

PUPPET THERAPY DIPLOMA

Applications OPEN for International Online Puppet Therapy Diploma 2022

START DATE: APRIL 7th 2022

END DATE: JULY 14th 2022

All classes **online via Zoom**





GENERAL INFORMATION

Applications OPEN to the 3rd version for International Online Puppet Therapy Diploma 2022

START DATE: APRIL 7th 2022

END DATE: JULY 14th 2022

All classes online via Zoom.

Dates of classes:

7th APRIL, 14th, 21st,
5th MAY, 12th, 19th,
2nd JUNE, 9th, 16th, 30th,
7th JULY, 14th 2022

TIME: 9 AM - 2 PM (GMT - 4 Chile time zone)

*Some classes will have a simultaneous interpreter from Spanish to English.

Direct hours via Zoom: 60

Working hours of readings, tutorials, personal exercises, reports and research: 50

Includes the following 6 seminars:

- Matthew Bernier (UNITED STATES). "The psychological functions of puppets and puppetry".
- Cariad Astles (UNITED KINGDOM). *Puppetry within applied theatre*.
- Eva Marxen (UNITED STATES). *Critical Review of the Creative Arts Therapies (Art Therapy, Drama Therapy and Puppet Therapy)*.
- Raven Kaliana (UNITED KINGDOM). *Puppetry as Public Testimony for Social Change*.
- Noemí Grinspun (CHILE). *Dialogues between Puppets and Neuroscience*.
- Corina Duyn (IRELAND). The Power of the Puppets

For more information and course fee:

munecoterapiachile@gmail.com

Certified by: Puppet therapy Chile

Sponsor: UNIMA International Education, Development and Therapy Commission

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AIMEDAT

Professionals in the field of education, psychology, health, therapy, theatre and community work or other professions or those that involve direct work with groups such as psychologists, psychiatrists, teachers, occupational therapists, counsellors, doctors, nurses, speech therapists, kinesiologists, social workers, cultural managers, actors, puppeteers, visual artists, designers and others who are linked to the world of creation, inclusion, social transformation and human rights.

PRESENTATION

This is the second English Online version of the Puppet Therapy Diploma, which was created due to the interest generated from English-speaking people. The Puppet Therapy Diploma is a pioneering training program created in 2017 in Chile. We have been working with an international collaborative network of professionals and artists in the fields of art and therapy with puppets. Due to the Covid-19 pandemic, the programme has been developed to run fully online since April 2020. This allows students from different countries to join the training.

The programme is made up of a team of professionals from the areas of health, theatre, art, therapy, psychiatry, psychology, education and philosophy who seek to generate reflection and debate with a multidisciplinary approach towards the different areas of application of the puppet and objects in their expressive and therapeutic dimensions. These reflections invite the participants to investigate and ask questions and create projects about the potential benefits of the puppet and its fields of application, the place that puppetry occupies within culture, its cultural functions, its historical context and current international status and activity.

The participants will experience the creative, aesthetic and emotional possibilities that puppets have; they will also gain an understanding of the expressive and therapeutic effects that can be achieved from manipulation and interaction with these expressive objects, often silently. They will acquire deep knowledge about the creation, construction and manipulation of puppets and their therapeutic applications. The program seeks to implement creative, therapeutic and

innovative techniques through the poetic and metaphorical potential of the puppet to be applied in the fields of health, non-formal education and community work.

This is a field that began a long time ago, but is nowadays growing faster due to the interest in using puppets as complementary/integrative therapies.

It is of pressing concern today to integrate the puppetry into the fields of arts, education, health, community work, therapy and all fields that aims for social transformation.

GENERAL OBJECTIVES

To train professionals engaged in possibilities of human and social transformation, in the theoretical and practical foundations of contemporary work with puppets in its expressive and therapeutic dimensions as creative therapy.

