



STUDENT HANDBOOK

(2024)

TORÉ – FORMAÇÃO EM TERAPIA ARTÍSTICA ANTROPOSÓFICA
SÃO PAULO – SP – BRASIL

STUDENT HANDBOOK
(updated December 2024)

(Group ...)

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I COURSE PRESENTATION

TORÉ is offering the Free Training Course for Anthroposophic Artistic Therapists (ATT), to meet the growing demand for professionals in AAT. This growing demand is the result of AAT's work in association with Anthroposophic Medicine, accredited by the SUS (Unified Health System) through the PICS (Integrative and Complementary Health Practices) of the National Program (PNPIC) of the Ministry of Health.

II REQUIREMENTS FOR ENROLLMENT

The training is open to interested parties aged 24 or over and with higher education, and no prior artistic experience is required.

The interested candidates must initially fill out an identification form, present a mini personal resume and write a letter of intent.

Students are selected based on the documentation presented and evaluated in an interview conducted by a therapist interviewer.

After selection, the student may reserve a place by paying R\$600.00 (six hundred reais). At the same time as reserving a place, the student will receive the TORÉ-FTAA Educational Services Provision Contract, through which he/she will choose the payment method, and must return it duly initialed and signed.

III CERTIFICATION REQUIREMENTS

The TORÉ Training was designed to provide the student with the Anthroposophic Artistic Therapist Certification, and therefore meets the competency requirements of iARTe (International Association of Anthroposophic Arts Therapies Educations), which are in line with the guidelines of the Dornach Medical Section. The TORÉ Training adopts the minimum application of 3,000 45-minute units of iARTe - hereinafter un45 = 45-minute unit - organized in the 3 Phases below:

- On site/online activities with a minimum of 1,500 un45, with 67% Practical activities and 33% Theory
- Individual learning with a minimum of 1,000 un45
- Supervised training with a minimum of 500 un45, 350 un45 in Internship with patient.

1. ON-SITE AND ONLINE ACTIVITIES

This is a phase dedicated to the acquisition of artistic knowledge and/or experiences, through on-site activities, with the presence of students and teachers, in theoretical and practical classes. These classes will take place at Casa TORÉ, at Rua Toré 39, or at another location to be previously announced, and in ONLINE modules.

1.1 TORÉ-FTAA training program

The program consists of 40 modules, each module lasting 5 days (Wednesday to Sunday) per month, ten months per year

- Thursday to Saturday from 8:30 am to 5:10 pm, that is, 7 hours per day,
- Wednesday and Sunday from 8:30 am to 12:30 pm, that is, 4 hours per day,

including two 30-minute breaks, for a total of 28 class units per module plus 6 homework units during the module. The program lasts 4 years, with 1,320 class units – 52.5-minute classes, excluding breaks. Class units from 1,320 to 52.5 minutes are equivalent to 1,540 45-minute classes.

Mandatory participation in all modules, full-time.

The program is designed to reciprocally relate the contents of Theory and Studio Practice, and according to a sequence whose complexity increases throughout the modules. In other words, there is a delicate guiding thread embedded in the program, through which students can develop activities ranging from the simplest to the most complex. The Pedagogical Coordination team will constantly observe, evaluate and correct this development through the guiding thread. Therefore, the student will have to participate fully in all modules, carrying personal learning from one module to the next.

If the student misses a Module, in whole or in part, it will be his/her sole responsibility to familiarize himself/herself with the content presented. The student must present to the Pedagogical Coordination the work that was carried out during the period in which he/she was absent, both the theoretical part and the artistic and/or therapeutic work carried out in the classroom, as well as the exercises requested for the Inter-Module Work.

In each module, there will be 3 types of classes, distributed basically as follows: Theory (8 to 10 units/week), Studio Practice (15 units/week), Drawing of forms (2 units/week), Support for Artistic Development (1 to 2 units/week) such as Singing, Music or Eurythmy and Meeting with the coordinators (1 unit/week).

