

<b>POLI</b> ESCOLA SUPERIOR EDUCAÇÃO COMUNICAÇÃO DESPORTO  <b>TÉCNICO</b> <b>GUARDA</b>	<b>SUBJECT DESCRIPTION</b>	<b>MODELO</b> PED.012.03
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<i>Course</i>	<b>Multimedia and Performing Arts</b>					
<i>Subject</i>	<b>Scenography</b>					
<i>Academic year</i>	2023-2024	<i>Curricular year</i>	2nd	<i>Study period</i>	1st semester	
<i>Type of subject</i>	Compulsory	<i>Student workload (H)</i>	Total: 112,5	Contact: 45	<i>ECTS</i>	4,5
<i>Professor(s)</i>	Catarina Albuquerque Ferreira Carreto					
<input checked="" type="checkbox"/> <i>Area/Group Coordinator</i> <input type="checkbox"/> <i>Head of Department</i>		(select)	José Reinas dos Santos André			

## PLANNED SUBJECT DESCRIPTION

### 1. LEARNING OBJECTIVES

- Acquire theoretical and practical knowledge capable of guiding the student in scenographic practice.
- Encourage a critical, creative but also holistic attitude towards different scenographic approaches beyond scene scenography itself, namely scenography for advertising, television, cinema, events, stands, commerce, productions for magazines, window dressing, among others.
- Carry out an approach to the themes, principles and problems of Scenography, increasing research capabilities and practical application of a project methodology in the development of concepts with a view to substantiating and implementing projects.

### 2. PROGRAMME

- Historical evolution of the performing arts
- From the Vanguards to the present
- Cinema and Design
- Performance and Installation
- Methodologies, scope, authors and interdisciplinary relationships
- Technical notions about scenographic lighting
- Creative process
- Scenographic design and project practice

### 3. COHERENCE BETWEEN PROGRAMME AND OBJECTIVES

The objectives refer to the need for students to grasp and deepen knowledge in the field of scenography, being achieved through the different syllabus presented. By carrying out successive practical and assessment work, the aim is to promote a critical attitude, exploration and practical application of the theoretical and technical content covered during contact hours.

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#### 4. MAIN BIBLIOGRAPHY

CASTANHEIRA, J. M. – Castanheira Cenografia. Lisboa: Caleidoscópio, 2013.

CHING, F. D. K. & STEVEN, P. J. – Representação Gráfica para Desenho e Projecto. Barcelona: Editorial Gustavo Gili, 2003.

COLLI, S. & PERRONE, R. – Espacio-identidad-empresa: arquitectura efímera y eventos corporativos. Barcelona: Editorial Gustavo Gili, 2003.

FRASER, N. – Lighting and sound. London: Ed. Phaidon Press, 1999.

INNES S, M. – Iluminação no Design de Interiores. São Paulo: Editorial Gustavo Gili, 2014.

MCKINNEY, J. & PALMER S. – Scenography Expanded: An Introduction to Contemporary Performance Design. London: Bloomsbury, 2017.

MORGAN, C. L. – Expo design de stands para feiras. Lisboa: Destarte, 1999.

MOURA, E. – Luz, Câmera e Ação. S. Paulo: Senac, 1999.

PAVIS, P. – Dicionário de teatro. São Paulo: Perspectiva, 2008.

RATTO, G. – Antitratado de Cenografia: variações do mesmo tema. São Paulo: Editora SENAC, 1999.

REID, F. – The Stage Lighting Handbook . Nova Iorque: Routledge, 1996

RIBEIRO, J. M. – Arquitecturas em Palco. Lisboa: Instituto da Artes, Ministério da Cultura, Almedina, 2007.

SILVA, L. – Conceitos Básicos de Iluminação. Lisboa: Edições Universitárias Lusófonas, 2004.

#### 5. TEACHING METHODOLOGIES (INCLUDING EVALUATION)

The teaching methodology uses expository, demonstrative, interrogative and active methods. In the sessions, the expository method allows the content to be exposed, the interrogative method allows guided and open debates to corroborate the learning of the content. The asset will reinforce involvement, interest, analysis and criticism.

Throughout the semester, students will develop several exercises, including a scenographic project, and debate/justify their choices, difficulties, problems and solution proposals, valid for any assessment period.

Continuous assessment results from the sum of active participation in classes and monitoring of exercises (20%) with the classification of a practical component (projects 80%). Regarding the exam periods (Normal and Appeal) students must present the projects of the curricular unit, which will count for 50% of the final grade, on one of the two days before (during office hours) the assessment date (Normal or Appeal Exam). The remaining 50% will be related to a theoretical-practical test lasting two hours on the exam date.

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Work not monitored by the teacher will not be evaluated. Students covered by special legislation must agree with the teacher in the first two weeks of the academic semester, an alternative work plan, in the absence of which they will have to respect the general plan.

## 6. COHERENCE BETWEEN TEACHING METHODOLOGIES AND OBJECTIVES

The expository classes aim to transmit fundamental concepts and content for the area of scenography. The interrogative method enables the debate of ideas in order to develop the capacity for oral expression at the level of the disciplinary area, articulating theoretical evolution with scenographic practice. It also promotes student involvement, motivation and participation in academic activities. The active method complements the others, as participation in an activity encourages conscious and voluntary action to acquire knowledge. As a UC of a theoretical-practical nature, these methodologies expand the theoretical and practical design aspects of students, providing them with a body of broad content and a critical spirit, constituting an important tool to be applied during scenographic design activity.

## 7. ATTENDANCE

Two-thirds attendance is mandatory (with the exception of students covered by specific legislation). Absences with legal justification will be excepted.

## 8. CONTACTS AND OFFICE HOURS

Email: catarinacarreto@ipg.pt | Monday – 9h-11am, Tuesday– 6-8pm

## DATE

25 de setembro de 2023

## SIGNATURES

Area/Group Coordinator

\_\_\_\_\_  
(signature)

Professor

\_\_\_\_\_  
(signature)