1. PROGRAM FACTS

Study Level: Undergraduate
Study Mode: Full Time
Course Profile: Academic
Course Domain: Fine Art
Course Length: 6 semesters
Number of ECTS Credits Required for Graduation: 180
Areas of Academic Study and Academic Disciplines Evaluated by Learning Outcomes:
- Area of Academic Study: The Arts
- Academic Discipline: Fine Art
- Field of Study: Art and Design
Degree Awarded upon Completion: Bachelor’s Degree (BA)
Specialist Pathways:
- Set Design
- Garment Design

2. FURTHER EDUCATION AND CAREER OPPORTUNITIES

Our graduates are prepared to take on independent work as scenographers as well as be part of collaborative projects launched by art and cultural centers. After completing the BA program, those students who may wish to develop their professional and creative skills will have an opportunity to progress to an MA program and specialize in either set design or garment design here at the University of Arts in Poznan, or choose to study at other universities offering cognate courses.

3. PROGRAM OVERVIEW AND OBJECTIVES

Our scenography students will undertake interdisciplinary work, with a strong focus on conscious and responsible creation of ‘theatrical’ identity of the surrounding environment with people as actors and design subjects. They need to be open to create innovations, addressing the ever-changing contemporary needs of the theater and environment. The theater is a place where many fine art disciplines come together and similarly, the BA scenography program is a reflection of such needs, aiming at exploring the creative potential of various fields in order to enhance and emphasize the personality of people as leading actors and audience. The two specializations, set design and garment design, are centered around building and consolidating knowledge as well as developing practical application of visual perception mechanisms, which are necessary to create images in fine arts and visual communication. Therefore, students will be encouraged to design not only space for performance (theater, television, exhibitions, shows, events, festivities, parades) but also specific visual identification related to people as ‘actors’, such as clothing (costume), footwear, headgear, or stage props appropriate for a given role, idea, social or professional group.
4. LEARNING OUTCOMES

On completion of the BA Scenography program, students should be able to demonstrate the following subject knowledge, practical subject skills and social competencies:

**SUBJECT KNOWLEDGE**

- Students have knowledge of designing and constructing scenography and décor (the entire stage, audience, object, prop and detail); they are aware of the relationships between theater, design and art disciplines.
- Students know how to apply new media to construct stage for performance; they are able to prepare documentation describing how to develop and realize a scenographic concept, including technical specifications.
- Students have theoretical and working knowledge of performance design and the complex dynamics of technical and artistic teams.
- Students are aware of the mechanisms governing both the alternative theater and shows (mass events); they are able to redesign non-theatrical space for performance.
- Students know varied means of visual expression; they are able to meaningfully apply symbols, signs and color to their clothing designs.
- Students have an understanding of historical and contemporary art trends in performance; they understand the social role of the theater and its links with criticism, media and science;
- Students are aware of the artistic phenomena generated by and occurring in the theater, which is necessary to design stage in theatrical and non-theatrical spaces.
- Students know theatrical techniques and technologies necessary to design stage for performance in a given context.
- Students know the terminology and jargon relevant to scenography, theater, history of clothing and costume; they are able to identify stylistic, symbolic and practical functions of apparel.
- Students know art periods and historical context of their specializations.
- Students know various types of theatrical and non-theatrical spaces used for performance as well as scenographic styles and ways of transforming stage for performance.
- Students are able to design scenery and costumes for small cast and one-act plays, monodramas and recitals.
- Students know how to design and make basic clothing, they use professional terminology to describe their designs; they efficiently use a wide array of textiles, materials, textures in their designs.
- Students know the specificity of the puppet theater as well as principles of stage design and puppet design.
- Students have basic knowledge of labor law.
- Students are equipped with knowledge of form shaping in the context of clothing design; they know the connections and relationships between theoretical and practical aspects of their specializations.
- Students know the stages of design and development of ready-to-wear collections, they are able to perform an analysis in the context of particular clothing collections or costumes they design.
- Students are able to draw on various sources in search of inspiration, such as literature, painting, film, photography, in order to stimulate imagination and generate ideas.
– Students have fundamental knowledge of costume design for theater, they know how to transform designs into practical projects.
– Students are able to analyze and translate literary texts for scenographic purposes, identifying the main characters and their personalities; they know how to translate text into visual language.