The Program has the unique characteristic of not requiring the student, as a prerequisite, basic knowledge of anthroposophy, as it has chosen to provide parts of this anthroposophical content, to the extent that they are necessary for the development of practical activities in the studio.

The Practical Activities in the Studio are distributed among the 40 modules as follows:

- 15 Painting modules: Basic Elements. Goethe's Color Circle. Hauschka Methodology. Transitions and Rainbows. Seasons of the Year. Seven Days of Creation. Four Elements. Four Kingdoms. Pictorial Breathing. Phases of the Day. Polarities. Fairy Tales. Painting with Children. Structuring and Dissolving Form.

Introduction to the Collot D'Herbois Methodology (Light, Darkness and Color, Twelve Color Circle, Colors and their various Aspects). Colors according to Rudolf Steiner. Seven Life

Processes through Painting. Fourfoldness observation of expressive paintings. Presentation of Patient Cases.

- 12 Modeling Modules: Basic Elements. Metamorphoses. Vessels. The Four Elements. Animals. Human Figure. Human Head. Four Ethers. Platonic Bodies. Four Organs and Formative Processes. Igloo and its Transformations.

- Fourfoldness observation of freely modeled pieces (freely means without indications, without themes, without instructions).

- Presentation of Patient Cases.

- 03 Drawing Modules and 2 units of Forms Drawing for each module. Types of drawings with the fundamentals of therapeutic drawing: Observational, geometric, with Charcoal, Shapes, with Dry Pastel, Dynamic and Hatched. Observational drawing (Observational resources: proportional look and the place of form, polarities, lines, volume, perspective, portraits and self-portraits, using the resources of the right side of the brain); creative processes through dynamic drawing, compositions with hatching. Introduction to therapeutic exercises in charcoal by Collot D'Herbois.

- 03 Art History modules: using painting, modeling and drawing. (Observation of the Work of Art. Artistic Activities. Forces developed in the Stages of Human Development at the disposal of individual development. Evolution of Human Soul. Connections between the development of the Human Soul and the action of the Conscious Self.

- 02 modules of other therapeutic processes: Parsifal and the Development of the Human Soul. The Planetary Seals.

- 04 modules with student action: review of the content presented in the modules. Biography of an artist. Simulation of treatments. An oral and written work on the relationship between disease and art therapy.

1.2 Recommended readings

Below are the recommended readings

1ST YEAR

BASIC BIBLIOGRAPHY:

- GOETHE, Johann Wolfgang von. *Doutrina da Cores*. Apresentação, seleção e tradução Marco Giannotti. São Paulo/SP: Nova Alexandria, 2ª ed., 1993.

- *A Metamorfose das Plantas*. Tradução Friedhelm Zimpel e Lavinia Viotti. 3ª ed.rev. São Paulo: Antroposófica, 1997.

- HAUSCHKA. Margarethe. *Terapia Artística – v. III -Contribuições para uma Atuação Terapêutica*. Tradução Ursula Szajewski. São Paulo/SP: Antroposófica, 1987