To implement techniques and methodological innovations with the aim of creating complementary interventional programmers drawing from the visual and theatrical elements of puppets, to be applied in contexts involving health, education, therapy, integration, socio-community work, psychosocial and artistic projects with restorative / transformative purposes, and for both individual and group contexts

To understand the benefits and power of puppets as mediators of change and transformation in contexts of high psychosocial vulnerability, health emergencies and social conflicts.



SPECIFIC OBJECTIVES

- To gain knowledge of the historical foundations of the first applications of puppetry for therapeutic purposes.
- To acquire basic theatre techniques and skills to use within puppetry.
- To be able to apply the Theoretical Foundations of Puppetry (designed by the Puppets In Transit Company).
- To become familiar with the international panorama of uses of puppets in different therapeutic contexts.
- To understand and experience the expressive and therapeutic dimensions of puppets.
- To provide an international vision of applied theatre with puppets for community, educational and therapeutic contexts.
- To analyze strategies for critical thinking about creative therapies.
- To learn and apply fundamental techniques for puppetry and object manipulation.
- To learn to design, build and manipulation a paper puppet and other objects.
- To be able to use tools and techniques drawn from the therapeutic and expressive potential of puppets to address developmental problems of diversity, childhood, communities and human groups in contexts of psychosocial vulnerability, health emergencies and social conflicts.
- To understand the importance and need to establish an ethical relationship within the therapeutic group work.



METHODOLOGY

The Online Diploma program is developed through modules that integrate a theoretical-practical methodology with lectures, alternated with exercises and exploratory dynamics with materials, objects and puppets based on the experience and creation methodology of the Puppets In Transit Company and the CHILE Puppet Therapy team and international guest artists. Group discussion and reflection, analysis and revision of contemporary audiovisual and theoretical material are developed. In each class, the participants will also learn about each other's work, showing their creative explorations. Techniques for construction of a paper puppet will be taught. Direct manipulation exercises with different materials developed from the language of silence. Exploration and improvisation for the creation of small individual scenes. Students will design a Puppet Therapy intervention project and finish the Diploma with a one-person performance with the puppet they have made, that is presented to the class.

THEMATIC LINES

The Diploma is developed through three areas that integrate creation, research and application:

- Memory-trauma-reparatory actions and Human Rights
- Intellectual diversity and creation
- Childhood and Human Rights





TEACHERS

ANDREA MARKOVITS (CHILE) Member of the international UNIMA commission on puppetry in Education, Development Puppeteer. Trained at the School of Puppetry and Drama in Tel Aviv. Director of the company Puppets In Transit and Muñecoterapia Chile. She worked as a Puppet Therapist at the Reuven Feuerstein Center in Jerusalem, who recognized her methodology, The International Center for the Enhancement of Learning Potential (ICELP). Volunteer with puppets at the Sieff hospital in Israel with child victims of the Syrian civil war. On tour with AKIM ISRAEL (The National Association for the Habilitation of Children and Adults with Intellectual Disabilities) program in communities with intellectual diversity. Fondart Chile Scholar Creates Ministry of Cultures, Arts and Heritage (2020-2021) Master of Arts in Health and Art Therapy (Finis Terrae University). Postgraduate degree in Dramatherapy (University of Chile). Certified Differential Education Teacher (IPP). Theater Studies (Teatro La Casa). She was training by the English puppeteer Stephen Mottram in his *The logic of movement*' workshop (2018).

