ΤΜΗΜΑ ΠΑΡΑΣΤΑΤΙΚΩΝ ΚΑΙ ΨΗΦΙΑΚΩΝ ΤΕΧΝΩΝ
DEPARTMENT OF PERFORMING AND DIGITAL ARTS

COURSE OUTLINES DPDA

http://pda.uop.gr

ANALYTIC COURSES DESCRIPTIONS

D.P.D.A.

ACADEMIC YEAR **2021-22**

Revision:

2022-02-11

1st SEMESTER

Introduction to Performing Arts: Theory and Applications

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	01ΥΠΧ01 **SEMESTER** Winter (A)
COURSE TITLE	Introduction to Performing Arts : Theory and Applications

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS** 4	**ECTS** 5

COURSE CATEGORY	Elective / Thematic Area: Performing
PREREQUISITES :	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)
COURSE URL	https://eclass.uop.gr/courses/PDA103/

2. TEACHING RESULTS

Aims: This module introduces the field of performing arts using the concept of live event as common ground to differentiate them based on the elements of space, time and body. The module studies the art of Theater, Dance and Performance by identifying the components of each genre, the ways in which they are related to each other and how (and why) they differ over time. It presents the socio-political conditions from which performing arts emerged, dividing societies into traditional, modern and post-modern. The module examines the value systems cultivated in each historical period and studies how they affected each. For the practical aspect of the module, students explore each time the performative form corresponding to the historical period under consideration.

Expected Results: After the successful completion of the module students will be able to:

• Familiarize themselves with the types and manifestations of performing arts.

• Recognize the meaning of performance as a live event, its features and functions.

• Recognize the evolution of the performing arts field within their social, political and economic contexts that invented and developed them.

• Examine their evolution through specific artists.

• Understand affinities, connections, collaborations and differences between different performing arts

• Develop a personal identity in terms of research and aesthetics of a performance medium.

GENERAL SKILLS

• Create an environment of research study.

• Analysis of multimedia material.

• Research skills: theoretical and practical learning strategies.

• Development of communication and analytical discussion skills.

• Confidence and self-confidence in matters of work and presentation.

• Development of academic skills (bibliography, writing, use of technology).

• Application of knowledge in practice.

• Adaptation to new situations.

• Work in an interdisciplinary environment.

• Production of new research ideas.

• Respect for diversity and multiculturalism.

• Respect for the natural environment.

• Demonstration of social, professional and moral responsibility and sensitivity to gender issues.

• Exercise criticism and self-criticism.

• Promoting free, creative and inductive thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1 Introduction

2. Performing Arts and Academic Fields

3. Prehistoric Period - Ritual and Shamanic Practices

4. Religious Festivals I: Beginning of Drama.

5. Religious Festivals II: Great Dionysia and Medieval Mysteries

6. Performance forms of the Renaissance

7. Elizabethan Theater and Classical Dance

8. Romanticism and Melodrama.

9. Realism and Avant-Garde Movements

10. Presentation and Feedback of Mid Term Essays

11. Performance I: Performing Arts and Performativity

12. Performing Arts and Technology

13: Contemporary Issues of Performing Arts.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of Information and Communication Technology (ICT) during the teaching process, Use of ICT for the communication with students. Support/ Supervising of the learning process.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	30
EXERCISES/ APPLICATIONS	22
INDEPENDENT STUDY	73
TOTAL CONTACT HOURS AND TRAINING	**125**

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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Πατσαλίδης, Σάββας. (2019) *Θέατρο και Θεωρία II: (Μετά) μοντέρνες διαδρομές σε τόπους, ουτοπίες και ετεροτροπίες*, Αθήνα: University Studio.

Schechner, Richard (2002) *Performance Studies. An Introduction*. London: Routledge.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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Bauman, Zygmunt (2002) *Η Μετανεωτερικότητα και τα Δεινά της*, Αθήνα: Ψυχογιος.

Carlson, Marvin (2014) *Performance -Μια Κριτική Εισαγωγή*, μτφρ. και επιμ. Ελευθερία Ράπτου Αθήνα: Παπαζήσης.

Fischer-Lichte, Erika (2013) *Θέατρο και Μεταμόρφωση: Προς μια Νέα Αισθητική του Επιτελεστικού*, μτφ. Γιούλη Σουζιούλη, Αθήνα: Πατάκης.

Fischer-Lichte, Erika (2012) *Ιστορία Ευρωπαϊκού Δράματος και Θεάτρου, τόμος 1 και 2,* μτφ. Γιάννης Καλιφατίδης και Γιώργος Σαγκριώτης Αθήνα: Πλέθρον.

Fredric, Jameson (1999) *Το Μεταμοντέρνο ή πολιτισμική λογική του ύστερου καπιταλισμού,* μτφ. Γιώργος Βαρσος, Αθήνα: Νεφέλη.

Gidden, Anthony (2014) *Οι Συνέπειες της Νεωτερικότητας* μτφ. Γιώργος Μέρτικας, Αθήνα: εκδ. Κριτική.

Goff, Jacques. Le (1993) *Ο πολιτισμός της Μεσαιωνικής Δύσης* μτφ. Ρίκα Μενβενίστε, Αθήνα: εκδ, Βάνιας.

Jacqueline Jomaron (2009) *Ιστορία της Σύγχρονης Σκηνοθεσίας: 1914-1940 (Δεύτερος Τόμος)*, μτφ. Δαμιανός Κωνσταντινίδης, Αθήνα: University Studio Press.

Μπάρμπα Ε. (2008). *Το χάρτινο κανό. Ένας οδηγός προς τη θεατρική ανθρωπολογία*. Αθήνα, Δωδώνη.

Μπάρμπα, Ε. & Σαβαρέζε, Ν. (2008). *Η Μυστική Τέχνη του ηθοποιού*. Αθήνα: Κοάν.

Hodge, A. (ed.) (2010) *Actor Training*, 2nd edition, London: Routledge.

Μπαρμπούση, Βάσω (2010), *Ο χορός στον 20ο αιώνα*, Αθήνα: Καστανιώτης.

Πατσαλίδης Σάββας. (2012) *Θέατρο και Παγκοσμιοποίηση: Αναζητώντας τη «Χαμένη Πραγματικότητα»*, Αθήνα: Παπαζήσης.

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Pavis, P. (2006) *Λεξικό του θεάτρου*. Αθήνα: Gutenberg.

Schechner, R. (2011*). Η Θεωρία της Επιτέλεσης*. Αθήνα: Τελέθριο.

Τσατσούλης Δημ. (2007), *Σημεία γραφής: κώδικες σκηνής στο σύγχρονο ελληνικό θέατρο,* Αθήνα: Νεφέλη.

Balme, C. B. (2008). *The Cambridge Introduction to theatre studies*, Cambridge: Cambridge University Press.

Banes, Sally (1987) *Terpsichore in Sneakers: Post-Modern Dance*, CT: Wesleyan University Press.

Barthes, R. (1977) *Image, Music, Text*. London: Fontana.

Cohen, Selma Jeanne and Matheson, Katy (eds) (1992) *Dance As a Theatre Art: Source Readings in Dance History from 1581 to the Present*, NJ: Princeton Book Company.

Fischer-Lichte, Erika (2014) *The Routledge Introduction to Theatre and Performance Studies*, OX: Routledge.

Fortier, Mark (2016) *Theory/Theatre: An Introduction*, 3rd edition; London and New York: Routledge.

Govan, E., Nicholson, H.& Normington, K. (2007) *Making a performance: devising histories and contemporary practices*, Abingdon: Routledge.

Huxley, M. and Witts, N. (2002) *The Twentieth Century Performance Reader (2nd Ed.)*, London: Routledge.

Lehmann Hans-Thies (2006) *Postdramatic Theatre*, London: Routledge.

Morris, Geraldine and Nichola Larraine (2018) *Rethinking Dance History: Issues and Methodologies*, London: Routledge

Overlie, M. (2006) 'The Six Viewpoints' in Bartlow A., *Training of the American Actor*, NY: Theatre Communication Books.

Partch-Bergson, I. (2003) *The makers of modern dance in Germany: Rudolf Laban, Mary Wigman, Kurt Jooss*, N.J.: Princeton Book Company.

Programming and Art I

1. GENERAL

FACULTY	**FINE ARTS**
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**
COURSE CODE	01ΥΠΧ02

COURSE CODE	01ΥΠΧ02	**SEMESTER**	**01**
COURSE TITLE	**Programming and Art I**		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	**4**	**5**

COURSE CATEGORY	**Compulsory / Thematic Area: DIGITAL ARTS (DA)**
PREREQUISITES:	**NO**
TEACHING LANGUAGE AND EXAMINATION:	**Greek**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	**NO**
COURSE URL	https://eclass.uop.gr/courses/565/

2. TEACHING RESULTS

TEACHING RESULTS
The course has two key objectives: a. introducing the concepts and applications of programming in creative artistic practice b. introduction to the fundamental principles of digital design and interaction, c. introduction to computing and programming for creative artists. To attend the course no previous programming experience is needed. The course aims at developing computing skills and understanding the procedural programming and its application in artistic context. In the framework of this course, the programming language and environment of Processing (https://processing.org/), developed by artists, for artists, is used as a tool for achieving the aforementioned objectives.

GENERAL SKILLS
Retrieve, analyse and synthesise data and information, with the use of necessary technologies
Adapt to new situations
Work autonomously
Participatory learning and providing feedback to each other
Multidisciplinary approach
Creative thinking
Artistic practice

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to Programming and Art
2. Computers and machines in Art – a historical perspective- Definitions
3. Digital Design: Image and Visual Perception
4. Digital Design – Color
5. Typography and text
6. Introduction to programming language and environment of Processing
7. Algorithms and Programs (definitions and examples)
8. Variables and functions
9. Random values and chance
10. Conditionals
11. Loops and the idea of iteration
12. Reading and saving files and images
13. Digital and Interactive arts (from desktop to the stage)

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab – (or Online due to COVID-19 rules)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	25
INTERACTIVE TEACHING	28
ART PRACTICE	20
INDEPENDENT STUDY	50
INVITED TALKS [...]	2
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	Projects and final tests

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Διαδραστικά Πολυμέσα και Ψηφιακή Τεχνολογία στις Τέχνες, Γιάννης Δεληγιάννης, ΝΙΚΟΣ ΘΕΡΜΟΣ ΚΑΙ ΣΙΑ ΙΚΕ, ISBN 978-960-6685-06-4, 1/2007, Κωδικός βιβλίου στον Εύδοξο 59359104

ΕΠΙΠΛΕΟΝ ΒΙΒΛΙΟΓΡΑΦΙΑ

2. Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, Ματθαίος Σαντοριναίος, Ηλεκτρονικό βιβλίο, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος", ISBN 978-960-603-374-2, Κωδικός βιβλίου στον Εύδοξο 59303612
3. Learning Processing: a beginner's guide to programming images, animation, and interaction. Morgan Kaufmann. 2nd edition.

The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Art History

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	01ΥΠΧ04

COURSE CODE	01ΥΠΧ04		**SEMESTER**	1
COURSE TITLE	**Art History**			

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3	5

COURSE CATEGORY	compulsory
PREREQUISITES	YES
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	
COURSE URL	https://eclass.uop.gr/courses/PDA119/

2. TEACHING RESULTS

TEACHING RESULTS
Knowledge of Avant-Garde movements and the era
GENERAL SKILLS
Working in an interdisciplinary environment critical thinking development encouraging collaborative working personal research

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Periodization of the 19th century through the depiction of other fields: literature, visual arts, sociology, architecture.

What is GESAMTKUNSTWERK

• Modernity: the axis of modernism and avant-garde

• Concepts of :

CULTURE / CULTURE / MODERNITY / MODERNISM / MODERNITY

/ METAMODERNISM

• World War I + Revolution in Russia, economic crash = political instability ⬚ need for stability = devaluation of democracy, turn to the communist revolution and fascist dictatorship. revolutionary or anti-colonial movements, development of science and technology

2. Constructivism and futurism, the love of the machine, an ode to authoritarian regimes and the aesthetics of the machine.

Manifesto of Tommaso Marinetti, 1909, 1912

From the futuristic Serata to the Theater of the Absurd.

Noise music and Noise Machines

• Why 'Dada'

Dandaist Manifesto, absurd?

Artists: Hugo Ball, Guillaume Apollinaire, Arthur Cravan, Beatrice Wood, Man Ray, Marcel Duchamp, Arthur Rimbaud, Francis Picabia, Max Ernst.

Death of art and 'resurrection' of the spectator

Dada + punk

3. Marcel Duchamp: the leader of the 20th century, the influence up to Michael Craig-Martin and Damien Hirst.

• The sanctity of the object and its transmutation in the form of baptism

• The Creative Act (1957): the sacred text of Contemporary Art

• Rrose Selavy and Fernando Pessoa's heteronyms: what is identity after all?

4. Expressionism and The Art of New Objectivity

• Psychoanalysis, the dream and the instinct.

• Expressionism and instinct: the magazines "The Storm" (Der Sturm, 1910-1932) and "The Action" (Die Aktion, 1911-1932), Dresden: the group Die Brücke (The Bridge), Munich, the group Der Blaue Reiter (The Blue Horse)

• Musical Expressionism: Igor Stravinsky, Arnold Schoenberg, David Friddle

• Architectural Expressionism: Erich Mendelsohn, Gaudi

• Cinema: Expressionist films are like preparing the public for the coming of Nazism. Scholars such as Siegfried Krakauer in his book From Caligari to Hitler: A Psychological History of the German Film argued that German expressionism highlights the inevitability of Nazi domination.

• Metropolis, Fritz Lang, 1927 and Dr. Caligari's Laboratory, Robert Wiene, 1920

• Hans Richter and experimental cinema.

• George Grosz, Max Beckman, Otto Dix: the horror of the trenches

• Berlin Alexanderplatz writer Alfred Döblin and the eponymous film adaptation by Rainer Werner Fassbinder, cabaret and decanters.

5. Suprematism and spirituality

• Manifesto of Suprematism

1913 Victory over the sun, a futuristic opera

• Spirituality, transcendence and eschatology: From Malevitz to the boulder of Stanley Kubrick's "Space Odyssey" and to Kandinsky, Mondrian and Rothko

The square in Suprematism and Byzantine art.

6. Surrealism A ': dreams and the subconscious, the hegemony of psychiatry

• Gothic novel and Marquis De Sade, fetish, myth and communism

• Manifesto: 1925, 1929, 1942, 1953

• "The breasts of Tiresias", Apollinaire, 1917

• "Magnetic Fields", André Breton, 1920

• The Theater of Hardness (Théâtre de la cruauté), Antonin Artaud

• "Andalusian dog", Dali & Bunuel

• Erik Satie

• Paul Eluard in Grammos

• Man Ray and rayographies

7. Surrealism B: Rene Magrite, Max Ernst, André Masson

• The persona Salvador Dali as a performance

• Giorgio de Chirico and Nikos Eggonopoulos

• Andreas Empirikos, On Surrealism, the lecture of 1935, Athens, Agra, 2009

8. De Stijl: Theo van Doesburg, Piet Modrian

• Jazz music, city lights and Boogie-Woogie

• Gerrit Rietveld: neoplasticism in three (3) dimensions.

Exhibition: The Spiritual in Art: Abstract Painting 1890-1985, 1987, Los Angeles County Museum of Art. Artistic mysticism by Wassily Kandinsky, Frantisek Kupka and Kazimir Malevich in Piet Mondrian to the painters of Abstract Expressionism, to the artists of Conceptual Art, Minimalism and Postmodernism.

9. Bauhaus and Gesamtkunstwerk

• Artist and social responsibility. The transmutation of the object as the highest form of spirituality.

• Klee, Kandinsky Theo van Doesburg, Malevich and Bauhaus.

• Gesamtkunstwerk: by Wagner, to Futurists, Dadaists + Bauhaus ⬚the total work today.

• Bauhaus buildings in Athens, Despotopoulos.

10. Rise of Hitler:a failed painter

• Degenerate Art: Rejection of Modernism and Exhibition Große Deutsche Kunstausstellung

• The *Haus der Deutschen Kunst* in Munich: an unspecified mix of ancient Greek, classical and Teutonic aesthetics

• Soviet and fascist art: the love of the huge totem in kind, militarized art

• Felix Nussbaum, a Jewish painter in the concentration camp

• Cinema: Charlie Chaplin *The Dictator* and Disney *Education for Death: The Making of the Nazi.*

11. Europe after GNP

• Existentialism, a period of deep silence and guilt, art after Auschwitz.

Theodor Adorno 1949: "To write poetry after Auschwitz is barbaric."

Death of art, and death of writer, Roland Barthes

• The European intellectual elite in America.

