

MUSIC-CENTRED AND ARTS-BASED EXPERIENCE IN THE EDUCATIONAL SCIENCES MASTER COURSE The Portuguese Accredited Programmes

IO1 | The Accredited Programmes of Study

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Acknowledgements

Alexandra Isabel Ribeiro de Matos	Fernanda Guia Carnevali
Ana Amorim Gestosa	Jéssica Patrícia Moreira da Costa
Ana Beatriz Azevedo Farah	Joana Sofia Lopes Mesquita
Ana Margarida Ferreira Costa	Jurema Lourenço Gando
Ana Raquel Pinto Monteiro	Letícia Maria Freitas da Silva
Ana Sofia Oliveira Gomes Pereira	Luciana de Paula Souza Lima
Ângela do Carmo Moreira da Silva	Mafalda Santos Resende
Bruna Souza Rachadel	Maria Joana Cunha Teixeira Costa
Cátia Manuela González Gomes	Maria João Santos Pinho
Cecília Neves dos Santos	Marilene Araújo de Almeida
Cynthia Bezerra de Melo Costa	Naiara Gomes de Barros
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July 2019

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The accredited programmes of study implement with STALWARTS

In Portugal, according to the project objectives we designed and implemented two modules with music-centred and arts-based approaches informed by therapeutic practice in the support of children and young people in schools. The modules were proposed by Professor Eunice Macedo to Faculty of Psychology and Educational Sciences of the University of Porto (FPCEUP) and were approved by its Scientific Committee. The design and topics were discussed with the University of the West of England that made the initial proposes and the modules were adapted to “real” students in a “real” context and field of knowledge. These two professional level Master modules aimed at practising teachers and other professionals in relational health in European schools. Hence, the STALWARTS project gave students the opportunity, in 2018/2019 to attend two elective modules¹, one per semester:

1. Collaborative Arts Experience as Educational Right

2. Relational Health in Education with the Arts

To be noted that the 2018-2020 edition of the Master Degree in Educational Sciences encompasses the following domains: i) Education, Communities and Social Change; ii) Higher Education: policies, institutional governance, management and administration; iii) Supervision and teacher education; and iv) Art, Sustainability and Education. The latter is in direct relation with the STALWARTS project.

The course was designed to fit into the multidisciplinary nature of Educational Sciences that builds on 7 scientific fields. Moreover, the learning and teaching process was arts based, providing students with the opportunity to experience and live in practice the theoretical arguments and inputs. These arguments and inputs emerged from the fields of education, pedagogy, (music and other arts) therapy, psychology, neurosciences, sociology and sociology of education, community intervention. The work implied wide literature review, in these areas and its creative combination to support students in making sense of their learning. The multicultural nature of the groups involved in the CU (in terms of nationalities and professional backgrounds) was another relevant aspect as it supported the construction of an intercultural view on the topics discussed, which was based in the knowledge(s) and experiences that each particular student brought to classes. This allowed for the development of relevant and high quality skills and competences.

Another issue to take into account is that the courses were attended by teachers, educators, educationalists, youth mediators, and psychologists, among others who work in schools/ educational settings, who had the opportunity to put in place and experiment at the workplace the therapeutically informed pedagogical practices. Hence, one may say these (higher education) CU had an indirect impact on the educational institutions as result of the direct impact on educators as a whole. This means that the project directly and indirectly supported schools to tackle early school leaving (ESL) and disadvantage. Besides the work developed with educators and schools, master students had the opportunity to develop greater awareness about ELET as an individual and societal concern affecting Europe, and Portugal in particular, by

¹ Students from all the four domains can enroll in the elective subjects referred to above.

means of a theoretical approach that analyses this process at a multiple scale (individual, meso and macro).

1. CU “Experiência Artística como Direito Educacional”

The main objectives of this curricular unit entitled “Collaborative Arts Experience as Educational Right”:

- to acquire teaching competence and critical engagement in the use of music and other arts-based activities within the classroom or other learning environment
- to appraise a range of ethical frameworks to work with children and young people affected by adverse life experiences
- to develop reflective and critical thinking and learning styles.

Students profile and numbers: 18 female enrolments, 16 of which successfully attained the UC, marks varying between 14 and 18 out of 20.

The UC had a total of 162 hours and was organized into 7 sessions complemented with tutorial (small group) sessions and students independent work. Attainment of this CU corresponded to 6 ECTS. Detailed PPT with guidance per session were available to all partners on one drive for cross-pollination. They can be found according to the session name. In this report, you can find session-by-session information on contents, activities and references follows.

Session 1 | 27th September 18**Presentation of the students, teacher and researcher, programme, methods, evaluation and STALWARTS****Activities and contents**

Reframing the object: constructing a oriented story

Presentation and filming of three stories by staging the main topics: What object? When did you get lost ?; When did you meet ?; Who did you find? What did you do with the object?

CU presentation

Session 2 | 04th October 18**Arts based skills and resources to be introduced into the workplace (PPT)****Activities and contents**

Active listening, drawing individually and in duo

Sharing and debate (duo and all class)

Video Set View in lesson <https://www.youtube.com/watch?v=1RWOpQXTItA>

Plato's <https://www.youtube.com/watch?v=VU4hxRfITLs>

Reinventing the allegory of the cave. Debate 'Two videos: What relations?'

Presentation of PPT ecer 2017: teacher competences

Debate around 'competences'

Analysis of related articles

Sharing and debate

Materials proposed

Clough, Nick, Tarr, Jane, Stachyra, Krzysztof, Addessi, Anna Rita, & Katarzyna Maliszewska (2017). Exploring teacher competences for relational health in schools. *Educação, Sociedade & Culturas*, 50, 15-32. Retrieved from https://www.fpce.up.pt/ciie/sites/default/files/ESC50_Nick_etal.pdf

Jennings, P., & Greenberg, M. (2009). The prosocial classroom: Teacher social and emotional competence in relation to child and classroom outcomes. *Review of Educational Research*, 79, 491–525. Retrieved from <http://journals.sagepub.com/doi/abs/10.3102/0034654308325693>

Macedo, Eunice, Santos, Sofia, Torres, Flora, Hardalova, Poliksena (2017). Reinventing the allegory of the cave through drama: Teachers' challenges and competences in the Education of vulnerable young adults in Portugal. *Educação, Sociedade & Culturas*, 50, 75-94. Retrieved from https://www.fpce.up.pt/ciie/sites/default/files/ESC50_Eunice_etal.pdf

Macedo, Eunice, Carvalho, Alexandra, Torres, Flora, Santos, Sofia A., with Helena C. Araújo, & Pedro Ferreira (2017). Addressing teacher competences: A qualitative impact study in four European countries [Unpublished LINK Project Scientific Report]. Erasmus+ (PDF)

Zanchi, Barbara, Bacarella, Elena, Bonfiglioli Luisa, Adessi, Anna, Colace, Elisabeta & Quadrelli, Francesca (2017). Inclusive practice in Italian schools: body and music for listening without words. *Educação, Sociedade & Culturas*, 50, 33-52. Retrieved from https://www.fpce.up.pt/ciie/sites/default/files/ESC50_Barbara_etal.pdf

Session 3 | 11th October 18**Ethical frameworks including UNCRC principles and recent policy drives****Activities and contents**

Presentation of objects / instruments / artefacts (collective experience)

Instrumental experimentation: Production, reproduction, dialogue
Listening to Musical Dialogue (Jane Tarr and young person)
Presentation of PPT “The 3Ps of the UNCRC: Challenges to education and research, a perspective of educational citizenship rights”
Discussion of research projects to be delineated

Materials proposed

Magalhães, Álvaro (2004). Acendendo o vulcão. In Eunice Macedo, Prazer de fazer: O lúdico-pedagógico no teatro com crianças e jovens ou um trabalho de intervenção (pp. 13-14). Porto: Porto Editora.

Macedo, Eunice (2018). Vozes jovens entre experiência e desejo: Que lugares de cidadania?. Porto: Afrontamento.

British Education Research Association (BERA) (2018). Ethical guidelines for educational research.