- *Terapia Artística – v. II - Natureza e Tarefa da Pintura Terapêutica*. Tradução Astrid Dudeck. São Paulo/SP: Antroposófica, 1987.
- *Massagem rítmica, segundo a Dra. Ita Wegman*. 2. ed. Tradução de Ursula Szajewski. São Paulo/SP: Associação Beneficente Tobias, 1985.
- *A massagem rítmica segundo Ita Wegman*. In: HUSEMANN, Friedrich; WOLFF, Otto. *A imagem do homem como base da arte médica: patologia e terapêutica*, 2. Tradução de Ursula Szajewski e Heinz Wilda. São Paulo/SP: Associação Beneficente Tobias, 1992. p. 376-378.
- STEINER, Rudolf. *Teosofia: Introdução ao conhecimento suprasensível do mundo e do destino humano*. Trad. Daniel B. Brito, 4ª ed. rev. São Paulo/SP: Antroposófica, 1994.
- *O Conhecimento dos Mundos Superiores: A Iniciação*. Trad. Erika Reimann. 4ª ed. São Paulo/SP: Antroposófica, 1996.
- *A Ciência Oculta: esboço de uma cosmovisão supra-sensorial*. Trad. Rudolf Lanz e Jacira Cardoso. 6ª ed. São Paulo/SP; antroposófica, 2006
- *O Método Cognitivo de Goethe: Linhas Básicas para uma Gnosilogia da Cosmovisão Goethiana*. Trad. Bruno Callegaro e Jacira Cardoso, 2ª ed. retraduzida e ampliada. São Paulo/SP: Antroposófica, 2004.
- URBEN, Helena G M. *As experiências iniciais com a linguagem das artes plásticas*. 2003. Dissertação (Mestrado) – Escola de Comunicações e Artes, Universidade de São Paulo, São Paulo
- *II CADERNO: I JORNADA DA TERAPIA ARTÍSTICA ANTROPOSÓFICA: A ARTE NO INDIVÍDUO E NA ALMA DO MUNDO*. Organização: Helena Urben. São Paulo/SP: Aurora ABTAA, 2010.

2º ANO

BASIC BIBLIOGRAPHY:

- BOS, Alexander. *Desafios para uma Pedagogia Social*. “Vinte Palestras, oito de Introdução e doze de Aprofundamento, proferidas em 1979 e 1980 em Seminários de Pedagogia Social realizados em São Paulo”. São Paulo/SP: Antroposófica, 1986.
- *O Mistério dos Temperamentos: As Bases Anímicas do Comportamento Humano*. Trad. Andrea Hahn. 2ª ed. São Paulo/SP: Antroposófica, 1996.
- *Andar, Falar, Pensar: A Atividade Lúdica*. Trad. Jacira Cardoso. 5ª ed. 1996.
- *Educação na Puberdade. A Atuação Artística no Ensino*. Trad. Rudolf Lanz e Jacira Cardoso. São Paulo/SP: Antroposófica, 1990.

- *Os Seis Exercícios Complementares: e o Coração Etérico*. Com a Colaboração de Athys Floride e Maurice Le Guerrannic. Trad. Ruth Salles. São Paulo/SP: Antroposófica, 2008.

ADDITIONAL BIBLIOGRAPHY:

- HEYDEBRAND, Caroline von. *A Natureza Anímica da Criança*. Trad. Rudolf Lanz. São Paulo/SP: Antroposófica, 1983.
- STEINER, Rudolf. *Os Contos de Fadas: sua Poesia e sua Interpretação*. Trad. Christa Glass. São Paulo/SP: Antroposófica e Federação das Escolas Waldorf no Brasil. 2002.
- *A Arte da Educação I: O Estudo Geral do Homem, uma Base para a Pedagogia*. (Curso de Antropologia Geral para Professores Waldorf). Trad. Rudolf Lanz e Jacira Cardoso. 2ª ed. São Paulo/SP: Antroposófica, 1995.
- *Curso de Pedagogia Curativa*. Trad. Nico Brodnitz. 1ª ed. São Paulo/SP: Antroposófica e Federação das Escolas Waldorf do Brasil, 2005.
- *Conceitos Fundamentais para uma Psicologia Antroposófica*. Coletânea organizada e editada por Markus Treichler. Trad. Jacira Cardoso. São Paulo/SP: Antroposófica e Associação Sophia de Educação Antroposófica, 2011

3º ANO

BASIC BIBLIOGRAPHY:

- KALIKS, Verónica. *As Forças Formativas de Quatro Órgãos e a sua Expressão na Escultura: Observação desses Processos nas Obras de Escultores Modernos*. Apostila da autora. s/d. contato: bkl@uninet.com.br.
- *Os Graus do Conhecimento Superior: O Caminho Iniciático da Imaginação, da Inspiração e da Intuição*. Trad. Lavinia Viotti. São Paulo/SP: Antroposófica, 1996.