• Europe: Cobra Group, art informel, GroupZero, art brut and materiality

12 and 13 Post-Art: Abstract Expressionism: New York the New Art Center

• Technocriticism as an institutional framework, existentialism and inner artist world

• Color field: Robert Motherwell, Mark Rothko, Barnett Newman

• Action: Willem de Kooning, Jackson Pollock,, Franz Kline, Ad Reinhardt

• Women painters: Lee Krasner, Helen Frankenthaler, Agnes Martin

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**yes**	
TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	
	INTERACTIVE TEACHING	
	ART PRACTICE	
	INDEPENDENT STUDY	
	INVITED TALKS […]	
	TOTAL CONTACT HOURS AND TRAINING	125
EVALUATION OF STUDENTS	Participation in class Cooperative presentations in class semester exams	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Adorno W.Theodor, Horkheimer Max, Διαλεκτική του Διαφωτισμού, φιλοσοφικά αποσπάσματα, μτφ. Αναγνώστου Λευτέρης, εκδ.Νήσος,1996
Marinetti Filippo, Μανιφέστα του φουτουρισμού, μτφ. Β. Μωσίδης, Αιγόκερως, Αθήνα, 1987.
Giddens Antony, Οι Συνέπειες της Νεωτερικότητας, μτφ. Γ. Μερτίκας, Κριτική, Αθήνα, 2001.
Guerin Michel, Τι είναι έργο;, μτφ. Β. Μπιτσιώρης, Εστία, Αθήνα, 1994.

Hauser Arnold, Κοινωνική Ιστορία της Τέχνης. Νατουραλισμός, Ιμπρεσσιονισμός, Κινηματογράφος, τ.4ος, μτφ., Τ. Κονδύλης,. Κάλβος, Αθήνα.

Heller Agnes, A Theory of Modernity, Blackwell, Oxford, 1999.

Hobsbawm Eric, Η εποχή των άκρων: ο σύντομος εικοστός αιώνας 1914- 1991, μτφ. Β. Καπεταγιάννης, Θεμέλιο, Αθήνα, 2010.

Howard, Michael, Ο ρόλος του πολέμου στη νεότερη ευρωπαϊκή ιστορία , Ποιότητα, Αθήνα, 2001.

Kandinsky Wassily, Για το πνευματικό στην τέχνη, μτφ. Μ. Παράσχης, Νεφέλη, 1981.

Krauss Rosalind, The Originality of the Avant – Garde and Other Modernist Myths, Cambridge and London, MIT Press, 1985.

Read Herbert, Ιστορία της μοντέρνας γλυπτικής, μτφ, Μ. Λαμπράκη Πλάκα, Υποδομή, Αθήνα, 1979.

Vattimo Gianni, Θάνατος ή παρακμή της τέχνης, μτφ. Τ. Ιωάννου, Principia, 2012.

Δασκαλοθανάσης Νίκος, Ο καλλιτέχνης ως ιστορικό υποκείμενο, από τον 19ο στον 20ο αιώνα, Άγρα, Αθήνα, 2017.

Δασκαλοθανάσης Νίκος, Restitutions: 14 κείμενα ιστορίας της τέχνης, Futura, 2017.

Εγγονόπουλος Νίκος, Πεζά Κείμενα, επιμ, Α. Λαμπρία, εκδ. Ύψιλον/βιβλία, 1987.

Εμπειρίκος Ανδρέας, Περί σουρεαλισμού, Άγρα, Αθήν, 2009.

Κωτίδης Αντώνης, Μοντερνισμός και Παράδοση στην ελληνική μεταπολεμική και σύγχρονη τέχνη: Ζωγραφική, Γλυπτική, Αρχιτεκτονική, 1940-2010, University Studio Press, Θεσσαλονίκη 2012.

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Παππάς Γιάννης (επιμ.), Κείμενα για την Τέχνη, Νεφέλη, Αθήνα, 1993.

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Introduction to Technology

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	01ΕΠΧ02	SEMESTER	01
COURSE TITLE	Introduction to Technology

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	4	5
COURSE CATEGORY	Elective	

PREREQUISITES:	**NO**
TEACHING LANGUAGE AND EXAMINATION:	**Greek**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://eclass.uop.gr/courses/301/

2. TEACHING RESULTS

TEACHING RESULTS

This introductory course has as its primary goal to introduce students with a series of concepts and thematic areas that they will encounter during their undergraduate studies.

At the end of the course the student should be able to:

• Explain basic Computer Science and Computer concepts.
• Recognize key parts of Computer Architecture.
• Demonstrate basic data storage knowledge and identify data processing concepts.
• Explain the functions performed by an operating system.
• Identify basic networking and Internet skills.
• Comprehend basic programming principles.
• Create a simple web page.

GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies.
Adaptation to new situations.
Work autonomously.
Participatory and Peer Learning.
Multidisciplinary approach.
Creative thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1 Introduction
2. Computer Science / Digital World
3. Basic components of a computer
4. Human-Computer interaction
5. Numerical Data Representation
6. Audio, Image and Video Representation
7. Computer Organization / Security and Risks
8. Operating Systems
9. Introduction to Programming
10. Computer Networks / Internet
11. Internet applications
12. Introduction to HTML
13. Introduction to HTML / CSS

4. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab – (or Online due to COVID-19 rules)

ACTIVITY	SEMESTER WORKLOAD
LECTURES	20
LABORATORY WORK	30
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	20
SEMINARS-CASESTUDY	10
AUTONOMUS STUDY	45
TOTAL CONTACT HOURS AND TRAINING	**125**

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web
TEACHING STRUCTURE	
EVALUATION OF STUDENTS	Projects and final tests Assignments and Written Examination. The final grade is a weighted average of the Written Exam (50%), Teamwork (50%).

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Εισαγωγή στην Πληροφορική και τους Υπολογιστές, Μποζάνης Παναγιώτης Δ., (2016), Εκδόσεις Τζιόλα, ISBN: 960-418-538-1, κωδικός στον Ευδοξο 50656007.
- Εισαγωγή στη Πληροφορική, 10η Έκδοση, Beekman Ben, Beekman George, (2014), Εκδόσεις Μ. Γκιούρδας, ISBN: 978-960-512-667-4, κωδικός στον Εύδοξο 50658777.
- Εισαγωγή στη Πληροφορική, 2η Έκδοση, Evans Alan, Martin Kendall, Poatsy Mary Anne, (2018), Εκδόσεις Κριτική, 978-960-586-236-7, κωδικός στον Εύδοξο 77109607.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Scientific Journals and Articles.

The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Introduction to Contemporary Dance: The Main Elements

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	**01ΕΠΧ3**		**SEMESTER**	**A**
COURSE TITLE	**Introduction to Contemporary Dance: The Main Elements**			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	4	5
COURSE CATEGORY	ELECTIVE / Thematic Area: Performing Arts	
PREREQUISITES	NO	
TEACHING LANGUAGE AND EXAMINATION	Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)	
COURSE URL	https://eclass.uop.gr/courses/2466/	

2. TEACHING RESULTS

TEACHING RESULTS

Objectives: The aim of the course is to present the emergence of modern and contemporary dance and how it has been linked to the evolution of society and to the various phases of social, political and artistic life. The course analyses elements of the emergence and evolution of modern and contemporary dance in the early 20th century up to the 1990s. Reference is made to the scientific and technological developments of the early 20th century, as well as to science's interest in the human psyche and to the ways that these developments profoundly influenced the artists of that era. The pioneers and development of modern/contemporary and postmodern dance are also described, as well as the theoretical and philosophical principles developed by the artists themselves in Europe and America up to the 1990s. Finally, reference is made to modern theories associated with contemporary dance, as well as to its relation to other arts.

Learning Outcomes: Upon successful completion of the course, students will be able to describe the history the theory and development of contemporary dance and relate it to other important historical and artistic events through the ages. They will also be able to recognise the difference between the ''practical''/ ''experiential'' element of dance and the theoretical and observe any differences in relation to the experiential experience of the dance systems/methods/techniques of different personalities. With the skills acquired they will be able to problem-solve in relation to the research and evaluation of key modern and postmodern dance personalities and the theoretical and philosophical principles on which they have based their methods through the ages.

GENERAL SKILLS

- Autonomous work

- Group work

- Exercise of criticism and self-criticism

- Promoting free, creative and deductive thinking

- Decision-making

- Respect for diversity and multiculturalism

- Demonstrate social, professional and ethical responsibility and sensitivity to gender issues

- Respect for the natural environment

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Through the course, the students' connection/familiarity with movement as an elementary way of human experience and learning is achieved. They are also familiarized with some basic principles of contemporary dance as well as strategies for preparing for dance. Building foundational skills for a wide range of movement studies, they focus on learning movements of different techniques/methods and improving individual and group performance in a variety of patterns and styles.

Sessions	Bibliography	links
1.- Conceptualizing modern dance, differences with ballet. Dance in the 20th century. Description of the sociopolitical and cultural context. Embodied dance practice.	Μπαρμπούση, Β., [Barbousi, V.] (2004), pp.15-72, (2014) Κράους, Π. [Krauss, R.] (1980), pp.232-251	E-class of the course (URL)
2.- Isadora Duncan, Loie Fuller, Ruth St. Denis, Ted Shawn. Video Projection. Experiential practice based on breathing, Isadora Duncan's natural movement, sound and movement connection.	Γκαρωντύ, Π. [Garaundy, R.], (1980), pp.69-105 Μπαρμπούση,Β., [Barbousi, V.] (2004), pp. 23-66	E-class of the course (URL)
3.- Pioneers of modern dance of the 1920s and 1930s, Martha Graham, Erick Hawkins. Video projection and embodied dance practice..	Μπαρμπούση,Β., [Barbousi, V.] (2004), pp.73-94 Γκαρωντύ, Π. [Garaundy, R.], (1980), pp.110-125	E-class of the course (URL)
4.- German Expressionist Dance, Rudolf Laban, Mary Wigman, Kurt Jooss. Video projection.	Κράους, Π. [Krauss, R.] (1980), pp.261-268 Γκαρωντύ, Π. [Garaundy, R.], (1980), pp,127-148, Μπαρμπούση,Β., [Barbousi, V.] (2004), pp.95-131	E-class of the course (URL)
5.- Dance practice based on Laban's Movement Analysis. Axes, Levels, Elements of dance and Dynamics.	Newlove, J., & Dalby, J. (2004). *Laban for all*. London: Nick Hern	E-class of the course (URL)
6.- Contemporary dance in the 50s, Merce Cunningham, John Cage. The relationship between music and dance. Video projection and embodied dance practice.	Μπαρμπούση,Β., [Barbousi, V.] (2004), pp.135-156, Γκαρωντύ, Π. [Garaundy, R.],	E-class of the course (URL)

	(1980), pp.163-192	
7.- Dance practice based on the technique and choreographic tools of Merce Cunningham. The use of chance in the creative process..	Kostelanetz, R. (1992), σσ. 37-43	E-class of the course (URL)
8. - Presentations of practice and oral presentations. Questions, discussion and feedback.		
9. - The postmodern dance of the 60s, Judson Church, Steve Paxton. Experiential practice based on the principles of Contact Improvisation.	Μπαρμπούση, Β., [Barbousi, V.] (2004) pp.157-223,	E-class of the course (URL)
10. - TanzTheater Wuppertal: Pina Bausch. Video projection.	Servos, N., (1984), σσ,19-26	E-class of the course (URL)
11. - Contemporary dance in the 90s. Feminism. Anne Teresa De Keersmaeker, Video projection. Dance practice based on the work Rosas Danst Rosas by Anne Teresa De Keersmaeker. Gestures of everyday life in choreography. Relationship between music and movement. Rhythm.	The fabulous Rosas Remix Project. Re: Rosas! (2013-2014) https://www.rosasdanstrosas.be/en-home/	E-class of the course (URL)
12 - Recapitulation and preparation for practical exercises and oral presentations. Screening of the documentary "Dance Rebels: a story of Modern Dance" (2015). Questions, discussion and feedback.	O, Brien, B., (2015). *Dance Rebels: A story of Modern Dance.* UK: BBC [BINTEO]	E-class of the course (URL)
13. - Presentations of practical exercises and oral presentations by working groups. Recapitulation and preparation for the written assignments.	-	-

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In the classroom (face to face). Embodied practice, lectures and discussion based on bibliographical sources.Use of information and communication technologies (Powerpoint, Video, Electronic Libraries), Use of music (Classical, Contemporary etc.). Use of e-class platform and of electronic libraries.		
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies (Powerpoint, Video, Electronic Libraries), Use of music (Classical, Contemporary etc.). Use of e-class platform and of electronic libraries.		
TEACHING STRUCTURE		ACTIVITY	SEMESTER WORKLOAD
		LECTURES	35
		INTERACTIVE TEACHING	25

	ART PRACTICE	35
	INDEPENDENT STUDY	30
	INVITED TALKS […]	
	TOTAL CONTACT HOURS AND TRAINING	125
EVALUATION OF STUDENTS	Language of Evaluation: Greek Evaluation Method: Formative assessment including: - Participation in the lessons and individual response to physical tasks (30%), - Short written exercises during lessons (10%). - Oral exam and formal presentations (30%). - Essay writing (30%).	

5. **BIBLIOGRAPHY**

OFFICIAL BIBLIOGRAPHY

Μπαρμπούση Β. (2004). *Ο χορός στον 20ο αιώνα Σταθμοί και πρόσωπα*. Αθήνα: Καστανιώτης.

Γκαρωντύ, Ρ (1980). *Ο χορός στη ζωή* μετ. Μ. Τσούτσουρα. Αθήνα: Ηριδανός.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
Albright, C. A. & Gere, D. (2003). *Taken by surprise: a dance improvisation read.* U.S.A.: Wesleyan University Press.

Albright, C., A. (2010). *Modern gestures: Abraham Walkowitz Draws Isadora Duncan Dancing.* China: Wesleyan University Press.

Au, S. (2002). *Ballet and Modern Dance*. London: Thames and Hudson Ltd.

Banes, S. (1998). *Dancing women: female bodies on stage*. U.S.A. & Canada: Routledge

Banes, S. (1987) Terpsichore in sneakers postmodern dance, Middletown, CT, Wesleyan University Preess.

Bird, D. & Greenberg, J. (1997). *Bird's Eye View: dancing with Martha Graham and on Broadway.* U.S.A.: University of Pittsburgh Press.

Burt, R. (1998). *Alien bodies. Representations of modernity, 'race' and nation in early modern dance.* London & New York: Routledge.

Dils, A. & Albright, C. A (2001). *Moving history / Dancing cultures. A dance history reader.* U.S.A.: Wesleyan University Press.

Foster, S. L. (1986). *Reading Dancing: Bodies and Subjects in Contemporary American Dance.*

U.S.A.: University of California Press.

Franko, M. (2002). *The work of dance: labor, movement, and identity in the 1930s.* U.S.A.: Wesleyan University Press.

Kostelanetz, R. (ed.) (1992). *Merce Cunningham:Dancing in Space and Time.* London: Dance Books

Martin J. (1972), The Modern Dance, Dance Horizons, New York.

Newlove, J., & Dalby, J. (2004). *Laban for all*. London: Nick Hern

Reynolds, N. & McCormick, M. (2003). *No fixed Points Dance in the Twentieth Century*. New Haven and London: Yale University Press.

Servos,N.,(1984),Pina Bausch Wuppertal dance theater or The Art of Training a Goldfish excursions into Dance trs.by P.Stadie, Germany: -Buhnen-verlag Rolf Garske

Sheets-Johnstone, M.,(1966)The Phenomenology of Dance, Philadelphia Pennsylvania: Temple University Press

Κράους, Ρ. (1980). *Ιστορία του χορού*, μετ. Τ. Σιδηρόπουλος - Μαρία Κακαβούλια. Αθήνα: Νεφέλη.

Μπαρμπούση, Β. (2014). *Η Τέχνη του χορού στην Ελλάδα τον 20ό αιώνα: Σχολή Πράτσικα: Ιδεολογία-Πράξη-Αισθητική*, Αθήνα: Gutenberg

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Directional trends: Theory and applications

(1) GENERAL

SCHOOL	Fine Arts			
ACADEMIC UNIT	Department of Performing and Digital Arts			
LEVEL OF STUDIES	Undergraduate			
COURSE CODE	ΘΕ02ΥΕ009		SEMESTER	1st- Fall
COURSE TITLE	Directional trends: Theory and applications			
INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits*			**WEEKLY TEACHING HOURS**	**CREDITS**
			3	5

Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).	
COURSE TYPE *general background, special background, specialised general knowledge, skills development*	Compulsory
PREREQUISITE COURSES:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS274/

(2) LEARNING OUTCOMES

Learning outcomes
The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A
- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

- **LEARNING OUTCOMES:** Upon completing this course, students will be able to appreciate contributions of major directors of the first half of the 20th century to theatre and to describe their achievements. Moreover, they will be able to identify and to study comparatively similar approaches, such as those of Antoine and Stanislavsky vis-à-vis realism, or those of Appia and Craig vis-à-vis symbolism. Beyond general affinities, they will also be able to appreciate finer distinctions between directors. For example, they will be able to appreciate the differences in the political approach to theatre in the work of Meyerhold, Piscator and Brecht. The extensive use of audio-visual material in class also cultivates the ability of students to identify and compare aesthetic styles. Assignments for the course have a practical orientation, enabling students to apply their knowledge, by outlining, for example, directing proposals for particular works, in the manner of the directors studied in this course.