Retrieved from https://www.bera.ac.uk/wp-content/uploads/2018/06/BERA-Ethical-Guidelines-for-Educational-Research_4thEdn_2018.pdf?noredirect=1

UNICEF (2004). A Convenção sobre os Direitos da Criança https://www.unicef.pt/media/1206/0-convencao_direitos_crianca2004.pdf

Session 4 | 18th October 18

European Policy context for the relational health of children and young people in education

Activities and contents

Presentation of PPT “Learning and well-being: innovation and participation in democracy”

Discovering of conditions for wellbeing in education (collective experience)

Drama dynamics 1 - Ride and encounter - dialogue

Dynamics 2 - Simultaneous and sequential conversation in pairs: What is relational health?

Discussion about the experience

Debate of research project

Materials proposed

Awartani, Marwan & Looney, Janet (2016). Learning and Well-being: An agenda for change. World Innovation Summit for Education. Retrieved https://www.wise-qatar.org/sites/default/files/appli-learning_well_being-2016-03-03.pdf

Cohen, Jonathan (2006). Social, Emotional, Ethical, and Academic Education: Creating a Climate for Learning, Participation in Democracy, and Well-Being. *Harvard Educational Review*, 76(2), 201-237. <http://www.ijvs.org/files/Publications/Social,%20Emotional,%20Ethical.pdf>

Council of Europe (2008). Well-Being for all –Concepts and tools for social cohesion, Trends in Social Cohesion, No. 20. Strasbourg: Council of Europe Publishing.

Delors, J. et al. (1996). Learning: The Treasure Within, Report to UNESCO of the International Commission on Education for the Twenty-first Century. Paris: UNESCO.

O’Toole, L., and Kropf, D. (2010). Learning for Well-being: Changing Paradigms, Sharing our Hearts, Beginning a Dialogue. Brussels: Universal Education Foundation.

UNICEF (2003). UNICEF’s mission statement. Retrieved from http://www.unicef.org/about/who/index_mission.html

United Nations (1989). Convention on the Rights of the Child. Retrieved from http://www.unicef-irc.org/portfolios/general_comments/GC1_en.doc.html

Universal Education Foundation (2007). The Voice of Children Component, Student Well-Being and the School Environment, Middle East Pilot. Preliminary Survey Results: Jordan, Lebanon and Palestine. Ramallah, Palestine: Universal Education Foundation.

Koppell, C. (2013, April 13). Educate Girls, Develop Nations [Blogpost]. Retrieved from <http://blog.usaid.gov/2013/04/>

World Health Organisation(1946). Preamble to the Constitution of the World Health Organization as adopted by the International Health Conference. New York. Retrieved from <http://www.who.int/about/definition/en/print.html>

Session 5 | 25th October 18

Relationship between creativity and recovery from trauma and disadvantage situations

Activities and contents

Debate – enquiry project (doc)

Set of exercises: Mirror, reaction, driving (collective experience)

Reflection about experience

PPT presentation “Creativity and recovery in face of trauma and disadvantage” (it includes activities to be developed during the presentation)

Presentation of research design (including work plans)

Materials proposed

Bath, Howard (2008). The three pillars of trauma-informed care. *Reclaiming children and youth*, 17(3), 17-21.

Bunt, Leslie, & Stige, Brynjulf(2014). *Music therapy: An art beyond words*. London: routledge.

Csikszentmihalyi, Mihaly(1997). *Creativity: Flow and the psychology of discovery and invention*. New york, NY, US: Harpercollinspublishers.

Goldman, Linda (2017). *Creating inclusion and well-being for marginalized students*.

Ribeiro, Agostinho (2018). *O mistério da criatividade: teorias e práticas nas ciências e nas artes, na vida quotidiana e na educação*. Porto: Afrontamento. Chapters 2, 5, 6

Tarr, Jane, & Zanchi, Barbara (2016). *Framing LINK as an inclusive Sanctuary Approach* [LINK document, not published].

Session 6 | 8th November 18

Relevant evaluation tools for use in action-based inquiries using the arts

Activities and contents

PPT presentation “Arts based research and evaluation” and discussion

Establishment of relationships between the issues presented and experienced and the ongoing group projects

Bodily sectorial co-construction of choreography with musical background (collective experience)

Debate (guidelines in the PPT)

Materials proposed

Bath, Howard (2008). The three pillars of trauma-informed care. *Reclaiming children and youth*, 17(3), 17-21.

Bunt, Leslie, & Stige, Brynjulf(2014). *Music therapy: An art beyond words*. London: routledge.

Goldman, Linda (2017). *Creating inclusion and well-being for marginalized students*.

Tarr, Jane, & Zanchi, Barbara (2016). *Framing LINK as an inclusive Sanctuary Approach* [LINK document, not published].

Session 7 | 15th November 18

Students attend Masters presentations for their information and future guidance

Session 8 | 22th November 18

The dance of qualitative research design: Entering the field

Activities and contents

Collective construction of short choreography (collective experience)

Presentation of PPT “The dance of qualitative research design: Entering the field”

Debate

Discussion of group ongoing research.

Materials proposed

Denzing, Norman & Lincoln, Yvonna(1998). Introduction: Entering the field of qualitative research. In Norman Denzingand YvonnaLincoln (Eds). *Strategies of qualitative inquiry* (pp. 1-34). Thousand Oaks, CA: SAGE.

Janesick, Valerie (1998). The dance of qualitative research design: Metaphor, methodolatryand Meaning. In Norman Denzingand YvonnaLincoln (Eds). *Strategies of qualitative inquiry* (pp. 35-55). Thousand Oaks, CA: SAGE.

Cole, Ardraand Knowles, J. Gary (2008). Arts-informed research. In J. Knowles and ArdraCole. *Handbook of the arts in qualitative research* (pp 55-70). Thousand Oaks, CA: SAGE.

Session 9 | 22th November 18

Design of a workplace enquiry using music and the arts

Activities and contents

Presentation of PPT “portfolio, efolio”

Debate on ongoing projects

Materials proposed

All references

Session 10 | 06th December 18

Reflexive students’ presentation about practice with audio-visual elements (including theoretical foundations, procedures, results, learning...)

Evaluation by students about the CU'S development and contents

The University of Porto developed a Pedagogical Survey (IPUP) as “an important instrument for continuous improvement in the quality of teaching. This survey is made available online every six months to all students. In this way, the students collaborate actively, directly and constructively to improve the teaching and learning process of our University. The anonymity of the answers is guaranteed. Aware of the interest of other tool to evaluate the curricular unit we develop a specific survey with a qualitative approach to the STALWARTS CU developed in the second semester (see “Evaluation by students of the CU”).

Dimensions	&n.; Q.	&n.; Q.R	% Q.R.	μ	Md	σ	Results distribution							Target Alvo
							Distrib. de resultados							
							1	2	3	4	5	6	7	
Autonomy Support	16	5	31,3	5,6	6	1,56	0	1	0	1	2	2	4	Teacher
Consistence and support	16	5	31,3	5,4	6,5	1,96	0	2	0	1	1	1	5	Teacher
Structure	16	5	31,3	5,47	5	1,02	0	0	0	3	5	4	3	Teacher
Relationship	16	5	31,3	5,6	7	2,33	1	0	0	0	0	1	3	Teacher
Engagement	16	6	37,5	6,33	6	0,47	0	0	0	0	0	4	2	Student
Appraisal and Clarity	16	6	37,5	4,92	5	1,98	2	0	0	1	4	2	3	UC
Assessment	16	6	37,5	4,83	5	2,03	1	0	0	1	2	0	2	UC
Dificulty	16	6	37,5	4,67	5	1,93	2	0	0	3	2	3	2	UC
Curricular Unit's Effects	16	6	37,5	5,08	6	2,04	4	0	0	3	2	9	6	UC

Final remarks on CU1

In order to reveal aspects of the environment where the learning process took place, in this section we provide some narratives' excerpts of some participants. This includes master students reflections and researcher field notes that highlight different aspects and conditions of the work in the classroom. Full narratives are available on IO1 documents (to be provided by the coordination)