ADDITIONAL BIBLIOGRAPHY:

- PROKOFIEFF, Sergei O. *O Encontro com o Mal: e sua superação na Ciência Espiritual: A Pedra Fundamental do Bem*. Trad. do alemão e inglês: Sonia Setzer. São Paulo/SP: Antroposófica, 2003.
- *O Significado Oculto do Perdão*. Trad. do inglês: Ana Cristina Corvelo, colab. Ralf Rickli. São Paulo: Antroposófica, 2003.
- STEINER, Rudolf. *A Filosofia da Liberdade: Fundamentos para uma Filosofia Moderna: Resultados com base na Observação Pensante, segundo o Método das Ciências Naturais*. Trad. Marcelo da Veiga. 3ª ed. São Paulo/SP: Antroposófica, 2000.

4º ANO

BASIC BIBLIOGRAPHY:

- ALTMAIER, Marianne. *O Processo Terapêutico Artístico: O Típico da Doença e a Intenção Individual do Paciente no exemplo de Doenças Reumáticas e Aids*. Trad. Bernardo Kaliks, colab. Alice Martins. São Paulo/SP: Antroposófica e Aurora-ABTAA, 2010.
- LANZ, Rudolf. *Passeios através da História à luz da Antroposofia*. 2ª edição revisada. São Paulo: Antroposófica, 1995.
- RICHTER, Gottfried. *Ideas sobre História del Arte*. Buenos Aires/AR: Antroposófica, 2006.
- SETZER, Sonia. *Parsifal: um precursor do Ser Humano Moderno*. Ilustrações Luzius Zaeslin. São Paulo/SP: Antroposófica, 2008.
- STEINER, Rudolf.
- *Os Doze Sentidos e os Sete Processos Vitais*. Trad. Christa Glass . São Paulo/SP: Antroposófica, 1997.
- *O Quinto Evangelho: Revelações da Crônica do Akasha*. Trad. Bernardo Kaliks. São Paulo/SP: Antroposófica, 1996
- *TERAPIA ARTÍSTICA* – apostila contendo nove textos, publicados na Revista Arte Médica Ampliada, e organizados pela AURORA – ABTAA com o apoio da ABMA, ilustrando alguns enfoques sobre a Terapia Artística. São Paulo/SP: Aurora-ABTAA, 2007.
- *II CADERNO: I JORNADA DA TERAPIA ARTÍSTICA ANTROPOSÓFICA: A ARTE NO INDIVÍDUO E NA ALMA DO MUNDO*. Organização: Helena Urben. São Paulo /SP ABTAA, 2010.
- *III CADERNO AURORA – 21 ANOS*. Organização: Helena Urben. São Paulo/SP: Aurora ABTAA, 2017

ADDITIONAL BIBLIOGRAPHY:

- STEINER, Rudolf. *O Evangelho segundo Mateus: Considerações Esotéricas sobre sua Relação com os Essênios*. Trad. Jacira Cardoso. 2ª ed. São Paulo/SP: Antroposófica, 1997.
- *O Evangelho segundo Lucas: Considerações Esotéricas sobre suas Relações com o Budismo*. Trad. Edith Asbeck e Livia Landsberg. 2ª ed.rev. São Paulo/SP: Antroposófica, 1996.

1.3 Teaching staff, pedagogical coordination team and management

The teaching staff is preferably composed of professionals with recognized professional experience, and belonging to the teaching staff accredited by the Aurora Criteria Committee-ABTAA, or belonging to the body of doctors accredited by ABMA, and also professionals from other areas of anthroposophical practice, such as Eurythmy, Music Therapy, Therapeutic Education and Social Therapy, Social Pedagogy, Waldorf Pedagogy, Dentistry, Human Biography and Philosophy. AAT teachers who work abroad are also invited. The Pedagogical Coordination is carried out by a team of 7 professionals associated with AURORA-ABTAA:

- Adriano Raphaelli: Visual artist
- Helena Urben: former president of AURORA-ABTAA and master in Visual Arts from the School of Communications and Arts at the University of São Paulo
- José Amadeu Piovani: former president of AURORA-ABTAA and visual artist
- Márcia Abumansur: former president of AURORA-ABTAA, journalist and psychologist
- Vera Orgolini: former president of AURORA-ABTAA, specialist in Theories and Techniques of Integrative Care from UNIFESP. GENERAL COORDINATION.