General Competences
Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology	*Project planning and management*
	Respect for difference and multiculturalism
	Respect for the natural environment
Adapting to new situations	*Showing social, professional and ethical responsibility and sensitivity to gender issues*
Decision-making	
Working independently	
Team work	*Criticism and self-criticism*
Working in an international environment	*Production of free, creative and inductive thinking*
Working in an interdisciplinary environment	*……*
Production of new research ideas	*Others…*
	……

Search for, analysis and synthesis of data and information, with the use of the necessary technology	
Adapting to new situations	
Decision-making	
Working independently	
Team work	
Working in an international environment	
Respect for difference and multiculturalism	
Criticism and self-criticism	
Production of free, creative and inductive thinking	

(3) SYLLABUS

COURSE OBJECTIVES: Focusing on the first half of the 20th century, the course offers an overview of the historical development of directing, from its emergence, at the end of the 19th century, to Artaud and Brecht. Students come to appreciate the complexity of directing as an art through being introduced to a rich variety of staging conceptions from naturalism, symbolism and expressionism to visually engaging avant-garde experiments and political theatre. The study of directors focuses on analysis of characteristic productions, which is supplemented by audio-visual material as well as detailed discussion of the artists' own texts. The syllabus includes directors such as A. Antoine, C. Stanislavsky, A. Appia, M. Reinhardt and E. Piscator among others.

Syllabus

1. Introduction to directorial approaches. Realism and the Independent Theater movement I: A. Antoine.

    N Papandreou, *On Theater* (excerpts).

    D. Bablet, *History of Modern Directing I*: 13-27

    A. Antoine, "Théâtre Libre" in *From Art Theaters to the Art of the Theater*: 17-19

    E. Zola, "Naturalism" in *Texts on Criticism and Theater*

    Strindberg, "Prologue to Miss Julie" (excerpt).

    https://eclass.uop.gr/courses/TS274/

2.   Realism and the Independent Theater movement II: C. Stanislavsky and V. Nemirovich-Danchenko

    D. Bablet, *History of Modern Directing I*: 28-48

    Stanislavsky, *My Life in Art*, v. 1, 274-282

    _____. "Talent is not enough to do theater" in *From Art Theaters to the Art of the Theater*: 22-23.

    V. Meyerhold, "Naturalist theater and atmosphere" in *Meyerhold: Texts on Theater*: 51-64.

    https://eclass.uop.gr/courses/TS274/

3, 4.   Symbolism: A, Appia, E. G. Craig and V. Meyerhold

    D. Bablet, *History of Modern Directing I*: 61-94, 99-104

    L. Simonson, "The ideas of Adolphe Appia" in *Architects of Modern Theater*, 165-190.

    A. Appia, "Revising directing" in *From Art Theaters to the Art of the Theater*: 29-33.

    E. G. Craig, "Some unpleasant tendencies of modern theater" in *From Art Theaters to the Art of the Theater*: 39-43.

    _____. "The art of the theater" in *Architects of Modern Theater*, 105-128.

    _____. «The actor and the Uber Marionette" *Theatre, Theory, Theatre*, 390-398 (in English).

Meyerhold: Texts on Theater: 40-51 and 121-150.

https://eclass.uop.gr/courses/TS274/

5. M. Reinhardt

D. Bablet, *History of Modern Directing I*: 111-118.

M. Reinhardt, "On the acting" in *From Art Theaters to the Art of the Theater*: 70-75.

_____. «Of actors" στο *Max Reinhardt 1873-1973: A Centennial Festschrift.*

https://eclass.uop.gr/courses/TS274/

6, 7 Avant-garde movements and theater: futurism, dada, surrealism, Bauhaus

Jomaron, History of Modern Directing II: 67-80, 180-196.

Marinetti, "The variety theater" in *Theatre Theory, Theatre*, 419-426 (in English).

E. Prampolini, "From Futurist Scenography" στο *Twentieth Century Theatre: A Sourcebook*, 23-24 (in English).

Ch. Tzara, "Speech from the First Celestial Adventure of Mr. Antipyrine. The secret of the Handkerchief of Clouds" στο *Twentieth Century Theater*, 25-27 (in English).

A. Bigsby, "Definitions, statements, manifestos 1 and 4" in *Dada and Surrealism*, 11-17, 57-59.

G. Apollinaire, "From the Prologue to *The Breasts of Tiresias*" στο *Twentieth Century Theater ...*, 28-30 (in English).

A. Breton, "Written surrealist composition or stream of consciousness writing" in *Anthology of Surrealism*, 345-346.

O. Schlemmer, "From New Stage Forms" στο *Twentieth Century Theater ...*, 46-47 (in English).

https://eclass.uop.gr/courses/TS274/

8. Oral exam in class covering units 1-7.

9. Political Theater in Russia: The Russian revolution and theater, with an emphasis on the work of V. Meyerhold.

Jomaron, History of Modern Directing II: 81-124.

https://eclass.uop.gr/courses/TS274/

10, 11 Political Theater in Germany: Expressionism, E. Piscaor and B. Brecht.

Jomaron, History of Modern Directing II: 13-67.

W. Hasenclever, "The Task of Drama" *Twentieth Century Theater: A Sourcebook*, 95-97 (in English).

E. Piscator, "It is possible for theater to be part of our century" in *Architects of Modern*

    Theater, 77-80.

    B. Brecht, "Street Scene" in *Architects of Modern Theater*, 83-93.

    J. Dassin's film *The Rehearsal* (1974), as an example of epic theater.

    https://eclass.uop.gr/courses/TS274/

12.   A. Artaud and the Theater of Cruelty
    Jomaron, History of Modern Directing II: 180-196.
    Artaud, "The theater of cruelty" in *Architects of Modern*

    Theater, 141-161

    https://eclass.uop.gr/courses/TS274/

13.   Synopsis, revision

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Use of ICT in teaching, laboratory education, communication with students
TEACHING METHODS *The manner and methods of teaching are described in detail.* *Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.* *The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS*	<table><tr><td>***Activity***</td><td>***Semester workload***</td></tr><tr><td>Lecturing</td><td>30</td></tr><tr><td>Discussion-Interactive teaching</td><td>20</td></tr><tr><td>1st essay</td><td>20</td></tr><tr><td>2nd essay (team work)</td><td>20</td></tr><tr><td>Oral exam</td><td>8</td></tr><tr><td>Written exam</td><td>27</td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td>Course total</td><td>***125***</td></tr></table>
STUDENT PERFORMANCE EVALUATION *Description of the evaluation procedure* *Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other*	Participation in class discussion, two short papers (5 pages), oral mid-term exam, final exam (written) Language of instruction: Greek Evaluation criteria are specified in the course outline uploaded on the course website

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	distributed to students on the first day of class. Moreover, they are explained by the instructor in class.

(5) ATTACHED BIBLIOGRAPHY

☒ Bablet, D. (2008). *Ιστορία της Σύγχρονης Σκηνοθεσίας Ι (1887-1914)*, μετάφραση: Δ. Κωνσταντινίδης. Θεσσαλονίκη: University Studio Press.

☒ Beardsley, Monroe (1989). *Ιστορία των αισθητικών θεωριών.* Αθήνα: Νεφέλη.

☒ Braun, E. (1982). The *Director and the Stage*. London: Methuen.

☒ Braun, Ed. (1995) Meyerhold: A Revolution in the Theater. London: Methuen.

☒ Braun, Ed. (2016) Meyerhold on Theater. London: Methuen.

☒ Clothia, J. and Ch. Innes (1991) A. Antoine. Cambridge: Cambridge University Press.

☒ Drain, R. ed. (1995). *Twentieth-Century Theatre: A Sourcebook*. London and New York: Routledge.

☒ Dusigne, J-F. (2002). *Από το Θέατρο Τέχνης στην τέχνη του θεάτρου*. Επιλογή και απόδοση: Μάγια Λυμπεροπούλου. Πάτρα: ΔΗ.ΠΕ.ΘΕ Πάτρας.

☒ Jomaron, J. (2009*). Ιστορία της Σύγχρονης Σκηνοθεσίας ΙΙ (1887-1914)*, μετάφραση Δ. Κωνσταντινίδης. Θεσσαλονίκη: University Studio Press.

☒ Μάτεσις, Παύλος, επιμ. (χ.χ.). *Αρχιτέκτονες του Σύγχρονου Θεάτρου*. Αθήνα: Δωδώνη.

☒ Zola, Emile(1991). *Κείμενα για την κριτική και το θέατρο* (εισ. & μετ. Χαρά Μπακονικόλα-Γεωργοπούλου, Ξένια Γεωργοπούλου). Αθήνα: Εκδόσεις του Εικοστού Πρώτου.

☒ Έσσλιν, Μάρτιν(1984). *Μπρεχτ: Ο άνθρωπος και το έργο του* (μετ. Φώντας Κονδύλης). Αθήνα: Θεωρία.

☒ Μέγιερχολντ, Β. Ε.(1982). *Κείμενα για το θέατρο* (μετάφραση, επιμέλεια: Αντώνης Βογιάζος). Αθήνα: Ιθάκη.

☒ Μουρ, Σόνια(2001). *Το σύστημα Στανισλάβσκι: Η επαγγελματική εκπαίδευση του ηθοποιού* (μετ. Ανδρέας Τσάκας). Αθήνα: Παρασκήνιο.

☒ Ριπελλίνο, Άντζελο-Μαρία(1977). *Ο Μαγιακόφσκη και το Ρωσικό Πρωτοποριακό Θέατρο* (μετ. Άρης Αλεξάνδρου). Αθήνα: Κέδρος.

☒ Στανισλάβσκι, Κωνσταντίν (1977). *Πλάθοντας ένα ρόλο* (μετ. Άγγελος Νίκας). Αθήνα: Γκόνης.

☒ Στανισλάβσκι, Κωνσταντίν (1980). *Η ζωή μου στην τέχνη*, 2 τόμοι (μετ. Άγγελος Νίκας). Αθήνα: Γκόνης.

☒ Hodge, A. (2000). *Twentieth Century Actor Training*, London: Routledge.

☒ Styan, J. L. *Max Reinhardt* (1982) Cambridge: Cambridge University Press.

☒ Thomson, Peter and G. Sacks (2006*). The Cambridge Companion to Brecht*. Cambridge: Cambridge University Press.

☒ Shafer, D. A. (2016). *Antonin Artaud*. Reaktion Books.

☒ Καραΐσκου, Β. (2009). *Εικαστικές και Σκηνικές Πρωτοπορίες στο πρώτο μισό του 20ού αιώνα*. Αθήνα, Παπασωτηρίου.

Art History – Romanticism to 1945

School: School of Fine Arts
Level of Studies: Undergraduate
Course code:
Semester:
Course Title: Art History – Romanticism to 1945
Weekly Teaching Hours: 3 hours
Credits: ECTS 5
Course Type: General background
Prerequisite courses: No PrerequisiteLanguage of Instruction and Examination: Greek
Is the course offered to Erasmus Students: No
Course Website (URL): -
Learning outcomes: This course aims at presenting movements connected to the trends, experimentation and thoughts concerning the fields of Visual and Applied Arts in the European continent from the of the 19th to the middle of the 20th century.
General Competences:
- Production of new research ideas
- Criticism and self – criticism
- Production of free, creative and inductive thinking
Syllabus:
More specifically the course explores: Romanticism, Realism, Impressionism and its evolution into other autonomous expression, Symbolism and Art Nouveau, Fauvism, Expressionism, Cubism, Futurism, the Russian Avant – garde, Constructivism and Suprematism, Dada, De Stijl, Bauhaus, New Objectivity, Pittura Metafisica and Surrealism.
Delivery: Face –to- face.
Teaching Methods: Lectures
Semester Workload: 125 hours
Student Performance Evaluation: essay/report
Attached Bibliography:
Arnasson H. H., (1986), History of Modern Art: Painting, Sculpture, Architecture, Photography. New York
Μερτύρη Α., (2012), Το Λυκόφως των Ειδώλων. Σχεδιάσματα για τη γένεση και τις εξελίξεις της Μοντέρνας Τέχνης. Αθήνα (In Greek).

Essential elements of acting: theory and practice

SCHOOL	SCHOOL OF FINE ARTS

ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES

LEVEL OF STUDIES	Undergraduate			
COURSE CODE	**02YE058**	**SEMESTER**		**A'**
COURSE TITLE	ESSENTIAL ELEMENTS OF ACTING: THEORY AND PRACTICE			

INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits*	WEEKLY TEACHING HOURS	CREDITS
lectures, workshops	3	5
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	special background / skills development

PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS353/

LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

· *Description of the level of learning outcomes for each qualifications cycle, according to*

the Qualifications Framework of the European Higher Education Area
· *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
· *Guidelines for writing Learning Outcomes*

- **COURSE OBJECTIVES:** The objective of this course is to introduce students to the basic concepts and techniques of theatre acting. Through this course the student will acquire an essential understanding of the conditions of the presence of the actor on stage. Furthermore, the course includes workshops for the students' practical training.
- **LEARNING OUTCOMES:** Upon successful completion of the course students will be able to: distinguish the essential elements of the presence and expression on stage, possess skills relating to body and voice theatrical expression, propose open improvisations on stage.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data information, with the use of the necessary technology	*Project planning and management and*
	Respect for difference and multiculturalism
Adapting to new situations	*Respect for the natural environment*
	Decision-making
Working independently	*Criticism and self-criticism*
Team work	
	Production of free, creative and inductive thinking
Working in an international environment	
Working in an interdisciplinary environment	*……*
	Others…
Production of new research ideas	*…….*

- · Working independently
- · Team work
- · Criticism and self-criticism
- · Decision-making
- · Respect for difference and multiculturalism
- · Showing social, professional and ethical responsibility and sensitivity to gender issues

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- · Respect for the natural environment

SYLLABUS

- • **COURSE CONTENTS**

The objective of this course is to introduce students to the basic concepts and techniques of acting. The course includes workshops for the students, practical training and improvisations based on the RaduPenciulescu's methods. The students should learn how to find the most simple and concretway to proceed an improvisation using the force of the senses.

Section titles	RECOMMENDED READING	Presentation link	
1. Methods of training of the actor. Theory and practice.	*Patrick Pezin (ed), Le livre des exercises a l' usage des acteurs, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)	

	2. Methods of training of the actor. Theory and practice.	*Γιόσι Όιντα, Ο ακυβέρνητος ηθοποιός,* Πρόλογος Πήτερ Μπρουκ, μτφ Ελένη Παπαχριστοπούλου, Θοδωρής Τσαπακίδης, Αθήνα, Κοάν, 2001	COURSE WEBSITE (URL)
	3. Methods of training of the actor. Theory and practice.	*Patrick Pezin (ed),* <u>*Le livre des exercices a l' usage des acteurs*</u>*, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)
	4. Improvisation based on communication and trust. Kinaesthetic response.	*Patrick Pezin (ed),* <u>*Le livre des exercices a l' usage des acteurs*</u>*, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)
	5. Improvisation based on communication and trust. Kinaesthetic response.	*Γιόσι Όιντα, Ο ακυβέρνητος ηθοποιός,* Πρόλογος Πήτερ Μπρουκ, μτφ Ελένη Παπαχριστοπούλου, Θοδωρής Τσαπακίδης, Αθήνα, Κοάν, 2001	COURSE WEBSITE (URL)
	6. Improvisation based on communication and trust. Kinaesthetic response.	*Patrick Pezin (ed),* <u>*Le livre des exercices a l' usage des acteurs*</u>*, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)

	7. Methods and techniques of reading a text and narrating a short story on stage.	*Patrick Pezin (ed), <u>Le livre des exercises a l' usage des acteurs</u>, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)	
	8. Methods and techniques of reading a text and narrating a short story on stage.	*Patrick Pezin (ed), <u>Le livre des exercises a l' usage des acteurs</u>, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)	
	9. Methods and techniques of reading a text and narrating a short story on stage.	*Patrick Pezin (ed), <u>Le livre des exercises a l' usage des acteurs</u>, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)	
	10. Working on the force of the senses in the condition of "here and now".	*Patrick Pezin (ed), <u>Le livre des exercises a l' usage des acteurs</u>, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)	
	11. Working on the force of the senses in the condition of "here and now".	*ΝτενίΝτιντερό, Το παράδοξομετονηθοπο* ΠρόλογοςΒασίληςΠαπαβασιλείου, μτφ. ΑιμίλιοςΒέξης, Αθήνα, Πόλις, 1995	COURSE WEBSITE (URL)	
	12. Working on the force of the senses in the condition of "here and now".	*Patrick Pezin (ed), <u>Le livre des exercises a l' usage des acteurs</u>, Saussan, L' Entretemps, 2002.*	COURSE WEBSITE (URL)	
	13. Working on the force of the senses in the condition of "here and now".	***Patrick Pezin (ed), <u>Le livre des exercises a l' usage des acteurs</u>, Saussan, L' Entretemps, 2002.***	COURSE WEBSITE (URL)	

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face		
USE OF INFORMA TION AND COMMUN ICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	**Use of e-class platform, communication with students**		
TEACHING METHODS		*Acti vity*	*Semester workload*
The manner and methods of teaching are described in detail. *Lectures, seminars, laboratory*		Lectures, interactive teaching and rehearsals between the	8 52

practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc. *The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS*	courses Final rehearsals Artistic workshop	21 44
	Course total	***125***

STUDENT PERFORMANCE	
EVALUATION	Language of evaluation : Greek Methods of evaluation:
Description of the evaluation *procedure*	· Formative evaluation(100 %): - Individual response to theatrical expression with body and voice - Individual response to to a particular theatrical performance - Workload of each student during the semester - Individual evaluation of the artistic interpretation.
Language of evaluation, methods	
of evaluation, summative or	
conclusive, multiple choice	
questionnaires, short-answer	

questions, open-ended questions,	
problem solving, written work,	
essay/report, oral examination,	
public presentation, laboratory	
work, clinical examination of	
patient, art interpretation, other	
Specifically-defined evaluation	
criteria are given, and if and	
where they are accessible to	
students.	