Creator and facilitator of the first Virtual Integrated Laboratory of Puppets and Objects for Diversity, sponsored by the Cultural Center of Spain (2020). She developed a research project about memory with puppets with relatives of the detained and disappeared and victims of political violence (Project FONDART 2015 and 2017, Ministry of Cultures, Arts and Heritage). She has been invited to present her work at Puppet Power 2020 (Calgary, Canada 2020), at the I Puppets, Health and Education Conference organized by the National Dramatic Center of Madrid and Topic Tolosa, at the First Symposium "The Broken Puppets: Symposium on Puppetry, Disability, & Health" (Cork, Ireland 2017) and at the Seminar of Puppetry of Belo Horizonte (2018). Currently she teaches Puppet Therapy on the Master of Art Therapy at Finis Terrae University (2017 - date) and has been invited to work on the Diploma in Health, Arts and Art Therapy at University Católica -Villarrica (2016 and 2017) and on the Postgraduate Degree in Art therapy at the University of Chile (2015). Her experience in interventions in Theater, with Puppets and Puppet Therapy has been developed with groups and communities of people with intellectual disabilities, women deprived of liberty, women and children living with HIV / AIDS, shelter for children

and teenagers, people who are victims of violence, politics and torture, relatives of the disappeared and detained and victims of war and political conflicts.

POLO FERNÁNDEZ (CHILE) Visual artist, puppeteer: he was trained at the School of Puppetry and Drama in Tel Aviv and graduated with a degree in Philosophy and Spanish from the Universidad de La Serena. He is the co-founder of the Puppets In Transit Group whose function is create and perform with puppets. Co-founder of Puppet Therapy CHILE where he is in charge of the puppet building school. He has worked as a set designer and lighting designer, creating and participating in various projects such as the theatrical company Laboratorio de Sueños, La Ironía theatrical and Sudamerikan Art in Israel. He worked in Israel for Jack-Robinson and Alef-Alef designing and creating sets for theater and television and making giant puppets for carnivals. He participated alongside Puppets In Transit, as a volunteer puppeteer with child victims of the Syrian civil war. He was selected along with other immigrant artists in Israel for an exhibition called “Precolombinos en Medio Oriente” (2012). He was trained by the English puppeteer Stephen Mottram in his ‘The logic of movement workshop’ (2018). Co-creator and facilitator of the first Virtual Integrated Laboratory of Puppets and Objects for Diversity, sponsored by the Cultural Center of Spain (2020). He has developed different workshops about Puppets and Memory in Villa Grimaldi and the Museum of Memory (Ministry of Cultures, Arts and Heritage 2015), Concepción and Lota (2017), with children and young people with Downs syndrome (Ministry of Cultures, Arts and Heritage, 2018), in the project "Mothers Puppeteers", supported by the Ministry of Social Development (2015). He is dedicated to research in Puppet, Memory and Reparation and in the design and creation of performances for children which incorporate themes of tolerance and Human Rights. He co-directed the Puppet and Reparation Workshop by the PRAIS team of the North Metropolitan Health Service (2015) and in PRAIS Concepción (2016), in addition to training in Puppet and Therapy with professionals of the mental health team of the Roberto del Rio Hospital. (2016 and 2017). He is currently a teacher and part of the design team of the First Diploma Puppet Therapy Chile. He was the co-founder of the Independent Theater & Diversity Project (2004-

2010) with his theatrical company Laboratorio de Sueños. This latter was made up of a cast of young and adult actors and actresses with Downs syndrome.

PAMELA AEDO (CHILE) Physician - Surgeon U. De Chile and specialist in Child - Youth Psychiatry at the U. De Chile. Organized reflection workshops for the prevention and reporting of sexual abuse. She has a Diploma in Human Rights and Public Policies in Forensic Practice from the Fundación Dunant in América Latina, a Diploma in Child and Adolescent Psychopathology 3rd version, U. De Chile; a Puppet and Therapy Diploma (1st version 2017). From 1996 - date she has worked within a child-adolescent psychiatry clinic and in hospital practice. Between 2004-2017 she worked as a forensic expert in the Legal Medical Service. She has also taught Mental Health and Psychiatry to students of Medicine at the U. Chile, the Faculty of Medicine SSMS; she has taught as a Monitor of Internal Medicine at the Albert Einstein University College of Medicine of USA, and Galvarino Hospital, in Chile. Between 1994 and 1998 she worked with a Children's Clinic Seminar "Listening to children", at the Hospital Ezequiel González Cortes, SSMS. She has done Postgraduate teaching and training of specialists in Children Psychiatry at the University of Santiago. Research Papers presented in Congress 2009: Profile of pre-school victims of sexual abuse 2004 to 2006. President of the XXX Congress of Childhood and Adolescence Psychiatry and Neurology, 2012. Coordinator of Seminars on "Children Protection, Complaint Protocol of Sexual Abuse at the school level ", April 2011 (Aysén Region), April 2012 (Chiloé Province), April-2013 (Palena, Osorno and Llanquihue Provinces). Children and youngsters sexual abuse, basic concepts, valorization of testimony, credibility, techniques and typologies, José Ramón Juárez (Spain).