**PRACTICAL SUBJECT SKILLS**

– Students are skillful at using painting and drawing tools, they make use of them to express and visualize their creative concepts.
– Students know how to keep inspiration log books, they demonstrate their creativity and sensitivity in the context of their sustained projects.
– Students are prepared to hold professional conversations and collaborate with stage crews, project managers and employers; they are able to communicate their intentions effectively and verbally present their projects to an audience.
– Students use technical jargon to describe clothing technologies while presenting their costume designs in workshops.
– Students are able to prepare iconographic documentation; they know how to use iconography and historical sources to draw information about the structure of clothing.
– Students are able to record spatial interpretation of their projects; they know how to shape their designed compositions harmoniously, taking into account the scale of costume, its nature, texture, color, details and functions.
– Students have skills to present their projects as handwritten notes using appropriate artistic techniques to express the nature of characters and reflect desired ambience; they are able to make independent decisions on the content and artistic expression of their work, based on their imagination and sensitivity to color.
– Students are able to express their artistic visions and ideas through 3D models: models (mock-ups), visualizations, 3D animation or other methods.
– Students know the principles of structuring and modeling clothing; they are able to change the structure of costume by applying basic forms and modify them to reflect human anatomy.
– Students are able to work effectively within different theatrical contexts, e.g. opera, drama, television studio.
– Students apply their knowledge of iconography, historical sources and specialized literature to their projects.
– Students make independent decisions concerning the type of their sustained projects; they modify their visions to meet technical requirements of a given stage, taking into consideration the ideas put forward by their colleagues.
– Students create and execute their own art projects, making sure that they are multi-dimensional (space, light, movement, timeframe and sound); they consciously use various means of artistic expression (different media).
– Students analyze stage and theatrical spaces and are able to rearrange them for their specific projects; they know how to prepare technical specifications and models on a scale.
– Students are prepared to read and interpret theater plans, draw up main stage and mark scenographic elements.
Students recognize the interdisciplinary nature of theater (visual arts, music, choreography, acting) and stage conditions (technical equipment); they know technical terminology and jargon and use it to present their projects to technical staff; they gain experience of decision-making skills; they are able to combine a number of disciplines in the range of theater, design and art.

Students carefully select and apply accessories, which constitute details of costumes, their trimming and seams; they use technical jargon with respect to clothing technologies while presenting their designs.

Students are able to match the style of clothing to designed interiors; they adjust their trimming and accessories to the types of textiles while designing details.

Students are able to present their projects verbally; they are able to prepare visualizations and prototypes of costumes on the basis of their designs.

Students are able to reflect the atmosphere of a given period in their costumes or set designs; they know how to maintain stylistic homogeneity of seasonal collections, unique costumes, or costumes for theater, adjusting the visual realization to the principles governing a given theater form.

Students make use of historical sources and draw on personal experience or literary themes to generate their unique artistic identity; they are able to self-reflect and evaluate their own competencies as well as make valid decisions from the creative perspective.

Students know how to prepare written accounts or presentations concerning fine arts (seminars).

Students have a command of a foreign language at a level B2, allowing them to articulate their ideas in the field of fine arts.

Students prepare presentations of their interests concerning theater and history of clothing, demonstrating their knowledge of iconography and specialized literature (documentation, projection); they perform analyses and take part in discussions on selected issues from the history of clothing in the context of social and cultural transformations; they undertake self-directed research, collecting, analyzing and processing information to explore a given subject.

Students are able to generate their own artistic and visual concepts of scenography for performance, translating their ideas into project language; they are willing to experiment with structure and form of the theater.

Students are able to operate within public space, with a particular emphasis on the audience: action-interaction; they analyze stage and theatrical space and adapt it to their individual projects.

Students provide constructive and critical analysis of contemporary visual theater.

Students are able to draw human body and spatial arrangements, figurative and abstract, using classical methods and contemporary means of expression.

Students have basic skills of modeling human bodies and spatial arrangements, figurative and abstract, in the field of classical sculpture and spatial design.

**SOCIAL COMPETENCIES**

Students communicate effectively while working on collaborative project such as workshops, shows, or events; they show interest in pursuing and expanding knowledge.

Students are able to articulate their creative ideas to technical teams and stage crew in order to successfully launch their projects.
Students are able to moderate specialist discussions concerning their sustained projects and issues related to costumes, scenography and clothing; they engage in discussions on technological and artistic solutions.

Students undertake self-directed research, they collect, analyze and process information, exploring subjects of their interest; they initiate and moderate discussions on their projects in the process of preliminary preparations; they search for information and keep active logs on art and cultural issues relevant to their further creative development.

Students effectively defend their project concepts and artistic choices as well as present their portfolios and diplomas (interview, discussion, lecture); they articulate their ideas for set design solutions; they are able to launch their individual projects on set design and fashion.

Students show original insight about their perception of reality (culture, fine arts, science, nature, technology, etc.); they make bold choices concerning their own image through a skillful blend of techniques and media in their artistic expression.

They know how to visually interpret play scripts and present their ideas concerning scenography and costumes to the director and production team.

Students collaborate with practitioners representing other art disciplines, such as choreography, music, acting, light engineering; they offer professional input and contribute meaningfully to the creative process as members of theater teams.

Students are able to reflect upon and criticize their own ideas and creative concepts as well as that of other practitioners’ (performance – show); they are able to justify their artistic choices and formal solutions through collaboration with other artists.

Students are equipped with competencies in the following fields: assistant scenographer, stage designer and producer, working with art and cultural centers.

Students are able to self-reflect and evaluate their skills in the context of contemporary art trends.

Students collaborate with actors and actively react to suggestions put forward by the director or choreographer.

Students know how to prepare a presentation on a topic of their interest touching upon the theater and history of clothing, demonstrating knowledge of iconography and specialist literature (documentation, projection); they are able to carry out an analysis.

Students participate in discussions on selected issues from history of clothing in the context of social and cultural changes; they undertake self-directed research, collecting, analyzing and processing information, as well as exploring a given subject in detail.

Students know copyright law and are able to apply it in their work.