ATTACHED BIBLIOGRAPHY

1. Valere Novarina, *Γράμμα στους ηθοποιούς   υπέρ Λουί Ντε Φινές,*(μτφ. Βασίλης παπαβασιλείου, Αθήνα, Άγρα, 2003.
2. Patrick Pezin, *Le livre des exercices à l'usage des acteurs*, Saussan, L'Entretemps, 2002.
3. *Ντενί Ντιντερό, Το παράδοξο με τον ηθοποιό,* Πρόλογος Βασίλης Παπαβασιλείου, μτφ.Αιμίλιος Βέξης, Αθήνα, Πόλις, 1995
4. *Γιόσι Όιντα, Ο ακυβέρνητος ηθοποιός,*Πρόλογος Πήτερ Μπρουκ, μτφ Ελένη Παπαχριστοπούλου, Θοδωρής Τσαπακίδης, Αθήνα, Κοάν, 2001.

2nd SEMESTER

Introduction to performance: Theory and applications

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	02ΥΠΕ01	**SEMESTER**	2nd

COURSE TITLE	Introduction to performance: Theory and applications

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	4	5

COURSE CATEGORY	Mandatory course
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)
COURSE URL	eClass

2. TEACHING RESULTS

TEACHING RESULTS

In the course of this lesson, the students will acquire the necessary theoretical background and essential artistic skills concerning the field of Performance, and familiarize themselves with the contemporary performance approaches and applications worldwide.

GENERAL SKILLS

Specifically, students will be familiarized with:
   a. The theory of performance in its anthropological and sociological aspects
   b. The so-called "performative turn" in performing arts, as this is described by R. Shechner and Erika Fisher-Lichte in their seminal books on "Performance Theory"
   c. The necessary means and tools for the creation of a Performance
   d. The contemporary performance methods
   e. The work of leading contemporary performance directors and groups, through analyses of their performances
   f. Working as potential performance directors, by creating and directing performances, both individually and in groups

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Lesson 1
Introduction to the Theory of Performance: Content and Concepts
Lesson 2
The "performance turn": Performing arts between Art and Life
Lesson 3
Anthropology and Performance Studies
Lesson 4
Sociological aspect of Performance I
Lesson 5
Sociological aspect of Performance II
Lesson 6
Performance and "play" in the modern and postmodern era
Lesson 7
Performance and political activism
Lesson 8
Performance and multimedia
Lesson 9
Performance and visual arts
ARTISTIC WORKSHOPS: I, II, III, IV
Lesson 10 - 11
A**.** Working with the means and tools for devising and creating a performance
Lesson 12
B**.** Creating the notebook of the performance - working methods, combining theory and practice
Lesson 13
C**.** Implementation of the above and presentation of the performance in the classroom (or outdoors)

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Multiple choice exams Oral exams with each student independently 3-4 written exercises Creating and Theatre Directing Notebook Public presentation of students approaches in directing	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES		
TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	25
	INTERACTIVE TEACHING	25
	ART PRACTICE	25
	INDEPENDENT STUDY	20

	INDEPENDENT ARTWORK	20
	WEEKLY EXERCISES	10
	TOTAL CONTACT HOURS AND TRAINING	125
EVALUATION OF STUDENTS	Final Exams and Assignments 50% Presentation and documentation of executive action planning, 40% Executive action 10%	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Ackroyd, J & O' Toole, *Performing Research: Tensions, Triumphs and Trade-offs of Ethnodrama*, Staffordshire, Trentham Books, 2010

Auslander, Philip

: *Liveness. Performance in a Mediatized Culture*, Routledge, London & New York, 2005.

Barba, Eugenio: *Beyond the Floating Islands,* Performing Arts Journal Publications, New York, 1986.

Blau, Herbert: "Universals of Performance; or, Amortizing Play", *SubStance* 37/38, vol. 11/12, no. 41:140-161, 1983.

Caillois, Roger: *Man, Play, and Games,* Free Press of Glencoe, New York, 1961.

Case, Sue-Ellen (ed.): *Performing Feminisms: Feminist Critical Theory and Theatre*, Johns Hopkins University Press, Baltimore, 1990.

Cixous, Helene and Catherine Clement: *The Newly Born Woman,* trnsl. Betsy Wing, University of Minnesota, Minneapolis, 1986.

Eliade, Mircea: *Rites and Symbols of Initiation. The Mysteries of Birth and Rebirth,* Harper & Raw, New York, 1975.

Grau, A. (1996). Performance and the post- modern turn: from the Tiwi to performing ethnography. *ASA Conference: Ritual, Performance, and Media* (pp. 1-24). Swansea.

Hammond, Will και Dan Steward (επιμ.): *Verbatim Verbatim. Contemporary Documentary Theatre*, Oberon Books, Λονδίνο, 2008.

Martin, Carol (επιμ.): *Dramaturgy of the Real on the World Stage*, Palgrave Macmillan, Basingstoke, 2012.

Pendzik, Suzanna, Renée Emunah, David Read Johnson (eds): *The Self in Performance: Autobiographic, Self-Revelatory, and Autoethnographic Forms of Therapeutic Theatre*, Palgrave Macmillan, 2016.

Van Gennep, Arnold: *The Rites of Passage,* trnsl. M.B. Vizedon and G.L. Caffee, London, Routledge & Kegan Paul, 1908.

Human and Machine

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	02ΥΠΕ02	SEMESTER	02
COURSE TITLE	HUMAN AND MACHINE

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	4	5

COURSE CATEGORY	Compulsory / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES:	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://eclass.uop.gr/courses/513/

1. TEACHING RESULTS

TEACHING RESULTS
At the end of the course the student should be able to: • Understand the basic characteristics of human perception, reception and information processing. • Describe interactive systems technology.

• Identify parameters that influence the choice of appropriate technology when designing an interactive system.
• Identify basic features of ergonomics and machine design.
• Design interactive systems with emphasis on systems related to the performing arts.
• Evaluate the usability of an interactive system.

GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies.
Adaptation to new situations.
Work autonomously.
Participatory and Peer Learning.
Multidisciplinary approach.
Creative thinking.

2. COURSE CONTENT
The content of the course analysed in 13 lectures / weeks during semester

1 Introducing Human Computer Interaction
2. The Human: mechanical system, senses (I)
3. The Human: mechanical system, senses (II)
4. The Human: perception, memory
5. The Human: perception, cognition and action
6. The Machine: machine features
7. The Machine: ergonomic features
8. Human Machine Interaction
9. Interaction Design
10. Implementation
11. Evaluation, Validation and Empirical Methods
12. Interactive systems in Performing Arts
13. Interactive systems in Performing Arts

3. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab – (or Online due to COVID-19 rules)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	30
LABORATORY WORK	22
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	30
AUTONOMUS STUDY	43
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	Projects and final tests
	The final grade appears as a weighted average of the Written Exam (45%), Teamwork (35%) with presentations (20%)

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Αβούρης Ν., Κατσάνος Χ., Τσέλιος Ν., Μουστάκας Κ., Εισαγωγή στην Αλληλεπίδραση Ανθρώπου-Υπολογιστή, Β' έκδοση, Εκδόσεις Πανεπιστημίου Πατρών (2018), Κωδικός στον Εύδοξο 94645776.
- Dix, Finlay, Abowd, Beale, Επικοινωνία Ανθρώπου-Υπολογιστή, Τρίτη έκδοση, Εκδόσεις Γκιούρδας (2007). Κωδικός στον Εύδοξο 12304.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Scientific Journals and Articles.

Methodology I: Introduction to research paper

Programming and Art II

1. GENERAL

FACULTY	**FINE ARTS**
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**

COURSE CODE	02ΕΠΕ03		**SEMESTER**	02
COURSE TITLE	**Programming and Art II**			

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	**3**	**5**

COURSE CATEGORY	**Elective**
PREREQUISITES:	**Programming and Art II**
TEACHING LANGUAGE AND EXAMINATION:	**Greek**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	**NO**

COURSE URL	https://eclass.uop.gr/courses/1685/

2. TEACHING RESULTS

TEACHING RESULTS
Continuation of the course Programming and Art I, this course is based on the Processing programming language and environment (https://processing.org/), an environment that was developed by artists, for artists. The course aims at familiarizing students with the basic features of coordinate systems, applying their knowledge into programming the movement of digital objects and learning the basic principles of design and development of interactive works of art. In the course Programming and Art II, after the introduction of Programming and Art I, students are presented with the concepts of procedural and object-oriented programming and with the ways of using the capacity of modern technologies for artistic expression. The aim is to both familiarize and utilize the concepts of programming and algorithms in the making of art.

GENERAL SKILLS
Retrieve, analyse and synthesise data and information, with the use of necessary technologies
Adapt to new situations
Work autonomously
Participatory learning and providing feedback to each other
Multidisciplinary approach
Creative thinking
Artistic practice

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction
2. Digital Design 2D and 3D
3. Object oriented programming/ tables of objects
4. Polygons and shapes
5. Iterations, Loops and Patterns
6. Movement of objects
7. Programming movement
8. Properties and Methods in Object Oriented programming
9. Inheritance of objects
10. Transformations and translations
11. Interaction/interactive objects
12. Capturing movement/ playing with programming and camera
13. Playing with sound

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab – (or Online due to COVID-19 rules)

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web	
TEACHING STRUCTURE		

ACTIVITY	*SEMESTER WORKLOAD*
LECTURES	25
INTERACTIVE TEACHING	25
ART PRACTICE	25
INDEPENDENT STUDY	48
INVITED TALKS [...]	2
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	Projects and final tests

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Ψηφιακές μορφές τέχνης, Βασιλάκος Αθανάσιος, ΕΚΔΟΣΕΙΣ Α. ΤΖΙΟΛΑ & ΥΙΟΙ Α., ISBN 978-960-418-159-9, Κωδικός βιβλίου στον Εύδοξο 18549065 1η εκδ./2008
2. C: Από τη Θεωρία στην Εφαρμογή, Γ. Σ. Τσελίκης - Ν. Δ. Τσελίκας

ΕΠΙΠΛΕΟΝ ΒΙΒΛΙΟΓΡΑΦΙΑ

3. Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, Ματθαίος Σαντοριναίος, Ηλεκτρονικό βιβλίο, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος", ISBN 978-960-603-374-2, Κωδικός βιβλίου στον Εύδοξο 59303612
4. Learning Processing: a beginner's guide to programming images, animation, and interaction. Morgan Kaufmann. 2nd edition.

The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

www.pda.uop.gr

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Digital image processing

1. GENERAL

FACULTY	FINE ARTS

DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ09	SEMESTER	2nd
COURSE TITLE	**Digital image processing**		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	4	5

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)
COURSE URL	eClass

2. TEACHING RESULTS

TEACHING RESULTS

Upon successful completion of the course, students will be able to:
- know the properties of digital cameras and the processes of image digitization
- recognize the features and differences of raster and vector images
- understand the operation of basic digital image processing algorithms
- choose appropriate software and efficient methods to edit a photo or video
- apply filters and other visual effects to their artistic creations
- use artificial intelligence tools when they need them
- create graphics utilizing computer vision techniques

GENERAL SKILLS

- Search, analysis and synthesis of data and information, using the necessary technologies
- Autonomous work
- Production of new research ideas
- Promoting free, creative and inductive thinking

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

- The digital camera: image capture techniques, lens properties, resolution and interpolation, color temperature, gamma correction
- Raster images: brightness, color spaces, histograms

- Raster image processing: restoration and merging, geometric transformations, color adjustment
- Applications in digital arts: pixel art, threshold art, gif art, glitch art, photomosaics, panoramic photos
- Linear and morphological filters: noise removal and image enhancement, edge and contour enhancement, special visual effects
- Artistic filters: digital painting, conversion of photography into a painting
- Spectral analysis and processing: color spectrum, texture, frequency filters
- Vector images: graphic representation, conversion of a photo into a sketch
- Computer Vision and Artificial Intelligence: Convolutional Neural Networks, Generative Adversarial Networks and Adversarial Machine Learning
- Content recognition in images: style transfer from a painting to a photo
- Video: frame rate and other features, compression and storage techniques
- Processing in time: optical flow and motion tracking
- Depth estimation and 3D modeling: from consecutive video images, based on shading and perspective, using stereo vision

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of ICT in teaching** **Use of ICT when communicating with students.** **Teaching through an electronic platform.**
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	35
LAB EXERCISES	30
PROJECT	30
INDEPENDENT STUDY	30
TOTAL CONTACT HOURS AND TRAINING	125

EVALUATION OF STUDENTS	The final grade is obtained from the average of the grade of the written exam (at the end of the semester) and the grade of the project (delivered before the end of the semester). A score of 5 is required for both the final exam and the project.

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- ΠΑΠΑΜΑΡΚΟΣ ΝΙΚΟΛΑΟΣ, ΨΗΦΙΑΚΗ ΕΠΕΞΕΡΓΑΣΙΑ ΚΑΙ ΑΝΑΛΥΣΗ ΕΙΚΟΝΑΣ, ΑΦΟΙ ΠΑΠΑΜΑΡΚΟΥ Ο.Ε., 2013
- Maître, Henri. From photon to pixel: the digital camera handbook. John Wiley & Sons, 2017.

- Chung, Bryan WC. Pro Processing for Images and Computer Vision with OpenCV: Solutions for Media Artists and Creative Coders. Apress, 2017.
- Gonzales, Στέφανος Κόλλιας (επιμέλεια), Ψηφιακή Επεξεργασία Εικόνας, 4η Έκδοση, Α. ΤΖΙΟΛΑ & ΥΙΟΙ Α.Ε., 2018
- Furht, Borko, Esad Akar, and Whitney Angelica Andrews. Digital Image Processing: Practical Approach. Springer International Publishing, 2018.
- Singh, Himanshu. Practical Machine Learning and Image Processing: For Facial Recognition, Object Detection, and Pattern Recognition Using Python. Apress, 2019.
- Αναστάσιος Σχίζας, Η ΤΕΧΝΙΚΗ ΤΗΣ ΑΝΑΛΟΓΙΚΗΣ ΚΑΙ ΤΗΣ ΨΗΦΙΑΚΗΣ ΦΩΤΟΓΡΑΦΙΑΣ, ΑΝΑΣΤΑΣΙΟΣ ΣΧΙΖΑΣ, 2020

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Kovalevsky, Vladimir. Modern Algorithms for Image Processing: Computer Imagery by Example Using C. Apress, 2019.
- Nagar, Sandeep. "Introduction to Octave." Introduction to Octave. Apress, Berkeley, CA, 2018. 1-16.
- Camastra, Francesco, and Alessandro Vinciarelli. Machine learning for audio, image and video analysis: theory and applications. Springer, 2015.
- Wöhler, Christian. 3D computer vision: efficient methods and applications. Springer Science & Business Media, 2012.
- Smith, Jan, Roman Joost, and Alexandre Prokoudine. GIMP for Absolute Beginners. Berkeley, CA: Apress, 2012.
- Van Gumster, Jason, and Robert Shimonski. Gimp Bible. Vol. 616. John Wiley and Sons, 2011.
- Furht, Borivoje, ed. Handbook of multimedia for digital entertainment and arts. Springer, 2009.