Art as right

The CU proposes that education draws upon itself the learning potential that art embodies. This means, education with the Arts as a right that all children and young people should be able to experience. On the other hand, the adults who are part of this classroom learning experience are not only potential educators who value art as an experience, they are now living a learning experience themselves, which will promote their personal development, namely reflexivity. (Researcher field note, December 2018)

Learning by doing: including mistakes and new attempts

I believe we have learned especially from this group work. We have learned to make mistakes and accept, to try to improve, to deal with frustrations, to reinvent ourselves, to innovate, to allow the flexibility of planning, to voice in different ways, to express

identities, stories and ways of interpreting the world, as Arnot (2006) brings us, and the most important thing is to keep learning. (Individual reflection 1, December 2018)

The arts as educational right and meaningful learning

Initially I did not have the slightest understanding that the arts should be considered an educational right for everyone. I thought that these [arts] were only for artists and that it only made sense for them. Throughout this course I understood, in a sustained way and through the different experiences, that it is not exactly so. We should all feel the arts as a way of being in life. So, I started to involve the arts in my life and it was one of the learnings that I am most proud of. (Individual Reflection 3, December 2018)

Rethinking practice with the arts: recovering the world of sensitivity and creativity

The moments experienced in the course's classes and in the mini-project sessions were fundamental to rethinking practice and my learning processes. Privileging emotions, experiences, action of each student is a movement of constant exercise in school daily life, since the dynamics in the classroom tend to distance themselves from sensitive experiences, and from the stimulus to creative and plural productions. Such a movement is driven by the demands imposed on the school and the bureaucratic demands that must be met. (Individual Reflection 4, December 2018)

2. CU “Saúde Relacional em Educação com Artes”

This curricular unit entitled “Relational Health in Education with the Arts” has as main objectives:

- To acquire knowledge on the protection and participatory rights of children and young people
- To appraise a range of ethical frameworks to work with children and young people affected by adverse life experiences
- To develop music and arts competences adequate to work with children and young people with adverse life experiences
- To develop critical and reflexive thinking

Students profile and numbers: 14 female and 2 male enrolments, all successfully attained the CU, marks varying between 15 and 18 out of 20.

The CU had a total of 162 hours and was organized into 14 sessions complemented with tutorial (small group) sessions and students independent work. Attainment of this CU corresponded to 6 ECTS.

Session 1 | 11th February 2019

Presentation of the CU’s contents, STALWARTS project, teacher and students

Activities and contents

Hands-on rhythm and interspersed with partner (Group dynamic)

Verbalization of experience

Exploration of the potential of the activity in contexts of educational intervention

PPt – Presentation of the CU and form of assessment

Session 2 | 18th February 2019

Relational Health: Searching for a working concept

Activities and contents

Exploring the rhythm of breathing individually and as a whole (Group Dynamic)

Read the narrative of Sarah (Hughes, D., Golding, K., & Hudson, J., 2013)

Register key words from the story (I)

Transform Sara’s story into a narrative of well-being (MG)

Towards the construction of the concept of relational health in education (MG)

Explore some theoretical proposals on relational health

Think of the construction of your enquiries in context (MG)

Reflect on the importance of developing small enquiries in educational contexts

Awartani, Marwan, & Looney, Janet (2016). Learning and Well-being: An Agenda for Change. Retrieved from https://www.learningforwellbeing.org/wp-content/uploads/appli-learning_well_being-2016-03-03.pdf

- Beacon House (n.d.). *What if... We are curious about behaviour?*. Retrieved from <https://beaconhouse.org.uk/wp-content/uploads/What-if...-1.jpg>
- Beacon House (n.d.). 'What we say' comic (A language shift resource). Retrieved from <https://beaconhouse.org.uk/useful-resources/>
- Hughes, D., Golding, K., & Hudson, J. (2013). *Healing relational trauma with attachment-focused intervention*. New York: W. W. Norton & Company.
- Liang, B., Allison, T., Kenny, M., Brogan, D., & Gatha, R. (2010). The relational health indices for youth: An examination of reliability and validity aspects. *Measurement and Evaluation in Counseling and Development*, 42(4), 255-274. doi: 10.1177/0748175609354596
- Pathways to wellness (n.d.). *A holistic model of wellness*. Retrieved from <http://www.yukonwellness.ca/holistic.php>
- Relationships Foundation (n.d.). *The relational health audit*. Retrieved from <https://www.relationshipsfoundation.org/wp-content/uploads/2014/03/Relational-Health-Audit.pdf>
- WHO (1946). *Constitution of the World Health Organization*. Retrieved from <http://apps.who.int/gb/bd/PDF/bd47/EN/constitution-en.pdf?ua=1>

Session 3 | 25th February 2019

Rights of participation and protection of children and young people in Europe

Activities and contents

Using the body as a percussion instrument

Focusing on a paradigm shift in education: From blame to compassion

Learning for wellbeing (proposed framework)

The United Nations Convention on the Rights of the Child (1989)

A look into UNICEF's report on children well being in rich countries

Construction of enquiries - first steps: questioning your own starting point

Supporting teachers as researchers of their new practices (PT & EN)

Awartani, Marwan & Looney, Janet (2016). Learning and Well-being: An agenda for change. World Innovation Summit for Education. Retrieved https://www.wise-qatar.org/sites/default/files/appli-learning_well_being-2016-03-03.pdf

Cohen, Jonathan (2006). Social, Emotional, Ethical, and Academic Education: Creating a Climate for Learning, Participation in Democracy, and Well-Being. *Harvard Educational Review*, 76 (2), 201-237. <http://www.ijvs.org/files/Publications/Social,%20Emotional,%20Ethical.pdf>

Council of Europe (2008). Well-Being for all – Concepts and tools for social cohesion, Trends in Social Cohesion, No. 20. Strasbourg: Council of Europe Publishing.

Delors, J. et al. (1996). Learning: The Treasure Within, Report to UNESCO of the International Commission on Education for the Twenty-first Century. Paris: UNESCO.

Koppell, C. (2013, April 13). Educate Girls, Develop Nations [Blogpost]. Retrieved from <http://blog.usaid.gov/2013/04/>

O'Toole, L., and Kropf D. (2010). Learning for Well-being: Changing Paradigms, Sharing our Hearts, Beginning a Dialogue. Brussels: Universal Education Foundation.

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United Nations (1989). Convention on the Rights of the Child. Retrieved from http://www.unicef-irc.org/portfolios/general_comments/GC1_en.doc.html

Agreement Number: 2017-1-UK01-KA203-036723

Universal Education Foundation (2007). The Voice of Children Component, Student Well-Being and the School Environment, Middle East Pilot. Preliminary Survey Results: Jordan, Lebanon and Palestine. Ramallah, Palestine: Universal Education Foundation.

World Health Organisation (1946). Preamble to the Constitution of the World Health Organization as adopted by the International Health Conference. New York. Retrieved from <http://www.who.int/about/definition/en/print.html>

Session 4 | 4th March 2019

The national guarantee of the rights of the child, its international insertion

Activities and contents

Experiential learning:

Sharing, exploring and improvising with musical instruments

Learning from experience

Presentation and debate of key points and documents on child protection

Awartani, Marwan, & Looney, Janet (2016). Learning and Well-being: An agenda for change. World Innovation Summit for Education. Retrieved https://www.wise-qatar.org/sites/default/files/appli-learning_well_being-2016-03-03.pdf

Baker, L., Jaffe, Peter, Ashbourne, & Carter, J. (2009). *Crianças e Jovens expostos à violência doméstica. Manual para docentes*. Retrieved from <https://www.cnpdpcj.gov.pt/direito-das-criancas/guias-para-profissionais/manual-para-docentes-pdf.aspx>

Cardoso, Ana, Guerreiro, Ana, Silva, Ana Paula, Lansdown, Gerison (2017). *Formação em Direitos das Crianças. A Convenção em Prática*. Lisboa: Centro de Estudos para a Intervenção Social. Retrieved from <https://www.cnpdpcj.gov.pt/direito-das-criancas/guias-para-profissionais/formacao-em-direitos-das-criancas-a-convencao-em-pratica-pdf.aspx>

Macedo, Eunice (2018). *Vozes jovens entre experiência e desejo: cidadania educacional e outras construções*. Porto: Afontamento [Capítulo 4]. [Biblioteca].