MARÍA JESÚS CATALÁN (ESPAÑA) Psychologist; graduate from Arcis University with a Masters in Artistic Mediation. She specializes in art for social transformation, social inclusion and community development, and studied at the University of Barcelona. She has a Diploma in Ethnopsychology, PUCV; a Diploma in Attachment and Infant Mental Health, UDD; a Diploma in Play Therapy, Centro Metáfora; a Diploma in Puppet Therapy, Puppets in Transit. Specialist in severe child maltreatment and child sexual abuse, with 12 years of experience in reparatory work with children and adolescents in

various collaborating organizations of SENAME (National minors service). She works directly with clients, as well as giving technical advice and accompanying teams in strengthening and caring for professionals who work with child abuse. Partner at AMAE Center, Child-Youth Play Psychotherapy, Viña del Mar.

NOEMÍ GRINSPUN (ISRAEL) Dr. Noemí Grinspun is a Professor and researcher at the Arts and Physical Education Faculty, Metropolitan University of Educational Sciences, Santiago, Chile. She holds a Ph.D. in Biomedical Sciences (Neuroscience), MA degree in Neuroscience, Music Teacher (Trombone, ensemble direction), and Physical Therapy BSc. Her research is focused on Music and movement interaction during learning, and also on Rhythm synchronization abilities, executive functions (Cognitive flexibility, attention), and Neural dynamics. She has participated in several research projects on Cognition, Movement, and Neurosciences in Chile, as well as in collaboration with Dr. Luc Nijs from IPEM (Institute of Systematic Musicology) Ghent University in Belgium, with Dana Swarbrick from the RITMO center of the University of Oslo. Besides, she has been invited as a speaker at conferences on Music, Neuroscience, and Cognition.

MATTHEW BERNIER (UNITED STATES). MCAT, ATR-BC is a registered and board certified art therapist, artist, puppeteer, and Associate Professor in the Art Therapy and Counseling Program at Eastern Virginia Medical School, where he has taught since 1990. He has a bachelor's degree in psychology with a minor in theatre arts and a master's degree in creative arts in therapy. He has completed PhD coursework in expressive arts therapy and social change at the European Graduate School in Switzerland. He has taught art therapy, The Expressive Therapies Continuum (ETC), and therapeutic puppetry internationally. He is the 2009 recipient of the Puppeteers of America McPharlin Award for Excellence in Puppetry in Education and Therapy. He co-edited (2005) *Puppetry in Education and Therapy: Unlocking Doors to the Mind and Heart*. He held leadership positions on the boards of Puppeteers of America, Southeastern Virginia Puppetry Guild, and American Art Therapy Association and is a corresponding member of the international UNIMA commission on puppetry in Education, Development, and Therapy. His interests include therapeutic puppetry, neuroaesthetics, the ETC, creativity, symbolism, expressive arts for social change, and the use of community arts with marginalized groups including ex-incarcerated offenders in their process of desistance and people who have experienced homelessness.