Acting: From Theater to Performance

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ02	SEMESTER	Spring (B)
COURSE TITLE	Acting : From Theatre to Performance		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS 5

		4	
COURSE CATEGORY	Elective / Thematic Area: Performing		
PREREQUISITES :	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)		
COURSE URL	https://eclass.uop.gr/courses/PDA112/		

2. TEACHING RESULTS

TEACHING RESULTS

Aims: This module introduces acting as the main element of Performing Arts. It approaches the acting process as a strategy for devising and interpreting a performance event within the confines of the stage. The module studies the development of the art of acting through the theatrical movements of the 20th century and their intersections with dance, performance art, video and architecture. Focusing on the body in space, this module aims to frame, analyze and differentiate the traditional actor from the performer / deviser during the period of postmodern and post-dramatic theater.

The module begins with the practice of acting as an autonomous art through directing methods and actor trainings during the 20th century. It examines the basic principles of the actor's preparation such as structuring a role and analyzing the theatrical text as an action score (Konstantin Stanislafsky, Michael Chekhov, Adler-Meisner-Strasberg, Bertolt Brecht). The module also studies acting as an embodied and ritual event (Jerzy Grotowski, Eugenio Barba, Joseph Caikin) and completes with the deconstruction of its process (happenings, Viewpoints). The theory of the module is concluded with paradigms of performers and performances group which work in the above contexts. The practice of the module includes exercises from the above different areas in order for the students to become experientially acquainted with the devolvement of acting as an art practice.

Expected Results: After the successful completion of the module the students will be able to:
• Familiarise themselves with a range of theories and practices of the art of acting.
• Understand concepts and contexts that shape acting practice and its development throughout time.
• Recognize the origin, functionality and use of principles that shape the art of performing.
• Develop through theory and practice an artistic identity of aesthetics and performative means.
• Familiriaze with the acting practice that is not text-based.
• Establish a relationship of confidence with all the elements that create a performance event.

GENERAL SKILLS

• Application of knowledge in practice

• Adaptation to new situations.

• Work in an international environment.

• Work in an interdisciplinary environment.

• Production of new research ideas.

• Respect for diversity and multiculturalism.

• Respect for the natural environment.

• Demonstration of social, professional and moral responsibility and sensitivity to gender issues.

• Exercise criticism and self-criticism.

• Promoting free, creative and inductive thinking.

• Design and management of art projects.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Unit 1: Introduction - Actor or Performer? (week 1)

Structure and organisation of the module and participation of the students.

Definitions: actor, means and ways of practicing. The spectrum of "acting - non-acting" by Michael Kirby.

Unit 2: Acting as a System (weeks 2, 3, 4 and 5)

The Stanislafksy system. Actor preparation: concentration, imagination, communication. Role preparation: emotional memory, action score (goal / obstacle / action), active role analysis. Michael Chekhov and the double consciousness of the performative self, atmosphere and psychological gesture. The American School of Method. Bertolt Brecht and ways to distance the role: title, song, meta-text.

Unit 3: Presentation of Acting Practice (weeks 6 and 7).

Students present the so far above practices through scenes from dramas of the "psychological" theater. In this section students are introduced to the concept of preparation, exhibition and feedback of their work.

Unit 4: The actor as a ritual initiator (weeks 8 and 9)

Jerzy Grotowski, acting as a "total act" and the notion of performance training. Eugenio Barba and the pre-expressive nature of the actor. Joseph Chaikin and sound, movement and action as narratives.

Unit 5: The deconstruction of the acting act (weeks 10, 11, 12)

The actor as a mover/ dancer: Anna Halprin and Pina Bausch. Activity as a choreography and mimesis and instruction set (score) as a narrative. The actor as a resonator/ singer: Włodzimierz Staniewski, Robert Wilson. The sound-vibration as a narrative and the use of speech as a form without content. The performer / deviser: Happenings, Viewpoints. The horizontal hierarchy : the devising of form, meaning and dramaturgy through the acting process.

Unit 6: Practice Preparation for the Final Exams/ Practice (week 13)

In units 4 and 5 students work on deconstructing their scene of the first practical part of the module (see units 2 and 3). For their final exams, students can choose

to show their scence from any acting method of the whole module. In this lecture, students show and get feedback for their work they present in the final exams. Additionally, in the final exams, students will deliver a 500-700 word paper/ report of their chosen acting method developping principles, tools and process.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of Information and Communication Technology (ICT) during the teaching process, Use of ICT for the communication with students. Support/ Supervising of the learning process.

TEACHING STRUCTURE		

ACTIVITY	*SEMESTER WORKLOAD*
LECTURES	20
ART PRACTICE	32
INDEPENDENT STUDY	30
EMBODIED PRACTICE	42
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	Language of Assessment: Greek Assessment Method: Written Work-Artistic Presentation

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Μπάρμπα, Ε. & Σαβαρέζε, Ν. (2008). *Η Μυστική Τέχνη του ηθοποιού*. Αθήνα: Κοάν.

Hodge, A. (ed.) (2010) *Actor Training*, 2nd edition, London: Routledge.

Kirby, M. (1972) 'On acting and not-acting', *The Drama Review: TDR*, 16(1), pp. 3–15. Web. 13 Jan. 2017.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Adler, Stella (2019) *Η Τέχνη του Ηθοποιού*, μετ. Σύλλας Τζουμέρκας, Αθήνα: Ίνδικτος.

Bogart, Anne (2009) *Ένας σκηνοθέτης προετοιμάζεται: δοκίμια για την τέχνη και το θέατρο,* μετ. Ευγενία Τζιρτζιλάκη, Ηριδανός, Αθήνα

Gorchakov, N. (1997). *Βαχτάνγκοφ: Μαθήματα σκηνοθεσίας και υποκριτικής.* Αθήνα: Μέδουσα.

Μάμετ, Ντέϊβιντ (2002) *Προς τον Ηθοποιό: Αλήθειες και Ψέματα, Συμβουλές και Αποτροπές,* Αθήνα: Εκδόσεις Πατάκη.

Moore Sonja (2012) *Το Σύστημα Στανισλάφσκι: Η Επαγγελματική Εκπαίδευση ενός Ηθοποιού*, μετ. Ανδρέας Στακάς, Αθήνα: Παρασκήνιο.

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Μπρουκ, Πίτερ, *Η ανοιχτή πόρτα. Σκέψεις πάνω στην τέχνη του θέατρου* (μετ. Μαρία Φραγκουλάκη). Αθήνα: Κοάν, 2007.

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Richards, Thomas (1998) *Για τη δουλειά με τον Γκροτόφσκι πάνω στις σωματικές δράσεις*, Αθήνα: Δώδώνη.

Schechner, R. (2001), *Η Θεωρία της Επιτέλεσης*, Αθήνα: εκδ. Τελέθριον.

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Τσέχωφ, Μ . (1991). *Μαθήματα για έναν επαγγελματία ηθοποιό.* Αθήνα: Δωδώνη.

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Bogart, Anne. And Landau, Linda (2005) *The Viewpoints Book: A Practical Guide to Viewpoints and Composition,* NY: Theatre Communications Group.

Halprin, A. (1995) *Moving toward life: five decades of transformational dance*, London: Wesleyan University Press.

Heddon, Deidre & Milling, Jane (2005) *Devising performance: a critical history*. Basingstoke: Palgrave Macmillan.

Lehmann, H. T. (2006) *Postdramatic Theater*. London and New York: Routledge.

Overlie, M. (2006) 'The Six Viewpoints' in Bartlow A., *Training of the American Actor,* NY: Theatre Communication Books.

Overlie, M (2016) *Standing in Space: The Six Viewpoints Theory & Practice*, MT: Artcraft Printers.

Schechner, R. and Wolford, L. (eds.) (1996) *The Grotowksi Sourcebook*, London: Routledge.

Tufnell, Miranda & Chris Crickmay (1993) *Body space image: notes towards improvisation and performance.* London: Dance Books.

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The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

www.pda.uop.gr

Social Applications of Performance I

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	02ΕΠΕ01 **SEMESTER** 2nd
COURSE TITLE	SOCIAL APPLICATIONS OF PERFORMANCE I

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3	5

COURSE CATEGORY	Elective
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO
COURSE URL	https://eclass.uop.gr

2. TEACHING RESULTS

TEACHING RESULTS

After having successfully completed this course, students will be expected to be able to:

- Know the scope and functions of applied theatre and performance
- Understand certain educational, phychological and social dimentions involved in it
- Use applied theatre methods and techniques themselves
- Further Explore their knowledge and abilities to new performance environments.

GENERAL SKILLS

Decision making.

Autonomous work.

Teamwork.

Demonstration of social, professional and moral responsibility and sensitivity

Planning and executing a project.

Promotion of critical thinking and self evaluation.

Promotion of free, creative and inductive thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. **Introduction - course content.**
2. **Applied theatre and performance: a short history**
3. **Augusto Boal: Theatre of the Opressed and Forum Theatre**
4. **Workshop: dealing with bullying**
5. **Theatre in Education: on diversity**
6. **Developping personal skills: youth theatre, transitions and resilience**
7. **Art therapy and Drama therapy**
8. **Community theatre**
9. **Social justice and theatre for change**
10. **Theatre for development**
11. **Workshop**
12. **Team presentations**
13. **Revision**

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies in teaching and communicating with the students.	
TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	26
	INTERACTIVE TEACHING	
	ART PRACTICE	19
	INDEPENDENT STUDY	80
	INVITED TALKS [...]	
	TOTAL CONTACT HOURS AND TRAINING	125
EVALUATION OF STUDENTS	Workshop evaluation and oral exams	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Boal A. The Rainbow of Desire: The Boalian Method of Theatre and Therapy. New York: Routledge, 1995.

Boal, A (2005). *Games for Actors and Non-Actors*. London and New York: Routledge

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MacDonald, S. & Rachel, D. (2000). Το Θέατρο Forum του Augusto Boal για εκπαιδευτικούς. Στο Ν. Γκόβας & Φ. Κακλαμάνη (επ.) Αναζητώντας τη θέση του θεάτρου στη δευτεροβάθμια εκπαίδευση (σ. 150-156). Αθήνα: Δ.Δ.Ε. Ανατολικής Αττικής.

Mavrocordatos, A. (2006). Ελευθερία για αλλαγή. Εκπαίδευση και Θέατρο, 6: 54-60.

Πλάτσκου, Σ., Πασχαλίδου, Α. & Σταυροπούλου Ε. (2015). Αντιδρώντας στη Βία: Βιωματικό Εργαστήριο Εκπαιδευτικού Δράματος για την αντιμετώπιση της Ηθικής Παρενόχλησης και του Εργασιακού Ψυχολογικού Εκφοβισμού στην Εκπαίδευση. Στα Πρακτικά του 1ου Πανελλήνιου/Περιφερειακού Συνεδρίου «Κρήτη – Χανιά 2015: Εμπειρίες, Οπτικές, Προοπτικές για τη Διά Βίου Μάθηση – Εκπαίδευση Ενηλίκων – Κοινοτική Ενδυνάμωση & την Επιμόρφωση των Εκπαιδευτικών. Εκπαίδευση Ενηλίκων και Πολιτισμός στην Κοινότητα, 17. Διαθέσιμο στο δικτυακό τόπο http://cretaadulteduc.gr/blog/?p=946

Σάντος, Μ. (2015). Ένα μονοπάτι που σχηματίζεται όσο το περπατάμε. Θέατρο του Καταπιεσμένου – Ιστορική Αναδρομή. Εκπαίδευση και Θέατρο, 16: 30-39

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Introduction to Performance Art

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	02ΕΠΕ01	**SEMESTER**	2nd (Spring)
COURSE TITLE	Introduction to Performance Art

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3	5

COURSE CATEGORY	Elective
PREREQUISITES :	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)
COURSE URL	

2. TEACHING RESULTS

TEACHING RESULTS
• Students will discover the correlations and overlaps between 20th- and 21st-century visual arts practices and the performing arts.   • Students will be introduced to a range of performance art works from the early 20th century to the present day.   • Students will develop their vocabulary regarding the terminology of performance art and the theory that surrounds it.   • Students will be trained to identify the connection between the visual arts and their various social and political contexts.   • Students will be exposed to key theoretical issues related to performance art, the body and technology.

GENERAL SKILLS
Research, analysis and synthesis of data and information, using the necessary technologies.   Working in an interdisciplinary environment.   Respect for diversity and multiculturalism.   Demonstration of social, professional and moral responsibility and sensitivity to gender issues.   Exercising criticism and self-criticism.   Promoting free, creative and inductive thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Performance art and the avant-garde: Dada, Futurism, Surrealism.

2. The total work of art, the Bauhaus and Soviet mass spectacles.

3. Harold Rosenberg and action painting, Michael Fried and the concept of theatricality.

4. The visual arts and "other spaces": Happenings, music, dance and art as collaboration.

5. Performative collectives: Gutai, Fluxus, the Viennese actionists.

6. The artist's body and painting as performance.

7. The everyday body and the performance of the commonplace.

8. Activist practices, and the body as a locus of the intersection of power.

9. Gendered bodies, the gaze and gender performances.

10. Performance art in Greece during and after the dictatorship years.

11. Skin colours: Racial identities and systemic racism.

12. Technology and the body: The body of the artist, the body of the spectator.

13. Prosthetic bodies: Digital and robotic technology, and posthumanism.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Distance learning.	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Power point Presentations and video, uploading material in eclass, communication via eclass and email.	
TEACHING STRUCTURE		

ACTIVITY	SEMESTER WORKLOAD
LECTURES	39
INTERACTIVE TEACHING	
ART PRACTICE	
INDEPENDENT STUDY	86
INVITED TALKS […]	
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	Oral examination.

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Carlson, Marvin. *Performance: A Critical Introduction*, 3rd edition. London and New York: Routledge, 2017.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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Auslander, Philip. "Going with the Flow. Performance Art and Mass Culture." *TDR*, v. 33, no. 2 (Summer 1989): 119-136.

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Fisher-Lichte, Erika. *The Transformative Power of Performance: A New Aesthetics,* , trnsl. Saskya Iris Jain. London and New York: Routledge, 2008.

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Jones, Amelia. *Self/Image: Technology, Representation and the Contemporary Subject*. London and New York: Routledge, 2006.

Kaye, Nick. *Site-Specific Art: Performance, Place and Documentation*. London and New York: Routledge, 2000.

McEvilley, Thomas. T*he Triumph of Anti-Art. Conceptual and Performance Art in the Formation of Post-Modernism*. New York: McPherson & Company, 2005.

Maurice Merleau-Ponty. *Phenomenology of Perception*, trnsl. Donald A. Landes. London and New York: Routledge, 2013.

O'Dell, Kathy. *Contract with the Skin. Masochism, Performance Art and the 1970s*. Minneapolis: University of Minnesota Press, 1998.

Phelan, Peggy. *Unmarked: The Politics of Performance.* London and New York: Routledge, 1993.

Sayre, Henry. *The Object of Performance. The American Avant-Garde since 1970*. Chicago: University of Chicago Press, 1989.

Schechner, Richard. *Performance Theory*. London and New York: Routledge, 2003.

Schneider, Rebecca. *The Explicit Body in Performance*. London and New York: Routledge, 1997.

Vergine, Lea. *The Body as Language: "Body Art" and Performance*, trnsl. Henry Martin. Milan: Skira, 2000.

Warr, Tracey, ed. *The Artist's Body*. London: Phaidon Press, 2000.

The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

Dance I: Dance and Technology: Synthesis and Improvisation Tools

1. GENERAL

FACULTY	**FINE ARTS**
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**
COURSE CODE	02ΕΠΕ05 **SEMESTER** 2 (SPRING)
COURSE TITLE	**DANCE I: DANCE AND TECHNOLOGY: COMPOSITIONAL AND IMPROVISATIONAL TOOLS**

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	**3**	**5**
COURSE CATEGORY	**Elective / Thematic Area: DIGITAL ARTS (DA)**	

PREREQUISITES :	NO / YES
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)
COURSE URL	

2. TEACHING RESULTS

TEACHING RESULTS

Over the course of this class the students will be :

- Familiar with the basic elements of the scientific, artistic, and technological issues pertaining to the performative arts (Performance, Dance)
- Familiar with the fundamental use of technologies required for the development of cultural applications in the abovementioned sectors
- Familar with the basic theoretical context of the Performative Arts
- Able to apply artistic and technological éléments of Performance

GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies
Adapt to new situations
Work co-operatively and autonomously)
Critical thinking
Decisiom making
Awareness and respect of difference
Awareness and respect of the natural environment

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to the class

2. Time, Space, Body

3. The Choreography of Everyday Movement and Drift

4. Between Body and Image

5. Embodying Technology

6. Modern Dance

7. Performance and Technology since 1960

8. The Genealogy of Digital Performance

9. Virtual Bodies

10. Digital Dance and Software Developments

11. Telematics: Conjoining Remote Performance Spaces

12. Virtual Reality: The search for Immersion

13. Postmodernism and Posthumanism

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	E-learning
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**E-class, Powerpoint**
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	30
INTERACTIVE TEACHING	20
ART PRACTICE	
INDEPENDENT STUDY	56
INVITED TALKS […]	19
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	
	Written evaluation

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Ο Χορός στη ζωή, 2η Έκδοση, Γκαρωντύ Ροζέ, ISBN : 9603350214, Εκδόσεις Ηριδανός

Ο Χορός στον 20ο αιώνα, 5η Έκδοση, Μπαρμπούση Βάσω, ISBN: 960-03-3762-4 Εκδόσεις Καστανιώτη

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Διαδραστικά Πολυμέσα και Ψηφιακή Τεχνολογία στις Τέχνες, Δεληγιάννης Γιάννης., Fagotto Books, ISBN: 978-960-6685-06-4 1

Digital performance: a history of new media in theater, dance, performance art, and installation, Dixon Steve, MIT Press. ISBN: 978-0-262-04235-2

Scenography and the Concept of Space in Performing Arts: Introduction

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ08	**SEMESTER**	2nd
COURSE TITLE	**Scenography and the Concept of Space in Performing Arts: Introduction**		
INDEPENDENT TEACHING ACTIVITIES If credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits		**WEEKLY TEACHING HOURS**	**ECTS**
		4	5
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at 4.			
COURSE CATEGORY *general background, special background, specialised general knowledge, skills development*	Elective (Special background)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		

THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)
COURSE URL	Please find the course link in eClass platform

2. TEACHING RESULTS

Teaching Results

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course, are described.