Administrative management is carried out by:

- Mary Porto: former president of AURORA-ABTAA, current president of the Toré Arts Association and visual artist
- Gisela Heise: former director of AURORA-ABTAA
- Vera Orgolini: former president of AURORA-ABTAA, director of the Toré Arts Association.

1.4 Student documentation related to the modules

All work produced by the student, during the on-site/online activities phase and in the inter-module tasks, must be organized in a Work Folder for each module, and the modeling work stages must be duly photographed and also organized in folders, as they document the student's performance in the various activities, and will be archived in DRIVE for the purposes of semester evaluations.

The inter-module tasks include questions about the theoretical classes to be answered.

1.5 List of basic materials

(Additional materials will be requested during the training)

For wet-on-wet watercolor painting - bring at the beginning of the training:

- 1 Apiscor or Stockmar watercolor kit with the 3 basic colors in two tones each: lemon yellow, golden yellow, cinnabar, carmine, ultramarine and Prussia

- 6 small pots with lids to store the dissolved paint
 - 1 deep-divided palette for six colors (request specifications if necessary)
 - 1 pad of Canson Aquarela white A3 paper, 200 g/cm²
 - 1 pad of newspaper-type paper for watercolor
 - Tiger series 181 flat brush or similar: nº 18 and nº 20 - one of each
 - 1 glass jar to wash the brush
 - Cloths to dry the brush
 - 2 polyethylene sheets for A3 paper to support the paper (*)
- (*) will be for sale at Casa TORÉ

For work with graphite, colored pencils, pastels and charcoal:

- Graphite pencils: HB, 2B, 4B, 6B (one of each)
- 1 box of medium charcoal
- 1 box of watercolor pencils (24 colors)
- 1 box of extra soft dry pastel chalk
- 1 soft eraser (Hi-Polymer Soft/Pentel or Staedtler or Mono/Tombow brands)
- 1 pencil sharpener
- 1 18 mm masking tape
- 1 utility knife
- 1 50 cm ruler
- 1 pad of white Canson drawing paper A3 - 120 g
- 1 pad of A3 newspaper paper for drawing

Material for painting on canvas - bring only upon request from the teacher

2. INDIVIDUAL LEARNING

This is a phase dedicated to Individual Learning, in which the student individually carries out inter-module studies and assignments, annual assignments and course completion assignments, based on the content and/or activities developed in the classroom.

The training adopts the application of at least 1000 units⁴⁵ for individual learning.

The evaluation criteria will have the following concepts: very good (A), good (B), regular (C), sufficient (D) and insufficient (E)

2.1 Inter-module assignments

At the end of each module, the Pedagogical Coordination, together with the teacher, will propose the Inter-module Assignment, which must be completed at home and handed in at the beginning of the following module for observation and assessment.

2.2 Annual Assignments

Each year, the student will also be proposed a theme to be worked on for one year, this is the Annual Assignment. In total, there will be four annual assignments, which must be developed over the course of one year. The student may also be asked to present the content of one of the Annual Tasks in the form of a lecture to an audience outside the training.

2.2.1 The annual tasks are:

- First year: portray a tree during the four seasons using different techniques
- Biography of an artist with a copy of some of the artist's works
- Review of the contents provided
- Relationship of a disease with the therapeutic artistic process

2.3 Self-knowledge work (biographical) (*)

Biography, recognizing obstacles and opportunities for development throughout life, in the light of the laws, is part of individual learning, the work of self-knowledge, through which the student works on his own biography.

A number of institutions and professionals offer this work.