CARIAD ASTLES (UNITED KINGDOM) is a puppeteer, puppetry trainer, director and researcher. She is Puppetry Tutor at the Royal Central School of Speech and Drama and is also Lecturer in Drama at the University of Exeter, UK. She is President of the Research Commission for the international puppetry association, the Union Internationale de la Marionnette. She is also a core collaborator with the Catalan group Irènia Jocs de Pau, which runs projects in different art forms towards a culture of peace and intercultural identity. Cariad specializes in training, researching, performing and directing for puppet theatre; in objects and puppets within healthcare and applied settings and in the puppet as marker of political and cultural identity. She has recently directed for Med Theatre and the Northcott Theatre and is currently working on a project about puppetry, poetry, loss and memory. She frequently runs training workshops in the UK and overseas, most recently in China, Chile, Australia, Germany, France and Spain.

EVA MARXEN (UNITED STATES) is an anthropologist (PhD and DEA), art therapist (MA), and psychoanalytical psychotherapist (MA). Currently, she works as an Assistant Professor at the School of the Art Institute of Chicago. For a decade, Marxen worked with the MACBA (Museum of Contemporary Art) and at the art school La Massana (UAB), both in Barcelona, Catalonia/Spain. She has published numerous articles in both books and journals in different languages and has held conferences as well as workshops at a national and international level. Moreover, she has guest lectured at the art faculties of the University of Chile and the University Finis Terrae (Santiago de Chile), the University Silva Henríquez (Chile), the Universities of Genoa (Italy), Toulouse (France), Veracruz, the Autonomous Metropolitan University (UAM) Xochimilco, the Autonomous University of Aguascalientes (all in Mexico), the National University of Córdoba and the Center of Psychotherapy Studies (CEP, both in Argentina) as well as the Institute of Music, Art and Process (IMAP, Basque Country/Spain) and the Autonomous University of Madrid. Additionally, she has been an invited researcher at the University of the Philippines Diliman, Manila. In 2011, Marxen published the book *Dialogues between Art and Therapy: From "Psychotic Art" to the Development of Art Therapy and its Applications* (Gedisa, Barcelona). Her new book

Deinstitutionalizing Art of the Nomadic Museum was published in 2020 by Routledge, New York. The same year, she edited the special issue “Learning Art and Resistance from the South” for *Field. A Journal of Socially-Engaged Art Criticism*. She forms part of the Research Network of the Solidarity Museum Salvador Allende in Santiago de Chile and of the editorial board of the journal *Qualitative Research*.

RAVEN KALIANA (UNITED KINGDOM) Directs Puppet (R)Evolution Theatre Company, producing plays and films on social issues. She’s presented [Hooray for Hollywood](#), her award-winning puppet-based autobiographical film on surviving human trafficking, at UN Geneva, NY Commission on the Status of Women, London City Hall, and Oxford University. *Love vs Trauma*, her puppet plays on resilience, toured to China, Puerto Rico, Greece; as well as London, Birmingham, and Brighton, UK. She has also developed a series of workshops on the use of puppets in trauma recovery, and has presented her films to MA Play Therapy students at Roehampton, MA and BA Social Work students at Kingston, Applied Theatre students at Central School of Speech & Drama. Her work has been chronicled by BBC News, *Changemakers Magazine*, *New York Times*, *The Guardian*, *Puppetry International*, *The Puppetry Journal*, [Eyestorm TV](#), Medium, *Bringing Design Closer*. Documentary interviews include *No Strings Attached* and *Stories of Healing*. Artist residencies were awarded by Puppet Centre Trust, Artists Access to Art Colleges, and Little Angel Theatre. Raven Kaliana was born in America but has lived in England for the past 14 years. She worked for 10 years at Folkmanis Puppets in California, then earned an MA in Advanced Theatre Practice with a specialization in Puppetry from the Royal Central School of Speech & Drama in London in 2008 before founding Puppet (R) Evolution. <https://ravenkaliana.com>