Koppell, C. (2013, April 13). *Educate girls, develop nations* [Blogpost]. Retrieved from <http://blog.usaid.gov/2013/04/>

Montano, Teresa (2016). *Promoção e protecção dos direitos das crianças*. Lisboa: CNPCJR. Retrieved from <https://www.cnpdpcj.gov.pt/direitos-das-criancas/guias-para-profissionais/educacao-pdf.aspx>

OECD (2014). *How's Life in Your Region?: Measuring Regional and Local Well-being for Policy Making*. OECD Publishing. Retrieved from <https://www.oecd-ilibrary.org/docserver/9789264217416-en.pdf?expires=1551881614&id=id&accname=oid029566&checksum=DF1AA406AD9BB65DBD040A39F0CB4140>

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UNICEF (2004). *A convenção sobre os direitos das crianças*. Retrieved from https://www.unicef.pt/media/1206/0-convencao_direitos_crianca2004.pdf

UNICEF (2007). *Child poverty in perspective: An overview of child of child well-being in rich countries, Innocenti Report Card 7*. Florence: UNICEF Innocenti Research Centre. Retrieved from <https://www.unicef.org/media/files/ChildPovertyReport.pdf>

UNICEF (2017). *Building the Future: Children and the Sustainable Development Goals in Rich Countries, Innocenti Report Card 14*. Florence: UNICEF Office of Research – Innocenti. Retrieved from <https://www.unicef-irc.org/publications/890-building-the-future-children-and-the-sustainable-development-goals-in-rich-countries.html>

WHO (2016). *Social justice and human rights as a framework for addressing social determinants of health*. Retrieved from http://www.euro.who.int/data/assets/pdf_file/0006/334356/HR-task-report.pdf?ua=1

Session 5 | 11th March 2019**Understanding ELET as a 'multiple scale' process:
Showing the need for other forms of learning****Activities and contents****Playing with numbers**

ELET - First insights on the problem

Current Concerns related to education

Understanding school failure under the project RESL.eu

Current data on ELET

Araújo, Helena C., & Magalhães, António M., with Rocha, C., & Macedo, E. (2013). NESET Country report: Portugal, Equity issues in education. Brussels: Network of Experts on Social Aspects of Education and Training.

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Session 6 | 18th March 2019**ELET: a social and individual problem. What strategies for the continuous involvement of children and young people in schooling and learning? Room to the arts...****Activities and contents**

Contours and consequences of ELET at an European level: what similarities with the national situation?

The Portuguese educational system

Specific policies in dealing with ELET

Specific measures: Prevention, intervention, compensation

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Session 7 | 25th March 2019**Competencies in education for the promotion of relational well-being****Activities and contents**

Joint musical improvisation with world instruments (led by Ole Kristian Einarsen and Ørjan Midthun Øye, members of the Norwegian STALWARTS)

Creating a climate for learning, participation in democracy, and well-being

The expressive arts: a vehicle for change

What competences seem to be required from teachers in the face of young people's expected profile at the attainment of compulsory education?

Can illations be extracted in what concerns other professionals in education?

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Session 8 | 1st April 2019**Adverse life experiences and the role of music in recovery: Professional skills in education and training**

Teachers' professional knowledge(s) by Professor Amélia Lopes

Activities and contents

Reflective insights on the framework of competences (LNK project)

The three pillars of trauma informed care

Practical work: drawing an animal

Cultural teachings and healing practices

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Session 9 | 24th April 2019**Understanding the brain**

Neuroplasticity, effects of trauma and the relevance for educational practice

Activities and contents

Feedback on the Bologna experience

Video and experimentation: How to learn major parts of the brain quickly

Video - Neuroscience Basics: Human Brain Anatomy and Lateralization of Brain Function

Experiential learning: Locating the different structures and functions of the brain

PPT presentation on the brain: neuroplasticity, effects of trauma and the relevance for educational practice

Movement activity developed (led by Ana leite)

Grandin, Temple & Panek, Richard (2017). *O cérebro autista. Pensando através do espectro*. Rio de Janeiro/ São Paulo: Editora Record.

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Session 10 | 29th April 2019

Exploring knowledge on music and the brain: making the best of neurosciences

Activities and contents

Music as a healing bridge <https://www.youtube.com/watch?v=i18gxxnJ2nc>

Music, Feelings, and the Human Brain

Studying the brain

How music can affect executive functions in the brain

<https://www.youtube.com/watch?v=HRE624795zU>

Joint vocal improvisation (led by Rita Nóbrega)

The musical environment before birth

Sensory systems: 8 not 5

Sensory integration, self-regulation and emotion regulation

Exploring brainstem calming activities

Beacon House (n.d.). *Brainstem Calmers*. Retrieved from <https://beaconhouse.org.uk/wp-content/uploads/Brainstem-Calmer-Activities.pdf>

Habibi, Assal, & Damasio, António (2014). Music, feelings, and the human brain. *Psychomusicology: Music, Mind, and Brain, 24*(1), 92-102. doi: [10.1037/pmu0000033](https://doi.org/10.1037/pmu0000033)

Koole, Sander, Dillen, Lotte, & Sheppes, Gal (2011). The self-regulation of emotion: Research, theories and applications. In Kathleen Vohs & Roy Baumeister, *Handbook of Self Regulation* (pp. 22-40). NY: Guilford Press.

Partanen, Eino, Kujala, Teija, Tervaniemi, Mari, & Huotilainen, Minna (2013). Prenatal Music Exposure Induces Long-Term Neural Effects. *PLoS ONE, 8*(10), e78946. doi: [10.1371/journal.pone.0078946](https://doi.org/10.1371/journal.pone.0078946)

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Session 11 | 6th May 2019

Preparing group inquiries for individual/group Assessment

Activities and contents

Joint improvisation, with instruments

Reminder about individual oral presentation, to be carried out for evaluation: modality, expectations

Group inquiry reminder, to be performed for evaluation (All)

Monitoring and follow-up of research (Small Groups)

Session 12 | 13th May 2019**Communicative musicality : Educational implications****Activities and contents****Musical dialogues (in pairs)**Video - Talking Twin Babies - PART 2 <https://www.youtube.com/watch?v= JmA2CIUvUY>

Theory of communicative musicality (after Trevarthen)

Video - **Communicative musicality**: How Music Can Change Your Life, The University of Melbourne<https://pt.coursera.org/lecture/music-life/communicative-musicality-perspective-gSrgB>Malloch, Stephen (1999). Mothers and infants and communicative musicality. *Musicae Scientiae*, 3(1), 29-57. doi:[10.1177/10298649000030S104](https://doi.org/10.1177/10298649000030S104)Trevarthen, Colwy (1999). Musicality and the intrinsic motive pulse: Evidence from human psychobiology and infant communication. *Musicae Scientiae*, 3(1_suple), 155-215. doi:[10.1177/10298649000030S109](https://doi.org/10.1177/10298649000030S109)Trevarthen, Colwy (2015). Communicative Musicality or Stories of Truth and Beauty in the Sound of Moving. *Signata*, 6, 165-194. doi:10.4000/signata.1075Session 13 | 15th May 2019**Musicality and the Issue of Vitality: Reflecting about educational implications****Activities and contents****Dialogue with no words and no music**

Discussion with a partner: development, learning and human relations

Musicality

as cultural learning

Music linked to the evolution of the brain

Musicality and socio-cultural learning

Musicality and the pedagogical relations

The Issue of Vitality (Stern, 2010)

Video: Forms of Vitality Dynamic in the Arts and Therapy

Dynamic forms or forms of vitality

The elements of vitality

Human interaction: what about music?