 Consult Appendix A

• Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area

• Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B

• Guidelines for writing Learning Outcomes

Aims: The course aims to present the way in which we may give meaning to the staging space through drawing, color, tonality, lighting and sound as well as the way in which these elements are used in contemporary Scenography. Emphasis will be placed on the construction and presentation of staging space as an independent non-static art composition which evolves in line with the performance.

Teaching Results: Upon successful completion of courses, students will be able to:

- understand the individual elements (drawing, colour, tonality, lighting, volume, textures, sound) and the way in which they compose and give meaning to the staging space;
- design a staging space and present their proposal using drawings, collage, storyboard, digital models, plastic scale models;
- present a brief theoretical work including the relevant bibliography regarding their choices made;
- know the relationship between scenography and Installation Art, Environmental Art and Contemporary Scenography;
- know how theatre costume and mask are included in their scene composition;
- know how a theatre costume is made;

GENERAL SKILLS

Taking into consideration the general skills that the degree-holder must acquire (as these appear in the Diploma Supplement and are listed below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information with the use of necessary technologies

Adapting to new situations

Decision making

Working independently

Team work

Work in an international environment

Work in a multidisciplinary environment

Production of new research ideas

Project planning and management

Respect for diversity and multiculturalism

Respect for natural environment

Showing social, professional and moral responsibility and sensitivity to gender issues

Criticism and self-criticism

Promotion of free, creative and inductive thinking

- Search for, analysis and synthesis of data and information with the use of necessary technologies
- Project planning and management
- Respect for diversity and multiculturalism
- Respect for natural environment
- Independent work
- Team work
- Work in a multidisciplinary environment
- Showing social, professional and moral responsibility and sensitivity to gender issues
- Criticism and self-criticism
- Promotion of free, creative and inductive thinking

3. **COURSE CONTENT**

THEORY: The individual art elements (drawing, tonality, volume, textures, etc.), the possibilities thereof as well as the way in which they compose and give meaning to staging space, shaping it into a construction, which shall be functional in order to serve the needs of a specific text and in parallel to act as an independent art composition, will be presented. The multidimensional nature of scenography as a conceptual and semantic conveyor and its association with Fine Arts, Painting, Sculpture, Music, Sound and Lighting will be explored. Moreover, the two-way link of Scenography to Architecture, Modern and Contemporary Art (Installation Art, Environmental Art), Mask and Theatre Objects as significant and independent art compositions which are included in the overall planning of the Staging space will be examined.

ART WORKSHOP: Through gradual learning of the vocabulary, corrections and discussions, students are called to communicate their personal aesthetics via a text, choreography or performance which they have chosen to do the scenography. Furthermore, they may present their work using a real building or space. Working individually or in a team with various techniques, they will provide a perspective of materiality to the representation of their idea (sketches, collages, storyboards, digital model, plastic scale model, etc.) by presenting a theoretical work supporting the specific choice and the influences that have led to it.

The content of the course analysed in 13 lectures whose titles are listed below:

1. INTRODUCTION TO SCENOGRAPHY	● The Cambridge Introduction to Scenography, Cambridge University Press ● Theatre and Performance Design, J. Collins, A. Nisbet, Routledge
2. DESIGN OF STAGING SPACE	● The Theater of the Bauhaus, Oskar Schlemmer, Wesleyan University Press ● D. Dorn, M. Shanda, Drafting for the Theatre
3. STORYBOARDING	● The Art of Storyboarding with Ridley Scott, Eyes on cinema, YouTube ● S. Paez, A. Jew, Professional Storyboarding
4. DIGITAL MODEL/PLASTIC SCALE MODEL	● Digital media, Projection Design and Technology for Theatre, Routledge ● Sketch Up for Scenic Design, D. l. Hall ● Διονύσης Φωτόπουλος, Σκηνογράφος, εκδ. Μουσείο Μπενάκη ● T. Brejzek, L. Wallen, J. Mckinney The model as Performance: Staging space in Theatre and Architecture
5. CONTEMPORARY SCENOGRAPHY	● Scenography Expanded: An Introduction to Contemporary Performance Design, Joslin Mckinney, Bloomsbury Publishing PLC. ● Behind the Scenes: Contemporary set Design, P. Adler, U.K.,2012
6. MEANING OF SPACE THROUGH VOLUME	● H. George, The Elements of Sculpture, Phaidon
7. SCENOGRAPHY, ENVIRONMENTS, INSTALLATIONS, ENVIRONMENTAL ART	● «Τα Περιβάλλοντα, οι Δράσεις και ο θεατής στη σύγχρονη τέχνη» Α.Κωτίδης, το ΒΗΜΑ ● W.Chen, Interactive Installation Art & Design

8. MEANING OF SPACE THROUGH COLOR	● The Art of Color, Johannes Itten ● Joseph Albers: Interaction, Yale University Press)/ Images: Sipa/L.Joly courtesy of the Musée d'Art Moderne de Paris#annialbers #josefalbers #AnniJosefAlbers #MAMParis @museedartmodernedeparis/	
9. TONALITY AND LIGHTING	● Bergman, Gösta M. Lighting in the Theatre, Almqvist and Wiksell International, 1977 ● Amy Chan, Notes on Light:The Musicality of Light and Theatre, The IATC journal)	www.amychan-light.com
10. TEXTURES-SOUND	● Roesner, David. Musicality in Theatre: Music as Model, Method and Metaphor in Theatre-Making, Routledge, 2016 ● A. Farnell, Designing sound, the MIT Press, Leonard J.A. Theatre sound, Routledge	
11. THEATRE COSTUME AS CONVEYOR OF CONCEPTS	● Το κοστούμι, Μανωλεδάκη-Λαζαρίδη Ιωάννα)	
12. HOW A THEATRE COSTUME IS MADE	● C. Ray Smith, The theatre crafts book of costume ● S.Pantouvaki,P.McNeil, Performance costume, Bloomsbury	
13. MASK IN THEATRE	● Μάσκες, θέατρο, Δ. Φωτόπουλος. εκ. Καστανιώτη	

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
Face-to-face, Distance learning, etc.	

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching
Use of ICT in teaching, laboratory education, communication with students	Use of ICT in communication with students Learning process through an electronic platform

TEACHING STRUCTURE

The manner and methods of teaching are described in detail.

Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.

The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS.

Activity	Semester Workload
Lectures	**25**
Art workshop	**35**
Artistic creativity	**12**
Educational visits	**8**
Seminars	**8**
Independent study	**37**
Total	**125**

EVALUATION OF STUDENTS

Description of the evaluation procedure

Language of evaluation, methods of evaluation, summative or conclusive, multiple-choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other

Language of evaluation: Greek, English

Method of evaluation:

- Summative evaluation (50%) including:
- Presentation of portfolio/ short work (draft) after each lecture;
- Presentation of portfolio/ short art work after each seminar;
- Artistic creativity (Teamwork);
- Presentation of final work (50%) including: A) Presentation of Staging Space in a Storyboard or in a

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	Digital or Plastic Scale Model. B) Theoretical work supporting the presentation;

5. RECOMMENDED BIBLIOGRAPHY

- Πατρικαλάκης Φ., Ιστορία της Σκηνογραφίας, 19ος-20ος αιώνας, Αιγώκερως/Τέχνη
- John Gage: Colour and Meaning, Thames and Hudson,2000
- Ξενάκης Ι., Κείμενα περί Μουσικής και Αρχιτεκτονικής, Ψυχογιός,2001
- Barthes, Roland. *Camera Lucida: Reflections on Photography*., Vintage, 2000.
- Lehmann, Hans-Thies. *Postdramatic Theatre*., Routledge, 2006.
- Karttunen, Anssi. Programme Note Notes on Light (2006).
- Δ. Μυταράς, Η Σκηνογραφία της Ζωγραφικής, Ιανός
- 'Οπυ Ζούνη, εκ. Αδάμ,1997
- W. Kentridge, Other Faces (part of the Drawings for projection),2011
- Jan Svankmajer, Anima Animus Animation,1998
- Russell, John (20 February 1981). "David Hockney's Designs for Met Opera's 'Parade'". The New York Times.
- E. Keir, The Semiotics of Theatre and Drama, Methuen & Co Ltd
- A. Holmberg, the Theatre of Robert Wilson, Cambridge University Press

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
- Rachel Hann, Beyond Scenography
- A.v.Rosen & V. Kjellmer, Scenography and Art History, Bloomsbury
- N.O'Dwyer, Digital Scenography, Bloomsbury
- D.Barbieri,Costume in Performance,Bloomsbury
- V. Ptackova, A Mirror of World Theatre, Prague Theatre Institute

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

www.pda.uop.gr

Physical Theatre Technique II: From Neutral Mask to the Expressive Mask (common course with TSD)

1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES
LEVEL OF STUDIES	Undergraduate

COURSE CODE	03ZE301	**SEMESTER**	**Spring semester**
COURSE TITLE	*Physical Theatre Technique II: From neutral mask to the expressive mask*		

INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits*	**WEEKLY TEACHING HOURS**	**CREDITS**
laboratory exercises	3	5
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	Skills Development
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French, English)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	**https://eclass.uop.gr/courses/TS263/**

2) **LEARNING OUTCOMES**

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*

- *Guidelines for writing Learning Outcomes*

LEARNING OUTCOMES:

The purpose of this experiential course is to apply a variety of practices related to experiential physical education through mask. By triggering the neutral mask, the status of neutrality as an expression vehicle and as the foundation and reference point for building each character will be explored. Neutral Mask is a tool that addresses the body's intrinsic dynamics as a vehicle for dramatic expression. Through the awareness of the space and the actor in it, the mask is a tool for eliminating unnecessary action and making movement more basic. The course will also extend to expressive mask skills (commedia dell'arte, grotesque) through physical and voice applications in a personal creative process (eg Commedia Canovacci).

Upon successful completion of the course the student will:

• Able to compose concepts and meanings using kinetic images that combine body and material processing (text, scenes, photographs, objects, music, voice, themes / problems, masks, costumes, poetry, painting, sculpture, scenes and objects) .

• Has learned to develop and perform theatrical scenes taking into account the
time / space factors and the physical / psychological effects of the character.

• Has understood physically, mentally and spiritually the way in which their
knowledge can be developed and applied within individual and group practice

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data   Project planning and management and information, with the use of the

necessary technology   Respect   for   difference   and multiculturalism

Adapting to new situations   Respect for the natural environment

Decision-making

Working independently

Criticism and self-criticism

Team work

Production of free, creative and inductive

Working in an international   thinking

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environment   ......

Working in an interdisciplinary   Others...

environment

....

Production of new research ideas

Working independently Team work
Production of new research ideas Criticism and self-criticism Decision-making
Respect for difference and multiculturalism
Showing social, professional and ethical responsibility and sensitivity to gender issues

3) SYLLABUS

	Section titles	RECOMMENDED READING	Presentation link	
	1. Course overview.		COURSE WEBSITE (URL)	
	2. Neutral mask dynamic	Heggen Cl, Marc Y. (2017). *Théâtre du mouvement.* Montpelier :	COURSE WEBSITE (URL)	
		Éditions Deuxième Époque.		
	3. Analysis of physical actors geometrical body (space, axels, form)	Leabhart, T. (2009). *The*	COURSE WEBSITE	
		Etienne Decroux	(URL)	

	sourcebook. New York: Routledge.		
4. Levels of physical acting tension	Λεκόκ, Z. (2005). *To ποιητικό σώμα*, Αθήνα: Κοάν.	COURSE WEBSITE (URL)	

5. Creating physical characters	Λεκόκ, Z. (2005). *To ποιητικό σώμα*, Αθήνα: Κοάν.	COURSE WEBSITE (URL)	
6. Expressive mask.	Wiśniewski T. (2016). *Complicite, Theatre and Aesthetics: From Scraps of Leather.* Switzerland: Springer International Publishing.	COURSE WEBSITE (URL)	
7. Relation with voice and text	Lecoq, J. (2000). *The Moving Body*. London: Methuen Drama.	COURSE WEBSITE (URL)	

	8. Composition of personal work in the space.	Bowditch, R., Casazza, J., Annette, A. (2018).*Physical Dramaturgy: Perspectives from the Field.* New York: Routledge.	COURSE WEBSITE (URL)
	9. Elements for the conception of physical plays.	Ρηγοπούλου, Π. (2003).	COURSE WEBSITE
		Το σώμα: Από την ικεσία	(URL)
		στην απειλή. Αθήνα:	
		Πλέθρον.	
		Lust, A. (2011). *Bringing the*	
		Body to the Stage and	
		Screen: Expressive Movement	
		for Performers. Lanham, Md:	
		Scarecrow Press	
	10. In depth creative composition	Οπτικοακουστικό υλικό	COURSE WEBSITE (URL)
	11. Rehearsals and accompaniment		

12. Rehearsals and accompaniment				
13. Practical examination				

4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face Interactive teaching			
USE OF INFORMATION AND	**Use of ICT in teaching, laboratory education,**			
COMMUNICATIONS	**communication with students**			
TECHNOLOGY				
Use of ICT in teaching, laboratory				
education, communication with				
students				
TEACHING METHODS	*Activity*	*Semester workload*		
	Lectures	26		
	Laboratory practice during class	20		

The manner and methods of teaching are described in detail.	Rehearsal during class	10
Lectures, seminars, laboratory	Personal study	43
	Artistic project	26
practice, fieldwork, study and		
practice, art workshop,	Course total	**125**
interactive teaching, educational		
visits, project, essay writing,		
artistic creativity, etc.		
The student's study hours for		
each learning activity are given		
as well as the hours of non-		
directed study according to the		
principles of the ECTS		

STUDENT PERFORMANCE EVALUATION	
Description of the evaluation procedure	a) Presentation of physical theatre composition (25%) b) Assiduity during classes (50%)
Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination,	c) Rehearsals (25%) A written assessment could be given in order to complete the note.

public presentation, laboratory work, clinical examination of patient, art interpretation, other *Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*	

5) ATTACHED BIBLIOGRAPHY

- **RECOMMENDED READING**

Ελληνόγλωσσα

& Βαροπούλου, Ε. (2002). *Το ζωντανό θέατρο*. Αθήνα: Άγρα.

& Λεκόκ, Ζ. (2005). *Το ποιητικό σώμα*. Αθήνα: Κοάν.

& Μπάρμπα Ε. & Σαβαρέζε, Ν.(2008). *Η Μυστική Τέχνη του ηθοποιού*. Αθήνα: Κοάν.

&Ρηγοπούλου, Π. (2003). *Το σώμα: Από την ικεσία στην απειλή.* Αθήνα: Πλέθρον.

& Σολομός, Α. (1987). *Ο άγιος Βάκχος ή τα άγνωστα χρόνια του ελληνικού θεάτρου*. Αθήνα, Δωδώνη.

&Τερζόπουλος, Θ. (2000). *Θεόδωρος Τερζόπουλος και θέατρο Άττις.* Αθήνα: Άγρα. &Muller, W. (1996). *Θέατρο του Σώματος και Commedia dell'arte*. Θεσσαλονίκη: University Studio Press.

Ξενόγλωσσα

&Craig, E.G. (2010). *On Movement and Dance*. London: Dance Books Ltd.

&Decroux, E. (1963). *Paroles sur le mime*. Librairie Theatrale, Paris: Gallimard.

& Leabhart, T. (1989). *Modern and post-modern mime*. New York: St. Martin's Press.

& Leabhart, T. (2007). *Etienne Decroux*. London: Routledge.

& Leabhart, T.(2009).*The Etienne Decroux sourcebook*.London: Routledge. &Lust, A.(2000).*From the Greek mimes to Marcel Marceau and beyond* : *mimes, actors, Pierrots, and clowns : a chronicle of the many visages of mime in the theatre.* Lanham (Md.). London : The Scarecrow Press.