CORINA DUYN (IRLANDA) has been creative all her life. She made her first doll aged ten and her first puppet a few years later. She started her professional career in the Netherlands as a palliative care nurse and later as social care worker in a group home for people with intellectual disabilities. Her artistic career started after moving to Ireland in 1989. Her Artist Dolls are in private and corporate collections. The onset of illness Myalgic Encephalomyelitis (ME) a decade later changed Corina’s life and her arts practice. The portrayal of life around her changed into exploring the inner world of illness. Not a journey she had intended to make but ultimately brought her amazing creative opportunities, including finding her voice as a writer. Corina has written, illustrated, designed and published several books. Returning to sculpture and puppet

making led to facilitating a puppet making course with fellow members of the Irish Wheelchair Association Resource Centre in Dungarvan. This **Life Outside the Box (2016)** project catapulted her into the wonderful world of puppetry and disability at the first ‘Broken Puppet Symposium on Puppetry, Disability and Health’ at UCC in Cork (2017). This led to numerous lecture opportunities worldwide. Corina has been fortunate to receive funding to continue with her work, including a Mentoring award through the Arts Council’s Arts and Disability Connect scheme that is managed by Arts & Disability Ireland. This led to her latest work ‘Invisible Octopus’, which is a poem, a story, an animation of a life triumphant under the weight of illness. Words and images are her lifeline to connect with the world beyond the walls of her home. www.corinaduyn.blogspot.com

SCHEDULE

N°	DATE	TIME	CONTENTS	TEACHER / ARTIST
1	APRIL, 7th	09.00 to 14.00	<ul style="list-style-type: none"> - From magical animism to contemporary puppet therapy: foundations and historical antecedents of puppet therapy. - <i>“From Puppets In Transit to Puppet therapy”</i>: from experimental animation theater to creative therapy. - Description and application of the Technical Foundations of Puppets I. - Workshop 1: Fabrics. 	Andrea Markovits Polo Fernández
		09.00 to 11.00	- From the Transitional Object to the Intermediary Object: concept, history and application.	Pamela Aedo

2	APRIL, 14th	11.15 to 12.30	<ul style="list-style-type: none"> - Transfer of emotions to the object. - The memory of objects. - Workshop 2: Objects and memory activation. 	Andrea Markovits Polo Fernández
		12.45 to 14.00	- Approach towards contemporary definitions of puppets.	Polo Fernández
3	APRIL, 21th	09.00 to 11.00	<ul style="list-style-type: none"> - The therapeutic power of the game and of the puppets and meeting points. - Metaphors and puppets: symbols and movement. 	María Jesús Catalán
		11.15 to 12.45	<ul style="list-style-type: none"> - Workshop 3: Exploration with papers and materials. - The aesthetics of silence in the Theater of puppets and objects. - Sound and silence of materials and objects as language. - Models and guidelines for the use of materials: The emotion in materials according to textures. 	Andrea Markovits
		13.00 to 14.00	- Tutoring 1: Presentation of the implementation model for an intervention project based on the Puppet Therapy methodology.	Andrea Markovits
4	MAY, 5th	09.00 to 11.00	<ul style="list-style-type: none"> - International Seminar from United States. - "The psychological functions of puppets and puppetry". 	Matthew Bernier
		11.15 to 12.30	<ul style="list-style-type: none"> - International Seminar from Ireland. - "The power of the Puppets". 	Corina Duyn

		12.30 to 13.15	<ul style="list-style-type: none"> - The Puppet in works applied to groups with intellectual diversity. - Puppets and objects: application examples in mental health contexts. 	Andrea Markovits
		13.15 to 14.00	<ul style="list-style-type: none"> - Construction workshop. 	Polo Fernández
5	MAY, 12th	09.00 to 11.00	<ul style="list-style-type: none"> - International Seminar from United Kingdom. - The Applied Theater: objectives, history, contexts. - The Puppet Theater within applied theater. - Studies of international projects that use the Applied Puppet. 	Cariad Astles
		11.15 to 12.15	<ul style="list-style-type: none"> - Puppets and Memory as a model of didactic and Transgenerational intervention. 	Andrea Markovits Polo Fernández
		12.30 to 14.00	<ul style="list-style-type: none"> - Workshop 4: Puppets and Memory. 	Andrea Markovits Polo Fernández
6	MAY, 19th	09.00 to 11.00	<ul style="list-style-type: none"> - International Seminar from Chile. - Dialogues between Puppets and Neuroscience. - Embodied cognition of mirror neurons and empathy. 	Noemí Grinspun
		11.15 to 12.45	<ul style="list-style-type: none"> - Construction workshop. 	Polo Fernández
		13.00 to 14.00	<ul style="list-style-type: none"> - Workshop 5: Manipulation I. 	Andrea Markovits Polo Fernández