Learning from music therapy: basic goals

Malloch, Stephen (1999). Mothers and infants and communicative musicality. *Musicae Scientiae*, 3(1), 29-57. doi:[10.1177/10298649000030S104](https://doi.org/10.1177/10298649000030S104)Stern, Daniel (2010). The issue of vitality. *Nordic Journal of Music Therapy*, 19(2), 88-102. doi:10.1080/08098131.2010.497634Trevarthen, Colwy (1999). Musicality and the intrinsic motive pulse: Evidence from human psychobiology and infant communication. *Musicae Scientiae*, 3(1_suple), 155-215. doi:[10.1177/10298649000030S109](https://doi.org/10.1177/10298649000030S109)Trevarthen, Colwy (2015). Communicative Musicality or Stories of Truth and Beauty in the Sound of Moving. *Signata*, 6, 165-194. doi:10.4000/signata.1075

Further 'Reading': Film_BRAIN BEATS: A Journey into Our Sonic Future [disponível no youtube em francês, pode escolher-se legendas em português]

<https://www.youtube.com/watch?v=XAivYZKgMAA>

Session 14 | 27th May 2019

Individual oral presentation (8 '): integration of theory and practice and reflection on learning

The presentation based on the design and justification of small-scale inquiries, could be carried out in the context of work (2000 words). It is designed in critical engagement with the appropriate national and European political context to support children and youth affected by adverse life experiences

As positive result of STALWARTS, 17 students will develop their master dissertation or project in the field of knowledge of STALWARTS in the next school year. Students' provisional research questions and ideas are as follows:

Research projects
Possibilities of ICT use of the visual arts, based on feminist strategies on the internet: a framework of social liberation, from a naive perspective?
What is the space of art in the relational health of women
How can art stimulate skills and talents through multidisciplinary problem solving projects?
What is the role of tangram in promoting logic and understanding of rules in mathematics?
Is there room for the arts in intercultural teaching practices in the face of the diversity of school populations?
What is the place of the arts in promoting a non-sexist language that favors the emancipation of young adults?
Creating space for leadership and democratic experiences among children
What is the place of the arts in the construction of youth citizenships in spaces of greater social vulnerability?
Sustainability and Human Development with the Arts
Finding meanings for overcoming adverse experiences and building rights-based educational pathways
Challenges faced by ECEC children from different social groups vis-à-vis social perception of privilege and disadvantage: the room of the arts
Would contact with the arts of children described as disadvantaged allow for a broader development of skills?
Corporeal practices as space of relational development in the educational route of young people
What <i>body</i> educates and learns? Education with the construction of corporeal learning
Intervention project
Creating the forum space with children: Expression of thoughts and emotions with the arts
Contributions from traditional stories / fairytales and orality practices to children's education
Rethinking the representation of women in traditional tales to build a more egalitarian citizenship

Evaluation by students about the UC's development and contents

8 students out of 16 answered an online questionnaire with 8 open questions, through a link provided by email. This is an anonymous questionnaire.

8 respostas

[RESUMO](#)[INDIVIDUAL](#)

Género

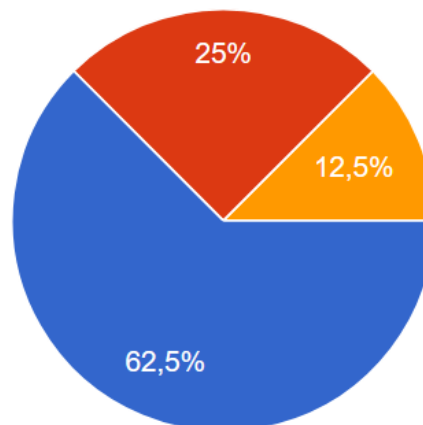
8 respostas



- Mulher | Woman
- Homem | Man
- Outro | Other
- Prefero não dizer | Prefer not to say

Estatuto

8 respostas



- Estudante | Student
- Trabalhador-especializado | Specialized worker
- Erasmus student

1. Porque te inscreveste nesta Unidade Curricular "Saúde Rel
Educação com Artes" (SREA)?

Agreement Number: 2017-1-UK01-KA203-036723

- Para identificar em modo mais específico como aplicar as artes e a música no âmbito educacional
- Pelos conceitos implícitos na designação da unidade curricular, que se relacionam com algo que eu pensei que podiam ser do meu interesse.
- Inscrevi-me nesta unidade curricular, porque achei interessante saber como a saúde , a relação e as artes na educação podem cruzar-se e quais são os resultados que podem advir dali a outra razão era mesmo aprofundar os meus conhecimentos.
- Devido a experiências anteriores de mestrado e por ter visto que era uma unidade curricular diretamente relacionada com o projeto STALWARTS, que era um projeto de investigação que me interessava e interessa muito.
- Pelo nome da UC e dos temas a trabalhar/explorar, relacionados com o meu trabalho
- Because I'm really interested of all that it's related with art, and the title of this subject made me think about « art-therapy »

2. Se tinhas alguma expectativa particular, que não tenhas referido na questão anterior, diz qual/quais.

- Descobrir através das artes como potenciar relações positivas na educação
- Pensei que íamos poder ter contacto com uma instituição "física" como na unidade curricular anterior.
- Não
- Não tenho outra.
- Não tenho.
- Tinha como expectativas aprender mais sobre o projeto STALWARTS, desenvolver competências para trabalhar com jovens em situações de trauma e, sobretudo, enriquecer o meu conhecimento em torno das potencialidades das artes e em específico a música na educação.
- X
- I didn't have other special expectation.

3. As tuas expectativas foram realizadas? Se sim, explica como. Se não, explica porque não.

- Sim. Através da exploração da música. Os conteúdos programáticos sustentaram a prática do meu quotidiano
- Embora tivéssemos que realizar um projeto (hipotético) onde equacionássemos as nossas aprendizagens, acho que faltam uma componente prática nesse aspeto
- Sim, porque agora tenho novas ferramentas para aplicar no futuro da Educação
- Foram realizadas, na medida em que tratou aquilo que eu imaginava que podia ser, saúde, bem estar, em relação com a música. Por outro lado, penso que não completou por não termos explorado tanto outras atividades artísticas que não só a música.

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- Sim. Aprendi que através das artes, é possível estabelecerem-se relações duradoras e benéficas para o desenvolvimento humano.
- Sim. De facto, ao longo do semestre os conteúdos abordados e os debates em aula foram muito ricos para mim.
- Sim, pelo aprofundamento dos temas de que tinha mais interesse
- My expectations were fulfilled because this class was really complete. We experimented (with the practical part with art) all the theory that we were talking about, so we could really understand and realize what the subject is about and also put in practice the concept, and promote a well-being environment for the class.

4. Quais foram as aprendizagens mais relevantes para ti? Porquê?

- As aprendizagens mais interessantes para mim foram os diferentes modelos de investigação apresentados. Já tinha estudado musicoterapia. Relação de ajuda. Novas aprendizagens teóricas atualizadas fazem um refresh profissional.
- Todas as atividades que realizamos nas aulas foram muito importantes para mim, assim como a explicação e debate de como estas podem ser recontextualizadas a outros públicos/contextos. Mais, todos os contributos dos/as diferentes autores/as foram indispensáveis para que pudesse ter uma visão mais abrangente sobre os diferentes temas, assim como ser capaz de criar uma opinião/perspetiva própria sobre os mesmos
- Aprendizagem sobre o cérebro, e as várias atividades musicais no início das aulas. Para aplicar-se no futuro
- Perceber que a música pode ser um veículo para expressão de quem não tem tanto esse à vontade.
- As aprendizagens mais relevantes para mim foi saber que nem sempre "o culpado tem a culpa", ou seja, existem muitos fatores a se ter em conta antes de responsabilizar alguém pelo erro que cometeu.
- As aprendizagens mais relevantes estavam relacionadas com as questões do bem-estar e da saúde relacional na educação.
- Sustentação teórica para o meu trabalho
- The relational health because for me it's a really important notion.