Although optional, this work is extremely important. By doing this work, the student develops not only an understanding of his own biography but also has the opportunity to begin to look at others, based on the light of the biographical laws.

2.4 Individual therapy sessions (*)

Self-awareness work is essential for those who wish to work as therapists. It is important that the person is able to look at their development and be accompanied by the gaze of a therapist, whether it be verbal therapy or artistic therapy.

It is desirable that the student, who is preparing to be a therapist, be able to carry out this work on themselves. These are not mandatory requirements, neither qualitative nor quantitative, but common sense, in the sense of being open to the processes of salutogenesis, so important throughout the life of all therapists.

2.5 Student documentation and evidence

In addition to a personal diary about their learning process, all of the students' work will be archived in a specific folder on Drive for assessment purposes. In addition to the work done in class, there will be inter-module work, annual work and the final exam.

3. MENTORED INTERNSHIP (*)

This is a phase in which the student will develop training related to artistic activities and the performance of anthroposophic artistic therapy (AAT), the latter being mandatory with the mentorship of a Mentor, who the student will choose from the list of Mentors accredited by the Criteria Committee, on the Aurora-ABTAA website. The amount of remuneration for the supervision work is defined by the Criteria Committee.

Mentored training includes carrying out work in the form of Volunteering and Social Work, Internships with care for mentored patients and two patient cases, as well as the preparation of the respective Documented Reports.

Social work, volunteering and internships with care for patients must be arranged with the Pedagogical Coordination, which will assess whether the student is prepared for the training and guidance of the procedures.

The requirement is a minimum of 500 units 45' for the total of these activities. The preparation of reports on patient care requires time (350 units), so we recommend that the intern reserve at least the last three months for the preparation of the Documented Reports.

3.1 Volunteering and/or social work

A minimum of 150 un45 in Volunteering and/or Social Work training is required, with general or artistic activities of a salutogenic nature. This training can begin at the beginning of the second year. The coordinator will provide the necessary guidance.

3.2 Patient care internships

A minimum of 350 un45' in therapeutic activities involving contact with patients is required.

This training can begin at the end of the third year, and the student is then considered an intern.

These internships consist of three stages, always in contact with patients: 1st stage observing the work of an AAT; 2nd stage treating a patient with the mentor in hand; 3rd stage treating the patient alone and having a monthly mentoring meeting. The 3rd stage of the Internship, where patients are treated by the intern alone, has a minimum workload of 300 units45.

The student will only be referred to these internships under the following conditions:

- Be up to date with the financial department
- Have all folders delivered

- Have all annual work completed and presented

While, on the one hand, the course coordinator assesses whether the student is able to begin these internships, it is the mentor who will assess whether 350 units will be sufficient for the student's adequate performance, which may mean that more mentored internship units in patient care are necessary.

3.3 Two Patient Cases

During the 3rd stage of the Internship, the student will develop artistic therapeutic processes with some patients, from which the intern will be able to choose two processes that will be his/her Two-Patient Cases.

A patient case is understood as the therapeutic process through which, based on the patient's complaint, the intern, assisted by the mentor, develops a set of artistic activities with the objective of gradually encouraging the patient to transform the initial complaint into a new level of awareness and personal fulfillment.

The duration of each of these cases must be at least 20 sessions, with the duration of each session varying depending on the patient's needs and the mentor's guidance.

All other cases treated will be part of a report with simpler specifications than those required in the two cases.

The documentation also includes the presentation of two patient files, which may or may not be from the two cases.

3.4 Submission of reports to Toré-FTAA

The professional training will be almost complete upon submission of the respective reports. The three reports below must be submitted in digital format:

3.4.1 Brief Documented Report on Volunteering and Social Service - 150 units⁴⁵

Guided and evaluated by one of the coordinators

3.4.2 General Documented Report on Internships in patient care - 350 units⁴⁵

Guided and evaluated by the art therapist mentor

3.4.3. Documented Report of Two Patient Cases

Guided and evaluated by the art therapist mentor

4. FINAL EXAM

The final exam (oral or written) after the internships, with an assessment by at least two coordinators on your performance with patients and knowledge of course topics, will be scheduled on a pre-determined date and time.