& Pezin, P. (2003). *Étienne Decroux, mime corporel: textes, études et témoignages*, sous la dir. de Patrick Pezin, Ed. Saint-Jean-de Védas. Saussan: L'Entretemps..

Acting and Society I: The Theatre of the Oppressed (common course with TSD)

Introduction to Stage Directing: Theory and Applications

Optional course, Greek Language
The lesson is open to ERASMUS students
DESCRIPTION
In the course of this lesson, the students will acquire the necessary theoretical background and essential artistic skills concerning the field of Theory of Theatre Directing and familiarize themselves with contemporary directing approaches and applications worldwide. Specifically, students will be familiarized with:

a. The means and the tools of Theatre Directing
b. Methods of contemporary directing
c. The work of leading contemporary directors through analyses of their performances
d. Working as potential directors by "directing" certain scenes of theatrical texts or creating whole performances, individually or in groups

Lessons' Content

Lesson 1
Representation / Realism / Naturalism
Lesson 2
The domination of the Theatre Director and the Theatrical Convention
Lesson 3
The Theatre Director in the Dramatic Theatre
Lesson 4
Theatre Director, the actor's body and the spectator
Lesson 5
Theatre Directing Workshop I:
Theatre Directing in modern era / Applications
Lesson 6
Directing: from Theatre to Performance
Lesson 7
The director in postdramatic Theatre
Lesson 8
Theatre Directing Workshop II**:**
Theatre Directing in post modern era / Applications
Lesson 9
Space and Theatre Directing
Lesson 10
Time and Theatre Directing
Lesson 11
Theatre Directing as a collective work
Lesson 12 - 13
Theatre Directing Workshop III - IV

TEACHING METHODS

Multiple choice exams Oral exams with each student independently 3-4 written exercises Creating and Theatre Directing Notebook Public presentation of students approaches in directing	
Lectures	20
Workshop and artistic teaching	20

Study and analysis of specific theatre performances representative of different forms of Directing and aesthetic movements	20
Practice through weekly directing exercises – individually	20
Practice through weekly directing exercises – in groups	10
Interactive lectures in groups	10

STUDENTS' EVALUATION
Lesson Attendance 20%
Written exercises 20%
Final exams and final artistic notebook 30%
Interactive presence in lessons 10%
The implementation of Theory and artistic means and tools in student performance 20%

BIBLIOGRAPHY

Antoine André: «Causerie sur la mise en scène», (Κουβέντες για τη σκηνοθεσία), *Revue de Paris,* 1 Απριλίου, 1903

Artaud Antonin, *The Theatre and its Double*, tr. from French Mary Caroline Richards, Grove Press, New York, 1958

Barba, Eugenio (ed): *Jerzy Grotowski: Towards a Poor Theatre,* (intr. Peter Brook), New York, Routledge, 2002.

Bogart, Anne and Tina Landau: *The Viewpoints Book: Practical Guide to Viewpoints and Composition*, New York, Theatre Communications Group, 2005.

Brockett, Oscar, (2004): *The Essential Theatre,* Νέα Υόρκη, Harcourt Brace College Publishers

Brook Peter: *The Empty Space*, Touchstone, New York, 1995. Η έκδοση είναι προσβάσιμη στο διαδίκτυο:
https://cdn.preterhuman.net/texts/religion.occult.new_age/occult.conspiracy.and.related/Brook,%20Peter%20-%20The%20Empty%20Space.pdf

Brown John-Russel (επιμ.): *The Oxford Illustrated History of Theatre*, Oxford, Oxford University Press, 2001.

Centre International de formation en Arts du Spectacle, (α. επιμ.): *Anatoli Vassiliev: maître de stage*, Carnières-Morlanwelz, (Belgique), Lansman, 1997.

Craig, Edward Gordon: *On the Art of the Theatre*, William Heinemann, London, 1912. Η έκδοση είναι προσβάσιμη στο διαδίκτυο:

https://archive.org/details/cu31924081270328

Fischer-Lichte, Erika: *History of European Drama and Theatre*. London and NewYork, Routledge, 2002.

Lehmann, H. T.: *Postdramatic Theater*, London and New York, Routledge, 2006.

Pezin Patrick: *Le livre des exercices à l'usage des acteurs*, Saussan, L'Entretemps, 2002.

Zarilli Phillip B. κ. ά.: *Theatre Histories: An Introduction*, Νέα Υόρκη, Λονδίνο, Routledge, 2008.

SPECIALIZATION FIELD 1: PERFORMING ARTS

3rd SEMESTER

The Synthesis of the Arts: The Contemporary Total Work of Art

GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ 01-ΠΤ	**SEMESTER**	03
COURSE TITLE	THE SYNTHESIS OF THE ARTS: THE CONTEMPORARY TOTAL WORK OF ART		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	**3**	**6**

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA) **Required / Thematic area: PERFORMING ARTS**
PRE-REQUISITES:	NO

TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO
COURSE URL	https://eclass.uop.gr/courses/PDA121/

TEACHING OUTCOMES

TEACHING OUTCOMES
By the end of the course, students should be able to: -know and comprehend the concept of the Total Work of Art diachronically, emphasizing contemporary practice and new media;   -evaluate the Total Work of Art critically, through the study of artistic works, movements, and trends.
GENERAL SKILLS
Autonomous work;   Teamwork;   Respect for diversity and multiculturalism;   Demonstration of social, professional and moral responsibility and sensitivity towards gender issues;   Promotion of free, creative and inductive thinking.

COURSE CONTENT

The course content is divided into 13 lectures over the 13-week semester.

1. Introduction. Wagner and the concept of "*Gesamtkunstwerk*".

2. From Ritual Processes to the Total Work of Art.

3. Aspects of the Total Work of Art: Architecture and Landscape, Architecture as a Total Work of Art – The Gardens of Versailles and the «Plaisirs de l'île enchantée».

4. Performing Arts in the Bauhaus: Oskar Schlemmer's experiments.

5. Aspects of the Total Work of Art in social and cultural events: The Banquet, from the Ancient Greek *symposion* to Grimod de la Reynière's staged banquets.

6.The Pluralistic creations of Fluxus as a Total Work of Art.

7. The «Théâtre Total»: Antonin Artaud and Jean-Louis Barrault.

8. Opera as a Total Work of Art: from Richard Wagner to William Kentridge.

9. The historical evolution of the Total Work of Art in Theatre: The historical avant-garde I. Early Forms of Theatre (Kreig, Kandinsky)

10. The historical evolution of the Total Work of Art in Theatre and Performance: The historical avant-garde II. Futurism and Cuisine.

11. The work of Samuel Beckett as a Total Work of Art.

12. Immersive Theatre: A contemporary Total Work of Art.

13. The Total work of Art in the digital age: cyberspace and virtual immersion.

TEACHING AND LEARNING METHODS - Assessment

TEACHING METHOD	Classroom lectures, group seminar
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies in teaching and communicating with the students.

TEACHING STRUCTURE		
	ACTIVITY	*SEMESTER WORKLOAD*
	LECTURES	35
	INTERACTIVE TEACHING	15
	STUDY AND ANALYSIS OF BIBLIOGRAPHY	30
	ACADEMIC WRITING	15
	INDEPENDENT STUDY	55
	TOTAL CONTACT HOURS AND TRAINING	**150**

STUDENT ASSESSEMENT	Final Exam (70%) and Oral Presentation or Research Paper (30%).

BIBLIOGRAPHY

Recommended Bibliography

Αρτώ, Α. 1992. *Το θέατρο και το είδωλό του.* Αθήνα: Δωδώνη

Adorno, Th. W. 1947. 'Wagner, Nietzsche and Hitler'. *The Kenyon Review*. 9 (1): 155–162

Biggin, R. 2017. *Immersive Theatre and Audience Experience: Space, Game and Story in the Work of Punchdrunk*. Cham: Springer International Publishing

Broadhurst, S. & Price, S. 2018. *Digital Bodies: Creativity and Technology in The Arts and Humanities*. London: Palgrave Macmillan

Desnoiresterres, G. 1877. Grimod de la Reynière et son groupe *: D'après des documents inédits*. Paris: Didier

Di Benedetto, St. 2017. 'Scenography and the Senses. Engaging the tactile, olfactory, and gustatory senses'. *The Routledge Companion to Scenography*. A. Aronson (ed.). London: Routledge

Imhoof, D., Menninger, M. E., & In Steinhoff, A. J. (eds.). 2016. *The total work of art: Foundations, articulations, inspirations*. New York: Spektrum

Kirby, E. T. 1970. *Total theatre: A critical anthology*. New York: Dutton

Kirshenblatt-Gimblett, B. 1999. 'Playing to the Senses: Food as a Performance Medium', *Performance Research* 4.1: 1-30

Kirshenblatt-Gimblett, B. 2006. 'Making Sense of Food in Performance: The Table and the Stage'. *The Senses in Performance*. S. Banes and A. Lepecki (eds.). New York: Routledge

Roberts, D. 2016. *The total work of art in European modernism*. Ithaca: Cornell University Press

Smith, M. W. 2007. *The total work of art: From Bayreuth to cyberspace*. New York: Routledge

Stourna, A. 2018. "Banquet Performances Now and Then: Commensal Experiments and Eating as Mise en Scène", *Platform: Journal for Theatre and Performing Arts*, 11.2, "Feasting": 10-31

Wagner, R., & Warner, E. 2013. *The artwork of the future*. London: The Wagner Journal

Warlamis, E., & A. Papadakēs. 2005. *Poetic architecture*. London: New Architecture Group

Weiss, A. S. 2011. *Miroirs de l'infini : le jardin à la française et la métaphysique au XVIIe siècle*. Paris: Seuil

Supplementary Reading during Semester Lectures

Pedagogy of Performing Arts I

1. GENERAL

FACULTY	**FINE ARTS**
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**

COURSE CODE	03ΕΠΚΧ02-ΠΤ	**SEMESTER**	3rd (winter)
COURSE TITLE	Pedagogy of Performing Arts I		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	3	6

COURSE CATEGORY	Elective / PERFORMING ARTS (PA)
PREREQUISITES :	NO

TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	https://eclass.uop.gr/courses/

2. TEACHING RESULTS

TEACHING RESULTS
At the end of the courses the student should - be familiar with the basic concepts of modern pedagogical theory - to know basic elements and techniques in didactic theory and practice - apply didactic scenarios in the classroom with an emphasis on the performing arts
GENERAL SKILLS

- Adaptation to new situations

- Autonomous & team work

- Working in an interdisciplinary environment

- Production of new research ideas

- Respect for diversity and multiculturalism

- Respect for the natural environment

- Ability of social, professional and moral responsibility and sensitivity to gender issues

- Exercise criticism and self-criticism

- Promoting free, creative and inductive thinking

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to pedagogical theory and research

2. Conceptual approach to teaching

3. The modern identity of education

4. Learning and teaching in modernity

5. Educational purposes and learning objectives

6. Teaching methods

7. The teaching of postmodernism

8. Learning styles, multiple types of intelligence & culture meaning

9. Educational theory and importance of curricula

10. Learning communities and teaching of the performing arts

11. Art teaches and is taught: organization of an educational program

12. The Performing Arts in the interdisciplinary approaches to the implementation of curricula

13. Fields of educational applications for the Performing Arts.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face & distance education
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of slides, video and laboratory exercises, e-class and use of ICT.**
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	35
INTERACTIVE TEACHING	20
PRACTICE	30

	INDEPENDENT STUDY	40
	CASE STUDY	25
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	Written / oral evaluation & paper presentation	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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· Ζαχαριάδου, Β. (2020). Η θεωρία του Πιαζέ και η εφαρμογή της στη μουσική εκπαίδευση. http://dspace.lib.uom.gr/handle/2159/24409
· Θανάσαινα, Α. (2015). Σύγκριση διδασκαλίας Παραδοσιακού και Σύγχρονου χορού στο νηπιαγωγείο: Καταγραφή δυσκολιών μετάβασης από το ένα είδος στο άλλο. http://dspace.uowm.gr:8080/xmlui/handle/ 123456789/738
· Καλεσοπούλου, Δ. (2017). Το εκπαιδευτικό Δράμα ως εργαλείο διερεύνησης της έννοιας της αλληλεγγύης στον πολιτισμό. Museumedu 4/ June 2017, σσ. 109-136.
· Κατσαρίδου, Μ. (2020). Η μέθοδος της δραματοποίησης στη διδασκαλία της λογοτεχνίας. http://hdl.handle.net/10442/hedi/26147.
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· Κωστή, Αικ. (2016). Η δραματική τέχνη στην εκπαίδευση ως μέσο για την καλλιέργεια της ιστορικής ενσυναίσθησης σε μαθητές Γυμνασίου. Διδακτορική διατριβή. Ναύπλιο: Πανεπιστήμιο Πελοποννήσου.
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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

New articles in performing arts pedagogy.

The following information are part of the Curriculum Outline

Music and Performance

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	03ΕΠΚΧ 03 -ΠΤ		SEMESTER	3
COURSE TITLE	MUSIC AND PERFORMANCE			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	**4**	**6**

COURSE CATEGORY	Elective / Thematic Area: Performing Arts (PA)
PREREQUISITES :	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)
COURSE URL	https://eclass.uop.gr/courses/559/

2. TEACHING RESULTS

TEACHING RESULTS

Objectives: The general objective of the course is the understanding of the special connection between performance art, contemporary music movements, dance, visual and sound installations (installation art) and intermediate works of art, which emerged from the post-war period onwards. In this context, archival material is presented (video-documented works, recordings, interviews) as well as texts by artists, in order to better understand their essential role in the evolution of contemporary art. The above theoretical information is linked to experiential practices, which include a wide range of applications, such as music performance, choreography, installations and video. The students experiment with the integration of sounds, movements, gestures and objects in sound, music and kinetic improvisations that result to individual or collective creations.

Learning Outcomes: After the successful completion of the course, students will have understood the connection between music and performance art, experimental contemporary dance, and other radical art forms embedded in the early decades of the 20th century. They will also be able to distinguish the ways in which different art forms feed on each other, but also how they overlap, with their boundaries becoming indistinguishable. They will be able to

perceive the constant evolution of the arts, which has emerged through the collaborations of pioneering artists, the multiplicity of the expressive means they used and in particular, the emphasis they placed on the presence of the living body in their actions and interactions.

GENERAL SKILLS
• Autonomous work
• Teamwork - Collaboration
• Exercise criticism and self-criticism
• Promotion of free, creative and inductive thinking
• Decision making
• Respect for diversity and multiculturalism
• Exercise criticism and self-criticism
• Demonstration of social, professional and moral responsibility and sensitivity to gender issues

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester	
Title – Short Description	**Bibliography**
1. -Introduction to the socio-political phenomenon of Performance Art and connection with other arts (music, dance, visual arts). Video screening.	Carlos, L. (1998/2004) *Introduction: Performance art was the one place where there were so few definitions.* Στο Goldberg, R. (1998/2004). *Performance: Live art since the 60s.* London: Thames & Hudson, σσ. 8-35 Carlson, M. (2014). *Εισαγωγή: Τι είναι η performance;* Στο *Performance: Μια κριτική εισαγωγή.* Αθήνα: Παπαζήση, σσ.59-72
2. - Focusing on the body: modern rituals, live sculptures, sound and kinetic improvisation. Robert Ellis Dunn's contribution to modern and postmodern dance. Physical practice.	Belec, D. (1997). *Improvisation and Choreography: The Teachings of Robert Ellis Dunn.* Στο Contact Quarterly, σσ. 42-51 Green, G.L. *The Return of the Body: Performance Art and Art Education.* Στο Art Education (Vol. 52, No. 1), Delineating through Diversity (Ιαν.1999), σσ. 6-12 Carlos, L. (1998/2004) *The body: ritual, living sculpture, performed photography.* Στο Goldberg, R. (1998/2004). *Performance: Live art since the 60s.* London: Thames & Hudson, σσ. 94-127

3. - Exploring Music: From sound to movement and from movement to sound. Historical background to the intertemporal relationship between music and dance. Physical practice.	Τσαφταρίδης, Ν. *Εξερευνώντας την Μουσική*. Στο Κανελλόπουλος, Π. & Τσαφταρίδης, Ν. (επιμ.) (2010). *Τέχνη στην Εκπαίδευση, Εκπαίδευση στην Τέχνη*. Αθήνα: Νήσος, σσ. 107-118

Παπαδοπούλου, Σ. *Χορός και μουσική: Συνεργασία χορογράφων και μουσικών*. Στο Σαβράμη, Κ. (2002). *Τερψιχόρη: επτά κινήσεις*. Αθήνα: DIAN, σσ. 117-143 |
| 4.- Pioneering collaborations between composers and choreographers: John Cage and Merce Cunningham, Halim El-Dabh and Martha Graham, Philip Glass and Andrew De Goat, Steve Reich and Anna Teressa De Keersmaeker, Matteo Fargion and Jonathan Burrows. Video screening and practice. | Nyman, M. (2011). *Πειραματική Μουσική*. (μετ. Δ. Στεφάνου) Αθήνα: Εκδόσεις Οκτώ