5. Reconheces algum impacto da experimentação com as artes? Se sim, qual? A que nível/níveis? Se não, porque não.

- Sim. Já a utilizo há muitos anos no ensino. Permitem um trabalho na educação diferenciado.
- Sim, completamente a diferentes níveis. Tanto numa perspetiva pessoal como no trabalho com outras pessoas sinto que o trabalho com artes potencia o desenvolvimento integral do indivíduo. Não trabalhando só o lado mais cognitivo, O trabalho com artes consegue ser rico ao ponto de desenvolver/fazer sobressair

capacidades e pré-disposições emocionais, relacionais, de bem estar connosco próprio e com os outros

- Só com a música, pouca arte gráfica.
- Reconheço que pode resultar em superação de algum trauma, por exemplo. De acalmar o espírito.
- Sim, o impacto da música terapia na vida das pessoas que praticam...
- Sim. A nível socioemocional, psicoafetivo, cognitivo e motor.
- sim.
- I think that with the art's experimentation we can be in a good environment, trust each other, listen each other, adapt to each other,... Activities with arts are a way to arrive to the well-being. And this point is really important for our lives.

6. A frequência da UC SREA influenciou de alguma forma o modo como pensas a intervenção educativa/ formativa com populações diversas? Se sim, como e porquê. Se não, porque não.

- Não. Devido ao contacto com as mesmas há cerca de 20 anos no ensino.
- Sim! Dada as múltiplas valências do trabalho com artes e o facto de estas poderem ser recontextualizadas para os mais diversos contextos educativos (e não só), penso que constituem uma mais valia a todos os níveis: desenvolvimento de competências, promoção de bem-estar, potenciar inclusão e integração, desenvolvimento e melhoramento de relações, entre outros. E sinto mesmo que esta unidade curricular me mostrou as diversas perspetivas já adotadas por outros mas também como posso, eu mesma, criar a minha própria visão sobre o assunto e explorá-lo à minha maneira.
- Sim, esta UC pode criar novas oportunidades de intervenção educativa se aplicadas na forma de aprendizagem construtiva
- Penso que se pode trabalhar bem com a música, com instrumentos, porque acaba por ser uma linguagem universal.
- Sim. porque não tinha noção que era necessário olhar para o indivíduo antes da situação atual, para os fatores que o influenciaram a chegar na situação que se encontra.
- Sim, porque me permitiu ter em conta novas abordagens ao contexto, tentando ir um pouco além das teorias mais "básicas". Não posso, porém, aferir que me deu inúmeros contributos novos. Mas, realmente, possibilitou-me um novo olhar sobre as realidades a problematizar.
- Sim, deu (ainda) mais sentido ao trabalho diário que faço
- Yes because the UC permitted to me to understand really how to organize activities with art, why it's important.

7. Integraste ou pretendes integrar na tua atividade profissional algum dos conhecimentos/atividades desenvolvidos na UC? Se sim, identifica qual/quais.

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- Sim. Estão inerentes a saúde Relacional, o bem-estar, direitos e protecção, situações de vinculação inseguras, risco, trauma, como as artes, podem ser facilitadoras no meu trabalho, em situações de grande vulnerabilidade e resiliência
- Sim, muitas das atividades/conteúdos explorados na uc vão ser úteis para projetos futuros. Embora deseje que as artes façam parte do meu percurso profissional a partir daqui, para um futuro mais próximo sei que vou integrar grande parte dos conhecimentos/atividades da uc para a minha dissertação de mestrado
- Sim, para melhorar o encontro com a criança em dificuldade.
- Penso que ainda irei apropriar alguns destes conhecimentos e dinâmicas realizadas no projeto que se aproxima e também, quem sabe, naquill que vier a desenvolver.
- Sim. O das dinâmicas no início de cada aula.
- Sim, gostaria de integrar as dimensões da educação pela arte, do bem-estar e da saúde relacional. Penso que são temáticas muito pertinentes e urgentes.
- sim, algumas das dinâmicas que fizemos.
- I really want to put in practice what I learned in the UC, because all the different notions that we approached in the UC (relational health, wellbeing, link with arts...) are really important to me and correspond to my philosophy when I think about education.

8. Gostarias de ter explorado/ feito algo de forma diferente? Se sim, o quê?

- Sim. A arte terapia. Tal como a musicoterapia tem um potencial enorme a explorar.
- Embora os conteúdos teóricos sejam indispensáveis, penso que gostaria de ter sido capaz de "praticar" mais, haver mais momentos de "do it yourself" para sermos capazes de interiorizar com mais clareza!
- Talvez outras formas de Educação artísticas
- Gostaria de perceber o impacto de outro tipo de atividades artísticas, como a pintura.
- Não. pelo tempo que a UC decorreu, os conhecimentos foram bem explorados.
- De facto, aquilo que menos me agradou na unidade curricular foi não ter tido a possibilidade de colocar em prática o projeto de investigação. Para além disto, considereei que as aulas expositivas eram, por vezes, muito 'pesadas'.
- (Ainda mais) exercícios práticos
- For me the class was really complete. But maybe we could explore other type of arts.

Final remarks on CU2

It was possible to identify particularly relevant aspects on master students' presentations about their learning in the CU, which bring to evidence their growing awareness about learning with the arts and wellbeing. They are as follows,

- there is a close relation between the well-being and participation of both young people and any other person involved in a learning process;
- the importance of music for the emotional self-regulation of young or adult learners (both teachers and students);
- the need to develop “sensitivity” in what concerns the choice of music to listen for both self-regulation and as a proposal in the pedagogical act;
- on how theoretical knowledge about neuroplasticity brings/leads to a view of possibility in the pedagogical relationship to ensure that no participant (young or adult) is left behind or leaves him/herself behind in the learning process;

- theoretical knowledge about neuroplasticity enables the deconstruction of stigmatizing images on young dropouts, such as that they are not able to learn and develop certain skills;
- that concepts such as “communicative musicality” support students to recognize the power of music in the construction of trust and learning;
- the experience with arts in the classroom enhances greater internalization of the theoretical concepts explored, namely relational health in education;
- the collective experience with the arts encourages change, namely because it fosters cooperation between participants;
- that the scarcity of resources, particularly musical instruments/ artefacts may be inspiring for some students as it reflects the possibility of producing sounds with everyday objects, forging musical instruments taking sustainability into account

- there is need to safeguard the ethical issues associated with peoples' participation and their right to participate in their own voice.

Annexes

1. *Module 1 description: Collaborative Arts Experience as Educational Right*
2. *Module 2 description: Relational Health in Education with the Arts*
3. Consent form for develop *Arts Experience as Educational Right*
4. Consent form for develop *Relational Health in Education with the Arts*

Música e experiência artística colaborativa como direito educacional de jovens vulneráveis / Collaborative Music and Arts Experience as an Educational Entitlement for Vulnerable Young People

2018/2019

<p>Língua de trabalho - Português e Inglês</p>	<p>Working language - Portuguese and English</p>
<p>Objetivos</p> <p>Adquirir competências de ensino e envolvimento crítico no uso de música e outras atividades baseadas em artes na da sala de aula ou outro ambiente de aprendizagem.</p> <p>Avaliar uma série de estruturas éticas para trabalhar com crianças e jovens afetados por experiências de vida adversas.</p> <p>Desenvolver estilos de pensamento e reflexão reflexivos e críticos</p>	<p>Objectives</p> <p>To acquire teaching competence and critical engagement in the use of music and other arts- based activities within the classroom or other learning environment</p> <p>To appraise a range of ethical frameworks to work with children and young people affected by adverse life experiences</p> <p>To develop reflective and critical thinking and learning styles</p>
<p>Programa</p> <ol style="list-style-type: none"> 1. Competências e recursos baseados nas artes a introduzir no local de trabalho 2. Estruturas éticas, incluindo os princípios da UNCRC e de movimentações políticas recentes 3. Contexto político europeu para a saúde relacional de crianças e jovens na educação 4. Relação entre criatividade e recuperação face a situações de desvantagem e trauma 5. Ferramentas de avaliação relevantes para uso em pesquisas baseadas na ação com as artes 6. Desenho de projetos de pesquisa no local de trabalho (ou instituição) usando música e artes 7. Estilos de aprendizagem reflexivo 	<p>Programme</p> <ol style="list-style-type: none"> 1. Arts based skills and resources to be introduced into the workplace 2. Ethical frameworks including UNCRC principles and recent policy drives 3. European Policy context for the relational health of children and young people in education 4. Relationship between creativity and recovery from trauma and disadvantage situations 5. Relevant evaluation tools for use in action-based inquiries using the arts 6. Design of a workplace inquiry using music and the arts 7. Reflective learning styles
<p>Resultados da aprendizagem e competências</p> <p>Este módulo europeu centra-se no desenvolvimento do uso da música e de outras artes na prática dos alunos para apoiar a saúde relacional de crianças e jovens afetados por eventos e traumas adversos.</p> <p>Após frequentarem as oficinas e palestras sobre os quadros éticos, competências e recursos necessários para trabalhar com a música e as artes para apoiar a saúde relacional, as e os estudantes serão</p>	<p>Learning results and competences</p> <p>This European module focuses on developing the use of music and other arts in the students' practice to support the relational health of children and young people affected by adverse life events and trauma.</p> <p>The student will be required to design and carry out a two-stage inquiry in their workplace following workshops and lectures on the ethical frameworks and skills and resources needed to work with music and the arts to support relational health.</p>

