

Course Title	SCENOGRAPHY			
Course Code	SCN 301			
Course Type	Compulsory			
Level	Undergraduate			
Year / Semester	Year 4 / Semester 8			
Teacher's Name	Christina Skouloudi			
ECTS	6	Lectures / week	3	Laboratories / week
Course Purpose and Objectives	Scenography course offers an open environment for interdisciplinary exploration in the realms of art, technology and society. The course emphasizes the continuum between physical and virtual spaces, and fosters exploratory work that seeks to exhibit innovative visual and audio expression, along with conceptual clarity and technological skills and insights.			
Learning Outcomes	At the core of the course students come to realise how analogical and digital media create new dynamics for a theatrical text -a play- to be experienced by the viewer. Hence, in each class-session we deal with the relevant theory, problems in meaning and communication, identity and signification, conceptual invention and creativity, critical analysis.			
Prerequisites	-	Required	-	-
Course Content	<p>Traditional Technology on Stage: Explores Stage using traditional tools and mechanisms as the means of creating Innovating Scenic Environments.</p> <p>New Technology on Stage: Explores New Media as the exclusive tools of creating Digital Scenic Environments.</p> <p>Computer Aided Scenography: Presents audiovisual experimental applications, produced by softwares, involving graphics and effects on the level of aesthetic elaboration. Explores audiovisual construction made for the set design of contemporary plays.</p>			

	<p>Expanded Scenography: Explores the emerging agencies and the involving spatial practices, such as artistic, material, theoretical, in a variety of theatrical contexts. It focuses on new kinds of immersive, participatory and mediated environments using a number of digital aparatuces.</p>
<p>Teaching Methodology</p>	<ul style="list-style-type: none"> •Reading and resolving problems •Working on problem-solving •Attendance and participation in class •Monitor discussions •Writing and reply on objective type questions •Solving unstructured questions and case studies •Brief oral presentation before starting a new chapter and reply to queries from students •Homework for revision purposes •Interaction and collaborative learning •Simulation and role Playing •Video Watching
<p>Bibliography</p>	<p>Auslander, P. (1999). <i>Liveness: Performance in a mediatized culture</i>. London: Routledge.</p> <p>Broadhurst, S. (2007). <i>Digital practices: aesthetic and neuroaesthetic approaches to performance and technology</i>. Basingstoke [England]; New York: Palgrave Macmillan.</p> <p>Bruns, A. (2008). <i>Blogs, Wikipedia, Second Life, and beyond: from production to produsage</i>. New York: Peter Lang.</p> <p>Burgheim, J, (2016), <i>Live performances in Digital Times: An Overview, IETM Mapping</i>.</p> <p>Causey, M. (2006). <i>Theatre and performance in digital culture: from simulation to embeddedness</i>. London: Routledge.</p> <p>Cindy, Sherman, (1982) Schirmer / Mosel, Munich.</p> <p>Davis, E. (1998). <i>Techgnosis: myth, magic + mysticism in the age of information</i>. New York: Three Rivers Press, Random House Inc.</p> <p>Delgado, M. M., & Svich, C. (2002). <i>Theatre in crisis?: performance manifestos for a new century</i>: Manchester University Press.</p> <p>Deleuze, G, (2006) "The Schizophrenic and Language: Surface and Depth in Lewis Carroll and Antonin Artaud." 1969. From <i>Textual Strategies</i>. Ed. Josué V. Harari. Ithaca: Cornell UP, 1979. 277-95. In <i>Structuralism: Critical Concepts in Literary and Cultural Studies</i>. Ed. Jonathan Culler. London: Routledge, Vol. 2.</p> <p>Dixon, S. (2007). <i>Digital performance: a history of new media in theater, dance, performance art, and installation</i>. Cambridge, Mass.: MIT Press.</p> <p>Kockelkoren, P. (2003). <i>Technology: art, fairground, and theatre</i>. Rotterdam: NAI Publishers.</p> <p>Lunenfeld, P. (1999). <i>The digital dialectic: new essays on new media</i>. Cambridge, Mass.: MIT Press.</p> <p>Manovich, L, (2001) <i>The Language of New Media</i>. Cambridge, MA: MIT</p>

	<p>Press.</p> <p>McLuhan, M. (2001). Understanding media: the extensions of man. London: Routledge.</p> <p>Reaves, J. (1995). Theory and practice: the Gertrude Stein Repertory Theatre. CyberStage, 1(3).</p> <p>Ryan, M.-L. (1999a). Cyberspace textuality: computer technology and literary theory. Bloomington: Indiana University Press.</p> <p>Salz, D. Z. (2004). Performing arts. In S. eds. Schreibman, R. G. Siemens & J. Unsworth (Eds.), A companion to digital humanities, Malden, MA; Oxford: Blackwell Pub.</p> <p>Thomas, J, (2000) ed. Reading Images, Palgrave Macmillan.</p>								
Assessment	<table> <tr> <td>Participation</td> <td>10%</td> </tr> <tr> <td>Midterm Exam</td> <td>30%</td> </tr> <tr> <td>Project</td> <td>20%</td> </tr> <tr> <td>Final Exam</td> <td>40%</td> </tr> </table>	Participation	10%	Midterm Exam	30%	Project	20%	Final Exam	40%
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Language	English								