7	JUNE, 2nd	09.00 to 11.00	- Therapeutic skills applied to working with puppets.	María Jesús Catalán
		11.15 to 14.00	- Construction Workshop	Polo Fernández
8	JUNY, 9th	09:00 to 11.00	- International Seminar from United Kingdom. - Puppetry as Public Testimony for Social Change.	Raven Kaliana
		11:15 to 12:30	- Construction workshop.	Polo Fernández
		12:45 to 14:00	- Workshop 6: Manipulation II	Andrea Markovits Polo Fernández
9	JUNY, 16th	09.00 to 11.00	- Workshop 7: Applied Puppets.	Cariad Astles
		11:15 to 12:30	- Tutoring 2: advice and guidance for the development of the design of the Puppet Therapy intervention project.	Andrea markovits
		12:45 to 14:00	- Construction workshop.	Polo Fernández
10	JUNY, 30th	09.00 to 11.00	- International Seminar from United States. - “Critical Review of the Creative Arts Therapies (Art therapy, Drama therapy and Puppet therapy).	Eva Marxen
		11.15 to 12.15	- Tutoring 3: Advice and guide for sample performance exam of Puppets.	Andrea Markovits Polo Fernández

		12:30 to 14:00	- Construction workshop.	Polo Fernández
11	JULY, 7th	09.00 to 14.00	- Final exam: Presentation of intervention projects - Analysis and questions of the proposed projects.	Andrea markovits Polo Fernández
12	JULY, 14th	09.00 to 14.00	- Final exam: Final presentation exhibition of puppets. - Analysis and questions of the performances presented.	Andrea markovits Polo Fernández

WORKING FIELDS

Education, development, complementary therapies, integration, community work, health, special education, childhood, school integration, prisons, homes for minors, centers for the elderly, cultural centers, human rights, others.

REQUIREMENT TO OBTAIN THE DIPLOMA

1. 70% attendance will be required for the total virtual activities of the Diploma.
2. Completion and presentation of all the work requested by the tutors on the established dates.

The three previous points are basic requirements to obtain the Diploma and certificate of grades (sent via email). Exceptional cases of absence due to illness and / or other serious problems will be discussed. To request any extension

of work or student personal difficulty send a letter explaining the reason or the situation and attach, if necessary, a document that justifies the extension. Everything must be sent via email.

EVALUATION

- **Research paper: 40%**

A project of methodological design of intervention with puppets in therapeutic, health or community contexts, which includes:

- a) Written report
- b) Class presentation of the project

- **Creative exercises: 30%**

- a) Fabrics animation
- b) Teddy bear animation
- c) Exploration with giant paper
- d) Object family and animation
- e) Pandemic puppet
- f) Self-portrait puppet

- **Staging of solo performance with puppetry and objects: 30%**

Teaching team information

[http://andreamarkovits.wix.com/munecosentransito#!/c1nd
www.munecoterapia.cl](http://andreamarkovits.wix.com/munecosentransito#!/c1ndwww.munecoterapia.cl)

Link channel YouTube company PUPPETS IN TRANSIT:

https://www.youtube.com/channel/UCAYCzcJmXHtP3VZyzUp8r4Q/videos?view_as=subscriber

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