<p>desafiados a conceber e realizar uma pesquisa em duas etapas, no seu local de trabalho.</p> <p>Para realizar este módulo, as e os estudantes não precisam de ter conhecimento prévio de música nem das artes. Aqueles que possuam já alguns conhecimentos e competências relevantes serão estimulados para os desenvolver.</p> <p>A conclusão com sucesso deste módulo, implica que as e os estudantes serão capazes de:</p> <ul style="list-style-type: none"> • Mostrar um envolvimento crítico no uso de música e outras atividades baseadas nas artes, na sala de aula ou outros ambientes de aprendizagem • Avaliar criticamente uma série de estruturas éticas, adequadas para trabalhar com crianças e jovens com experiências de vida adversas • Conceber pesquisas adequadas à sala de aula, orientadas por esse quadro ético e incorporando o uso de atividades baseadas nas artes para apoiar o bem-estar social e relacional, na sala de aula ou outros ambientes de aprendizagem • Implementar e documentar essa pesquisa, usando uma abordagem reflexiva • Implicar-se criticamente com literatura relativa ao uso das artes no desenvolvimento de aprendizagens sociais e relacionais e na importância dos afetos • Demonstrar e avaliar as suas competências profissionais face a uma grelha de competências 	<p>Students do not need a background in music and the arts to undertake this module. Those who do have some pre-existing relevant skills and knowledge in the arts will be encouraged to develop these.</p> <p>On successful completion of this module students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate critical engagement in the use of music and other arts- based activities within the classroom or other learning environment • Critically appraise a range of appropriate ethical frameworks to work with children and young people affected by adverse life experiences • Design an appropriate classroom inquiry within this ethical framework incorporating the use of arts-based activities to support social and relational wellbeing in the classroom or other learning environment • Implement and document this inquiry using a reflexive approach • Critically engage with literature pertaining to the use of the arts to develop social and relational learning and the importance of attachment • Demonstrate and appraise their developing trauma-informed professional competences in relation to a Framework of Competences
<p>Métodos de ensino e aprendizagem</p> <p>O módulo utiliza uma variedade de estratégias que implicam o uso e desenvolvimento de capacidades como aprendentes autónomos.</p> <p>Existe um elemento prático, que envolve:</p> <p>Oficinas de formação em atividades musicais e artísticas que podem ser usadas para apoiar a saúde relacional de crianças e jovens</p>	<p>Learning and teaching methods</p> <p>The module employs a variety of techniques requiring the students to use and further develop their skills of independent learning.</p> <p>There is a practical element to the module, involving:</p> <p>Training in musical and arts-based activities which can be used to support the relational health of young people through workshops</p>

<p>Prática orientada no local de trabalho (ou outra instituição, caso a/o estudante não seja trabalhador)</p> <p>Palestras on-line sobre grande parte do conteúdo do módulo</p> <p>Seminários presenciais para discussão e desenvolvimento do conteúdo do módulo</p>	<p>Supported practical application of this within the workplace (or partner institution when the students are not student-workers).</p> <p>Online lectures about much of the module content</p> <p>Module content will be further discussed and developed in face-to-face seminars</p>
<p>A obtenção da frequência pressupõe:</p> <p>1 - Frequentar pelo menos 75% das aulas previstas</p> <p>2 - Apresentação reflexiva sobre a prática (incorporando elementos audiovisuais - 20 minutos)</p> <p>3 - Portfolio sobre a prática</p> <p>4 – Portefólio de investigação (individual)</p> <p>5 - Participação oral nos seminários</p>	<p>The attainment of the UC implies:</p> <p>1 - At least 75% attendance of the planned classes</p> <p>2 – Reflexive presentation on the practice (incorporating audio-visual elements - 20 minutes)</p> <p>3 - Practice portfolio</p> <p>4 - Inquiry portfolio (individual)</p> <p>5 – Oral participation in seminars</p>
<p>Fórmula de cálculo da avaliação</p> <p>O módulo prevê oportunidades para avaliação formativa, através da <i>intervisão</i>, <i>feedback</i> individual dos tutores e reflexão entre pares.</p> <ul style="list-style-type: none"> • Apresentação reflexiva sobre a prática - 30% • Portfolio sobre a prática (grupo) - 20% • Portfolio de investigação (ind.) - 30% • Participação oral nos seminários 20% 	<p>Evaluation Formula</p> <p>Opportunities will exist for formative assessment in the module, through <i>intervisoin</i>, individual feedback from tutors and peer reflection.</p> <ul style="list-style-type: none"> • Reflexive presentation on the practice - 30% • Practice portfolio (group) - 20% • Inquiry portfolio (ind.) - 30% • Oral participation in lessons 20%

O papel das e dos educadores na Promoção da Saúde relacional nas Escolas/ The Role of Educators in Promoting Relational Health in Schools

2018/2019 – 2º semestre/2nd semester

Língua de trabalho - Português e Inglês	Working language - Portuguese and English
<p>Objetivos</p> <ul style="list-style-type: none"> • Adquirir conhecimentos sobre os direitos de proteção e participação de crianças e jovens. • Avaliar uma série de estruturas éticas para trabalhar com crianças e jovens afetados por experiências de vida adversas. • Desenvolver competências musicais e artísticas adequadas para trabalhar com crianças e jovens com experiências de vida adversas • Desenvolver pensamento crítico e reflexivo 	<p>Objectives</p> <ul style="list-style-type: none"> • To acquire knowledge on the protection and participatory rights of children and young people • To appraise a range of ethical frameworks to work with children and young people affected by adverse life experiences • To develop music and arts competences adequate to work with children and young people with adverse life experiences • To develop critical and reflexive thinking
<p>Programa</p> <ol style="list-style-type: none"> 1. Direitos de participação e proteção de crianças e jovens na região europeia 2. Princípios da UNCRC e a garantia nacional de direitos da criança 3. ELET e as estratégias para apoiar o envolvimento contínuo de crianças e jovens na escolaridade e na aprendizagem 4. O ambiente musical antes do nascimento 5. Experiências adversas de vida e o uso de música na reestruturação 6. Explicações neurocientíficas de como a música e as artes afetam o cérebro 7. O conceito de neuroplasticidade 8. Efeitos da música nas funções executivas no cérebro 9. Integração sensorial, auto-regulação e relacionalidade 10. Teorias da "musicalidade comunicativa" (Malloch e Trevarthen); "Afetar a sintonização" e "afetar a vitalidade" (Stern) 	<p>Programme</p> <ol style="list-style-type: none"> 1. The protection and participatory rights of young people living in the European region 2. UNCRC principles and the national assurance of children's rights 3. ELET and the strategies for supporting continuing engagement in schooling and learning 4. The musical environment before birth 5. Adverse early life experience and the use of music for repair 6. Neuroscientific explanations of how music and the arts affect the brain 7. The concept of neuroplasticity 8. How music can affect executive functions in the brain 9. Sensory integration, self-regulation and relationality 10. Theories of 'communicative musicality' (Malloch and Trevarthen); 'affect attunement' and 'vitality affects' (Stern)
Resultados da aprendizagem e competências	Learning results and competences

