					
<input checked="" type="checkbox"/> <i>Area/Group Coordinator</i>	Maria do Rosário da Silva Santana					
<input type="checkbox"/> <i>Head of Department</i>						

## PLANNED SUBJECT DESCRIPTION

### 1. LEARNING OBJECTIVES

It is intended to involve students in the appropriation of visual and plastic culture as a form of intervention with different audiences and contexts. Therefore, the student must:

- Know and properly use the main means, materials and techniques of plastic expression;
- Develop a reflective, creative and inventive attitude in order to approach the contents of Plastic Expression with an innovative sense and be able to apply them in a work context;
- Reconciling learning and information in order to achieve new plastic languages;
- Develop observation, interrogation and interpretation skills;
- Identify the role of plastic expression and its playfulness as a response to social needs;
- Raise awareness and enable the use of active techniques (in a process of action/reflection) in the relationship with other individuals;
- Foster work based on spontaneity and creativity, in order to apply the acquired knowledge in new situations.

### 2. PROGRAMME

This subject aims to promote the acquisition of skills in the specific field of applied plastic expression techniques and materials, covering the following contents:

#### 1. Art as a form of expression and communication:

- Literacy and Visual Culture;
- Perception, representation and interpretation.

#### 2. Artistic processes:

- Languages, means and techniques of plastic expression in a two-dimensional register with exploration of techniques and materials of plastic arts in different supports;

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- Languages, means and techniques of plastic expression in a three-dimensional register with exploration of techniques and materials of plastic arts applied to the construction of three-dimensional compositions.

### 3. COHERENCE BETWEEN PROGRAMME AND OBJECTIVES

In this subject, different plastic approaches are presented with which students are intended to acquire specific skills combined with practice and knowledge, in this sense, literacy and visual culture provide the foundations of plastic language, followed by a reflective, creative and inventive, which arises through the exploration of means, materials and techniques. Through the constant exercises provided by a previous analysis of images, learning and information are reconciled. When approaching the value and expressiveness of the subject, the ability to observe, question and interpret is developed, later applied in the exercises. Sensitization and training is given to the use of active techniques in the relationship with others during the discussion of the work carried out where spontaneity and creativity as well as the application of acquired knowledge in new situations are evaluated in all exercises throughout the semester.

### 4. MAIN BIBLIOGRAPHY

- Adeodato, S., & Fridma, P. (2007). A arte da reciclagem. S. Paulo: Horizonte Geográfico.*
- Arnheim, R. (1990). O poder do centro. Lisboa, Edições 70.*
- Barbosa, A. (2005). A imagem no ensino da Arte. São Paulo, Perspectiva.*
- Cardoso, C. (1972). Arte Infantil, Linguagem Plástica. Lisboa, Dimensões.*
- Cruz, H. (coord.) (2015). Arte e comunidade. Lisboa: Fundação Calouste Gulbenkian.*
- Gardner, H. (1999). Arte, Mente e Cérebro. Porto Alegre: Artmed.*
- Kandinsky, W, (2002). Ponto, Linha, Plano. Lisboa, Edições 70.*
- Wright, M. (1996). Introducción a las técnicas mixtas. Barcelona: Blume.*

### 5. TEACHING METHODOLOGIES (INCLUDING EVALUATION)

The class of plastic expression should constitute itself as a space to promote artistic creativity, the development of expertise through the plastic contact with various materials and media, and situations that encourage artistic development, social and emotional development of the student.

During the learning will be integrated into a range of activities geared to meet the needs of students to equip them so indispensable tools for professional life and become independent so as to be able to transmit their knowledge in teaching and practical.

The evaluation is an essential and integral part of the teaching-learning process, considered as an integral process, gradual and continuous, to provide regulatory activity of the students and

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the teacher. It is understood the assessment of the course as a continuous dynamic process, which does not take place only at the end of the semester, highlighting its formative dimension (active participation of students through questions, comments, suggestions, criticisms, among others, revealing the interest and capacity of those discussed in relation to content).

The student must obtain an assessment of 9.5 in the practical component and 8 in the theoretical component to access the continuous assessment process. The student will be able to take advantage of the assessment by exam, if they have not passed the theoretical component, and to do so they must have secured a minimum grade of 9.5 in the practical component. The grade improvement exam will focus exclusively on the theoretical component of assessment, following the same procedures as assessment by exam.

The result of the assessment in each test will be expressed on a scale of 0 to 20 values and will reflect the student's average performance in the theoretical and theoretical-practical components. The final assessment of the curricular unit will reflect the simple arithmetic average of the classifications obtained in the different modules.

Operationally, the periodic evaluation of the course is defined by the following elements:

- The realization of all practical work (75%);
- Theoretical work (20%);
- Assiduity (5%).

Students who did not pass in the previous year, and have proof of overlapping timetables with some UC in the curricular year in which they are enrolled, must coordinate with the teacher the attendance regime to be followed. However, presence at all assessment times is mandatory.

## 6. COHERENCE BETWEEN TEACHING METHODOLOGIES AND OBJECTIVES

The subject is based on theoretical-practical training principles that develop personal, relational and instrumental skills. Through the completion of a dossier, the student acquires awareness of their abilities and skills and, simultaneously, develops their sensitivity with regard to the importance of plastic expression and global development, but mainly aesthetic. Intending that the student has an active role in the construction of their learning, this curricular unit understands that a proactive attitude on the part of the students will be fundamental for the achievement of the proposed objectives, since it equips students with the ability to understand and to envision the contents applied to different social groups.

## 7. ATTENDANCE

The attendance to 2/3 of the classes, is mandatory.

## 8. CONTACTS AND OFFICE HOURS

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e-mail: simonedosprazeres@ipg.pt

**9. OTHERS**

The use of cell phones, headphones or any other electronic device is not permitted in the classroom without prior notice to the teacher and his/her authorization. The student will attend class with decorum, taking into account postures and ways of being consistent with the space they occupy. In this context, there will be no lack of respect or politeness in the face of calls for attention that may be made with a view to reestablishing order and the smooth functioning of work in the classroom.

**DATE**

Clique

**SIGNATURES**

*Professor(s), Area/GroupCoordinatororHeadofDepartmentsignatures*

Assinatura na qualidade de (clicar)

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