The course topics will be (students may bring their own notes):

4.1 Theoretical content

- Anthroposophical anthropology: threefoldness, fourfoldness
- Some aspects of the Goetheanistic observation of animals and plants, especially medicinal plants
- Cosmogenesis and embryogenesis
- Zodiacal forces
- Waldorf pedagogy
- Special young people and therapeutic education
- Social pedagogy
- Child, adolescent, adult and elderly development
- Human biography
- The Seven Planets and the Seven Metals. - The Seven Life Processes and their relationships with health and illness
- The twelve senses
- The four ethers and the four organs
- Pathologies: chronic and autoimmune diseases, oncological diseases, metabolic diseases, diseases developed in the rhythmic system, psychiatric diseases
- History of the development of Psychology and its currents, and some aspects that differentiate the therapeutic action in Anthroposophic Psychology, Artistic Therapy and Biographical Counseling.

4.2 Studio work: knowing how to do the exercises and conduct the therapeutic process

Painting: - Basic elements of color and painting

- Characteristics of the resources of the visual arts inherent to the Hauschka method: means, techniques, reading of the work and the therapeutic process
- Which exercises were learned inspired by Hauschka, characteristics of each one of them and therapeutic application
- Cultural eras and relationships with human development. Therapeutic application through the History of Art
- Rudolf Steiner's seven vital processes in the therapeutic process
- Steiner's colors
- The Collot D'Herbois method in relation to colors
- Observation of the fourfoldness division

Clay modeling:

- Basic elements of modeling
- Metamorphoses of the sphere
- Vases
- The four elements
- The four temperaments
- Animals
- Soul gestures of the human figure
- From the baby's head to the elderly
- Platonic bodies
- The four ethers
- The four organs
- The igloo
- Fourfoldness division observation

Drawing:

- Types of drawing and different materials
- Drawing of shapes and dynamic drawing
- Drawing from observation
- Scales between light and shadow
- Human figure and portraits

IV FINAL EVALUATION OF THE COORDINATION

The coordination will write a final report on the student and establish a criterion, for parts and for the total of his/her performance during the course: very good (A), good (B), regular (C), sufficient (D) and insufficient (E)

The parts are composed of:

- The folders of each module
- The four annual works
- The volunteering and social work reports
- The internship reports: general and two patient cases
- The final exam

V TORÉ-FTAA TRAINING CERTIFICATE

Once the course, the internships and the final exam with all the necessary evaluations are completed, the course coordinators will sign the certificate, recognizing the student as an artistic therapist. The course will then send all the new therapist's documentation to the Recognition Criteria Committee (RCC) to certify that everything has been submitted and will admit the new therapists as a member, if they wish. The documentation is:

the proof of hours, the study on a disease, the report of the mentored internship attending patients (350 units of 45'), two patient cases, two patient records, the final training certificate and a registration form for Membership in the professional association

The RCC verifies but does not evaluate the documents of each graduate from all schools in Brazil. The evaluation and certification are the sole responsibility of the training course.

The evaluation is the sole responsibility of the training course.

VII CONCLUSION

Probably after this long process, the professional will be inserted into a professional context that will allow him/her to follow the development of another human being.

We hope, above all, that this experience can be continually expanded, and that the professional can gradually develop a greater understanding of human development, greater autonomy in relation to artistic therapeutic processes, contributing in the future to the qualitative and quantitative expansion of AAT's work, both in studios and in private institutions, and mainly in the SUS network through the PNPIC (National Policy for Integrative and Complementary Practices).

Finally, we would like to ask our students that, if they have any questions or difficulties that may arise during this journey, they should speak to the Pedagogical Coordination team, which is already at the students' entire disposal.

PEDAGOGICAL COORDINATION – CLASS ...

São Paulo / ... / 202...