<p>Este módulo europeu centra-se na integração de conhecimento teórico e prático acerca do impacto da música e das artes, que pode ser utilizado por docentes, educadores sociais e outros profissionais ligados à educação.</p> <p>O módulo envolve a conceção de um projeto para um local específico. Isso implica o estabelecimento de uma parceria com os locais de trabalho dos/as estudantes ou com outras instituições educacionais que trabalhem diretamente com jovens afetados por eventos adversos de vida</p> <p>A conclusão com sucesso deste módulo implica que as/os estudantes serão capazes de:</p> <p>Mostrar uma compreensão das teorias que apoiam o uso da música e das artes na educação</p> <p>Revelar consciência dos direitos das crianças e dos jovens.</p> <p>Mostrar consciência crítica da relevância das práticas de educação relacionais, holísticas e inclusivas, e baseadas nas artes, para os direitos de proteção e participação das crianças e jovens que vivem na região europeia e para o seu envolvimento contínuo na escolaridade e aprendizagem</p> <p>Mostrar competência no uso da música e das artes para apoiar a aprendizagem dos jovens</p> <p>Elaborar pesquisas apropriadas à sala de aula num quadro ético relevante e usando esse conhecimento</p> <p>Valorizar e mostrar a apropriação crítica de uma série de competências de educação relacional, inclusiva e holística</p>	<p>This European module focuses on integrating theoretical and practical knowledge of the impact of music and the arts which could be used by teachers, social workers and other professionals working in education.</p> <p>The module involves designing a project for a particular workplace. It implies the establishment of a partnership with students' workplaces or other educational institutions working directly with young people affected by adverse life events</p> <p>On successful completion of this module students will be able to:</p> <p>Expose an understanding of the theories supporting the use of music and the arts in education</p> <p>Reveal an awareness of children and young peoples' rights</p> <p>Show critical awareness of the relevance of the of arts-based therapeutic teaching practice interventions to the protection and participatory rights of young people living in the European region and to their continuing engagement in schooling and learning</p> <p>Show competence in using music and the arts to support young peoples' learning</p> <p>Devise appropriate classroom inquiries within a relevant ethical framework using this knowledge</p> <p>Critically appraise and demonstrate a range of relational, relational, inclusive and holistic teaching competences</p>
<p>Métodos de ensino e aprendizagem</p> <p>Seminários</p> <p>Oficinas experienciais que utilizam técnicas e abordagens de música e artes, explicadas pelo conteúdo teórico do curso</p>	<p>Learning and teaching methods</p> <p>Lectures</p> <p>Experiential workshops using music and arts techniques and approaches that are explained by the theoretical content of the course</p>

<p>Uso da tecnologia para apoiar os seminários e a preparação para oficinas práticas e outras atividades</p>	<p>Technology will be used to support lectures, and in preparation for practical workshops and other learning</p>
<p>A obtenção da frequência pressupõe:</p> <p>1 - Frequentar pelo menos 75% das aulas previstas</p> <p>2 - Apresentação oral de aproximadamente 15 minutos, incluindo: demonstração pelos/as estudantes da integração da teoria e da prática e da sua reflexão sobre a sua aprendizagem</p> <p>3 – desenho e justificação de uma pesquisa em pequena escala que poderia ser realizada em contexto de trabalho (2000 palavras); mostrando o envolvimento crítico do/a estudante com o contexto político nacional e europeu apropriado para apoiar crianças e jovens afetados por experiências de vida adversas</p> <p>4 - Participação oral em seminários</p>	<p>The attainment of the UC implies:</p> <p>1 - At least 75% attendance of the planned classes</p> <p>2 - Viva presentation of approximately 15 minutes, including: demonstration by students of their integration of theory and practice and their reflecting on their learning</p> <p>3 - Design and rationale for a small scale inquiry that could be carried within the student’s workplace (2000 words); showing the student’s critical engagement with the appropriate national and European policy context for supporting children and young people affected by adverse life experiences.</p> <p>4 – Oral participation in seminars</p>
<p>Fórmula de cálculo da avaliação</p> <p>Serão criadas oportunidades para feedback dos pares, auto-avaliação e feedback formativo ao longo do curso</p> <p>Apresentação oral - 40%</p> <p>Projeto e justificação de uma pesquisa em pequena escala - 40%</p> <p>Participação oral nas aulas - 20%</p>	<p>Evaluation Formula</p> <p>Opportunities will be provided for peer feedback, self-assessment and formative feedback throughout the course</p> <p>Viva presentation - 40%</p> <p>Design and rationale for a small scale inquiry - 40%</p> <p>Oral participation in lectures - 20%</p>

CONSENT FORM

The international project STALWARTS develops the work of the project LINK – Learning in a New Key: Engaging Vulnerable Young People in School Education. The main priority of the STALWARTS project is to further develop, recognize and accredit new practices, knowledge and skills of teaching through the arts, focused on the emotional well-being of teachers and students in each of the represented regions, in order to meet the needs of young people and reduce ELET (Early Leaving from Education and Training). The vulnerability of these young people stems from circumstances such as abuse and neglect in the family, abandonment due to the economic migration of the parents and, in extreme cases, experience of war, forced migration and/or human trafficking. Working with a set of schools, the project takes an interdisciplinary and inter-professional approach, exploring synergies between therapy and education, and taking advantage of current neuroscience knowledge. The UC you enrolled in results from this project and from the LINK project in its origins.

Hereby, I Masters student in the FPCEUP course *Arts Experience as Educational Right (2018-2019)*, undersigned declare that I will participate voluntarily in the research project STALWARTS ‘Sustaining Teachers and Learners with the Arts: Relational Health in European Schools’ within the period September 2018 to July 2019. As a student, I give permission to the organisations mentioned below and their staff to collect data in our class context and to use for research purposes data produced by me individually and/or as a group member (individual portfolio or reflection, group portfolio, pictures, videos and the narratives that were build out of the observation of my class work). This will always occur in consultation with myself as student responsible for my own participation.

If my work is selected, I am also willing to participate and present it in the Multiplier Event of the project that will take place at FPCEUP, in July 2019.

I am aware that the researchers will not pass on the information received from the participants to other participants of the research project without permission of the former.

I have received sufficient information and explanation as well as the opportunity to ask questions and to gain more detailed information. The contact persons are the coordinator (Eunice Macedo) and the researcher (Alexandra Carvalho), for general and more concrete information on the conducted research.

This project is a joint research project between institutions of five European countries. In Portugal the project is developed by the Centro de Investigação e Intervenção Educativas (CIIE-FPCEUP). The project is commissioned by European Commission under the Erasmus+ programme.

I was informed that:

- this research is not obligatory for me and participation is on a voluntary basis, so I can give up at any time;
- the data processing will happen in a strictly anonymous and confidential manner;
- the received information will only be used for public dissemination, including conferences and publications in scientific contexts, with policy maker, teachers, students and practitioners.

Date:

Signature participant:

CONSENT FORM

The international project STALWARTS develops the work of the project LINK – Learning in a New Key: Engaging Vulnerable Young People in School Education. The main priority of the STALWARTS project is to further develop, recognize and accredit new practices, knowledge and skills of teaching through the arts, focused on the emotional well-being of teachers and students in each of the represented regions, in order to meet the needs of young people and reduce ELET (Early Leaving from Education and Training). The vulnerability of these young people stems from circumstances such as abuse and neglect in the family, abandonment due to the economic migration of the parents and, in extreme cases, experience of war, forced migration and/or human trafficking. Working with a set of schools, the project takes an interdisciplinary and inter-professional approach, exploring synergies between therapy and education, and taking advantage of current neuroscience knowledge. The UC you enrolled in results from this project and from the LINK project in its origins.

Hereby, I Masters student in the FPCEUP course *Relational Health in Education with Arts (2018-2019)*, undersigned declare that I will participate voluntarily in the research project STALWARTS 'Sustaining Teachers and Learners with the Arts: Relational Health in European Schools' within the period February 2019 to July 2019. As a student, I give permission to the organisations mentioned below and their staff to collect data in our class context and to use for research purposes data produced by me individually and/or as a group member (individual portfolio or reflection, group portfolio, pictures, videos and the narratives that were build out of the observation of my class work). This will always occur in consultation with myself as student responsible for my own participation.

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Signature participant:



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