Cage, J. (1973). *Silence: Lectures and Writings.* New York: Wesleyan University Press

Jonathan Burrows on Scores, An annotated interview. (2005). http://olga0.oralsite.be/oralsite/pages/Jonathan_Burrows_on_Scores/

Music Made Visible: Anne Teresa De Keersmaeker Interviewed by Ivan Talijancic. (2010). BOMB. https://bombmagazine.org/articles/music-made-visible-anne-teresa-de-keersmaeker-interviewed-by-ivan-talijancic/ |
| 5. - Pioneering collaborations between composers and choreographers, directors and visual artists: Jani Christou and Karolos Koun, Jani Christou and Grigoris Semitekolo, Demetrio Stratos and Merce Cunningham, Iannis Xenakis and Rallou Manou. Video screening. | Nyman, M. (2011). *Πειραματική Μουσική* (μετ. Δ. Στεφάνου). Αθήνα: Εκδόσεις Οκτώ

Βάργκα Μ. Α. (2004). *Συνομιλίες με τον Ιάννη Ξενάκη* (μετ. Α. Συμεωνίδου). Αθήνα: Ποταμός

Lucciano A.M. (1987). *Γιάννης Χρήστου, Έργο και προσωπικότητα ενός Έλληνα συνθέτη της εποχής μας* (μετ. Γ. Λεωτσάκος) Αθήνα: Βιβλιοσυνεργατική |

6. - Practical and oral presentations by working groups. Questions, discussion and feedback.	-
7. - Performance and everyday life. Happenings (1959-	Goldberg, R. (1998/2004). *Performance: Live art since the 60s. London*, UK: Thames & Hudson, σσ.63-93

1963): Allan Kaprow, John Cage, Robert Whitman, Carolee Schneemann and Simone Forti (See Saw and Rollers).s Video screening. Physical practice.	Cage J. (1973). S*ilence: Lectures and Writings.* US: Wesleyan University Press Hendricks G. (2003). *Critical Mass: Happenings, Fluxus, Performance, Intermedia, and Rutgers University. 1958-1972*, US: Rutgers University Press Cain, A. (2016). A Brief History of "Happenings" in 1960s New York. [online]: Artsy. Kaprow, A. (1966). How to make a Happening. Mass Art Inc. https://www.youtube.com/watch?v=qvDUNefAmAQ
8. - Fluxus 'events' and graphic notation (scores) (1962-1978): George Maciunas, Nam June Paik, Simone Forti, Mary Bauermeister, Yoko Ono. Video screening. Physical practice.	Μήτρου Ι. (2020) *Performance Art, Ασυνείδητο, Σώμα, Παραστασιακή πράξη.* Αθήνα: Εκδόσεις Μπαρμπουνάκη Higgins D. (2018). *Intermedia, Fluxus and the Something Else Press, Selected Writings.* US: Siglio Press Hendricks G. (2003). *Critical Mass: Happenings, Fluxus, Performance, Intermedia, and Rutgers University. 1958-1972*, US: Rutgers University Press Kedmey, K. (2017). What is Fluxus? [online]: Artsy. Forti, S. (2014). Dance Constructions and other performances. (video documentrary). Museum der Moderne Salzburg Beuys, J. & Paik, N.J. (1978). In memoriam George Maciunas. Klavierduett. (video document). https://www.youtube.com/watch?v=WEgBJrnSfVo
9. - Vocal and kinetic improvisation tools: Meredith Monk, Joan La Barbara, Sol Le Witt, Demetrio Stratos, Aris Retsos. Video screening. Physical practice.	Βλάχου, Κ. (2010). *Η τέχνη του προφορικού λόγου.* Στο Κανελλόπουλος, Π. & Τσαφταρίδης, Ν. (επιμ.) (2010). *Τέχνη στην Εκπαίδευση, Εκπαίδευση στην Τέχνη.* Αθήνα: Νήσος, σσ.57-62 Κανελλόπουλος, Π. *Σχεδίασμα μιας παιδαγωγικής του ελεύθερου μουσικού αυτοσχεδιασμού.* Στο Κανελλόπουλος, Π. & Τσαφταρίδης, Ν. (επιμ.) (2010). *Τέχνη στην Εκπαίδευση, Εκπαίδευση στην Τέχνη.* Αθήνα: Νήσος, σσ. 119-140 Pool, J. G. (1979). *America's Women Composers: Up from the Footnotes.* Music Educators Journal (Vol. 65, No. 5). Los Angeles: Sage Publications, σσ. 28-41
10. - Musical Installations: La Monte Young, Alvin Lucier etc. The Polytopes of Iannis	Ouzounian, G. (2008). *Sound art and spatial practices : situating sound installation art since 1958.* University of California, San Diego Electronic Theses and Dissertations Licht, A. (2007). *Sound art: beyond music, between categories.* New York: Rizzoli International Publications

Xenakis. Video screening.	Solomos, M. (2008). *Ιάννης Ξενάκης, Το σύμπαν ενός ιδιότυπου δημιουργού* (μετ. Τ. Πλυτά) Αθήνα: Αλεξάνδρεια
11. - Performance Scores by the Scratch Orchestra and Cornelius Cardew. The 'deep listening' practice of Pauline Oliveros. Video screening. Physical practice.	*Twenty five Years of Scratch: Scratch Orchestra*. (1994). London, UK: London Mucisians' Collective. https://www.adashboard.org/25years_scratch.pdf Oliveros, P. (2005). *Deep Listening: A Composer's Sound* Practice USA: Universe https://monoskop.org/images/2/2c/Oliveros_Pauline_Deep_Listening_A_Composers_Sound_Practice_2005.pdf Oliveros, P. (2015). *The world of possibilities is sound*. [αρχείο ήχου] http://www.signalsignal.org/water-hollows-stone-2/?lang=en Oliveros, P. *Εσωτερικό και Εξωτερικό ηχητικό πλέγμα*. Στο Documenta 14 Reader (2017), σσ. 167-169 Oliveros, P. *Διάλογος με το περιβάλλον*. Στο Documenta 14 Reader (2017), σσ. 589-590
12. - Contemporary electronic music and performance. Video screening.	Nyman, M. (2011). *Πειραματική Μουσική* (μετ. Δ. Στεφάνου) Αθήνα: Εκδόσεις Οκτώ Holmes T. (2020). *Electronic and Experimental Music Technology, Music, and Culture* London & New York: Routledge
13. - Practical and oral presentations by working groups. Summary and preparation for essays.	-

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In the classroom (face to face). Experiential approaches, lectures and discussions.

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching: Internet platforms for lecturing, e-class, OneDrive, email, video, electronic libraries.

TEACHING STRUCTURE		
	ACTIVITY	*SEMESTER WORKLOAD*
	LECTURES	35
	INTERACTIVE TEACHING	30
	ART PRACTICE	35
	INDEPENDENT STUDY	50
	TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Language of Assessment: Greek Evaluation Method: Formative evaluation that includes: • Active participation of students in experiential lessons, individual response (30%) • Presentations of laboratory exercises (30%) • Short answer questions (written and oral) during the lessons (10%). • Oral examination and essay (30%) with topics from the course content.

5. BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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- Au, S. (2002). *Ballet and Modern Dance*. London: Thames and Hudson Ltd.

- Brill, D. (2010). *Shock and the Senseless in Dada and Fluxus.* Dartmouth

- Cage, J. (1973). *Silence: Lectures and Writings.* New York: Wesleyan University Press

- Cardew, C. (1971). *Nature Study Notes*. New York: Experimental Music Catalogue

◻ Dils, A. & Albright, C. A (2001). *Moving history / Dancing cultures. A dance history reader.* U.S.A.: Wesleyan University Press.

◻ Feldman, M. (2000). *Give my regards to Eighth Street: Collected Writings of Morton Feldman,* B.H. Friedman, Cambridge, MA: Exact Change

◻ Goldberg, A. (1998/2004). *Performance: Live art since the 60s.* London: Thames & Hudson.

◻ Goldsmith, K. (2000). *Joan La Barbara: Composer as Performer from "Don't Quit Your Day Job".* New York: New Music Box/American Music Center

◻ Goldsmith, K., La Barbara, J. (1993). *73 poems.* Brooklyn: Permanent Press

◻ Green, G.L. *The Return of the Body: Performance Art and Art Education.* Στο Art Education (Vol. 52, No. 1), Delineating through Diversity (Ιαν.1999), σσ. 6-12

◻ Griffiths, P. (1993). *Μοντέρνα Μουσική* (μετ. Μ. Κωστίου) Αθήνα: Ζαχαρόπουλος

◻ Harren, N. (2020). *Fluxus Forms: Scores, Multiples, and the Eternal Network.* University of Chicago Press

◻ Hendricks, G. (2003). *Critical Mass: Happenings, Fluxus, Performance, Intermedia, and Rutgers University. 1958-1972*, US: Rutgers University Press

◻ Higgins D. (2018). *Intermedia, Fluxus and the Something Else Press, Selected Writings.* US: Siglio Press

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◻ Kostelanetz, R. (ed.) (1992). *Merce Cunningham:Dancing in Space and Time.* London: Dance Books

◻ Lawton, A., Eagle H. (eds) (2005). *Words in Revolution: Russian Futurist Manifestoes. 1912-1928*, Washington DC: New Academia Publishing

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◻ Marinetti, F. T. (1987). *Μανιφέστα του Φουτουρισμού.* (μετ. Β. Μωυσίδης) Αθήνα: Αιγόκερως

◻ Martin, J. (1972). *The Modern Dance, Dance Horizons.* New York

◻ Oliveros, P. (2005). *Deep Listening: A Composer's Sound Practice.* USA: Universe

- Oliveros, P. *Εσωτερικό και Εξωτερικό ηχητικό πλέγμα*. Στο Documenta 14 Reader (2017), σσ. 167-169

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- Pool, J. G. (1979). *America's Women Composers: Up from the Footnotes.* Music Educators JournalVol. 65, No. 5, Los Angeles: Sage Publications, σσ. 28-41

- Saltzman, E. (1989). *Εισαγωγή στη Μουσική του 20ού αιώνα.* (μετ. Γ. Ζερβός) Αθήνα: Νεφέλη

- Scratch Orchestra. (1994). Twenty five Years of Scratch: The Scratch Orchestra. London, UK: London Mucisians' Collective

- Servos, N. (1984). *Pina Bausch Wuppertal dance theater or The Art of Training a Goldfish excursions into Dance (trs.by P.Stadie).* Germany: Buhnen Rolf Garske

- Solomos, M. (2008). Ιάννης Ξενάκης, *Το σύμπαν ενός ιδιότυπου δημιουργού* (μετ. Τ. Πλυτά) Αθήνα: Αλεξάνδρεια.

- Tzara, T. (1998). *Μανιφέστα του Νταρταϊσμού* (μετ. Α. Κανελλίδης). Αθήνα: Αιγόκερως

- Varga, B. A. (2004). *Συνομιλίες με τον Ιάννη Ξενάκη* (μετ. Α. Συμεωνίδου). Αθήνα: Ποταμός

- Αρζιμάνογλου-Μαντζαρλή, Λ. (2006). *Η Ρυθμική Dalcroze μέσα από τα μάτια της Λίλης.* Αθήνα: Σπύρος Μαντζαρλή, σσ. 18-66

- Κανελλόπουλος, Π. & Τσαφταρίδης, Ν. (επιμ.) (2010). *Τέχνη στην Εκπαίδευση, Εκπαίδευση στην Τέχνη.* Αθήνα: Νήσος

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- Μήτρου, Ι. (2020). *Performance Art, ασυνείδητο, σώμα, παραστασιακή πράξη,* Αθήνα: εκδόσεις Μπαρμπουνάκη

- Μπαρμπούση, Β. (2004). *Ο χορός στον 20ο αιώνα: Σταθμοί και πρόσωπα.* Αθήνα: Καστανιώτης.

- Σαβράμη, Κ. (2002). *Τερψιχόρη: επτά κινήσεις.* Αθήνα: DIAN

◻ Τσέτσος, Μ. (2012). *Στοιχεία και περιβάλλοντα της μουσικής*, Αθήνα: Fagotto

Videography

- Beuys, J. & Paik, N.J. (1978). *In memoriam George Maciunas.* Klavierduett. (video document). https://www.youtube.com/watch?v=WEgBJrnSfVo
- Forti, S. (2014). *Dance Constructions and other performances*. (video documentrary). Museum der Moderne Salzburg
- Kaprow, A. (1966). *How to make a Happening*, Mass Art Inc. https://www.youtube.com/watch?v=qvDUNefAmAQ

The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

www.pda.uop.gr

4th SEMESTER

Multimedia and Directing: Theory and Applications

Optional course, Greek Language, four hours weekly (4h)

The lesson is open to ERASMUS Students
DESCRIPTION
The lesson deals with the utilization of Multimedia in Theatre Directing. Hence, the lesson will be concentrated, on the one hand, on the evolution of multimedia and, on the other, on their usage, in modern and postmodern times, in the field of theatre directing. As a result, certain theatre performances will be studied and analyzed with respect to their multimedia implementation.

In the course of this lesson, the students will acquire necessary theoretical background and essential artistic skills concerning the usage of multimedia in Theatre Directing and familiarize themselves with contemporary directing approaches and applications worldwide. Specifically, students will be familiarized with:
a. The basic principles of the theory of multimedia
b. The ways by which multimedia are, or can, be incorporated into a theatre performance
c. The ways by which multimedia are incorporated in Theatre Directing
d. The way multimedia are being used as scenic signs in contemporary theatre performances
e. The work of leading contemporary directors who use multimedia in their performances
f. The usage of multimedia in creating their theatre performances, individually or in groups

Lessons' Content

Lesson 1 - 2
Genealogy of the means by which the world is being (re)presented
Lesson 3
Introduction to the Theory of multimedia I: What are multimedia?
Lesson 4
Introduction to the Theory of multimedia II
Lesson 5
Multimedia / Image, Visual Design and Theatre Directing
Lesson 6
Multimedia / Audio design and Theatre Directing
Lesson 7 - 8
Theatre Directing and the use of Live Camera

Lesson 9
Theatre Directing, multimedia interaction and mixed reality
Lesson 10
Comparison of digital aesthetics and embodied perception

ARTISTIC WORKSHOPS I, II, III:
Lesson 11- 12 – 13
Practice in designing theatre performances by using multimedia in the dramaturgy and the theatre directing of given and/or devised texts.

TEACHING METHODS

Multiple choice exams Oral exams with each student independently 3-4 written exercises Creating and Theatre Directing Notebook Publically presentation of students directing approaches	
Lectures	20
Workshop and artistic teaching	20
Study and analysis of specific theatre performances representative of different forms of Directing and aesthetic movements	20
Practice through weekly directing exercises – individually	20
Practice through weekly directing exercises – in groups	10

Interactive lectures in groups	10

STUDENTS' EVALUATION
Lesson Attendance 20%
Written exercises 20%
Final exams and final artistic notebook 30%
Interactive presence in lessons 10%
The implementation of Theory and artistic means and tools in student performance 20%

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Performance and Space: The Audience, The Artist and The Performance as Meeting Ground

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	04ΕΠΚΕ02-ΠΤ		SEMESTER	04
COURSE TITLE	PERFORMANCE AND SPACE			
INDEPENDENT TEACHING ACTIVITIES			WEEKLY TEACHING HOURS	ECTS
Lectures per week			4	6
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)			
PREREQUISITES :	NO			
TEACHING LANGUAGE AND EXAMINATION:	Greek			
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)			
COURSE URL	https://eclass.uop.gr/courses/PDA106/			

2. TEACHING RESULTS

TEACHING RESULTS
By the end of the course, students should be able to: -approach performance space both historically and theoretically and liaise it to the act of performance; -know the different kinds and functions of performance space within a performance creation through practical artistic application.
GENERAL SKILLS

Adaptation to new situations;

Decision-making;

Production of new research ideas;

Autonomous work;

Teamwork;

Respect for diversity and multiculturalism;

Respect for the natural environment;

Exercise criticism and self-criticism;

Demonstration of social, professional and moral responsibility and sensitivity towards gender issues;

Promotion of free, creative and inductive thinking

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1.Theories of space: Bachelard, Foucault, Lefebvre.

Performance space: definition, characteristics.

Distinction between theatrical and non-theatrical space.

2.Body, space and culture: confluence, interaction and interpenetration. The anthropological approach to space.

3. The relationship between Performance art and the Visual arts: Issues in performance space.

4. Spectatorship within the performance space and the spectator as co-creator: Rancière and Bourriaud's theories.

5.Spectatorship in Performance: new spatialities, new approaches, and new practices.

Practical workshop: questions on site, reception and audience participation in the new topographies of Performance.

6.Performance space in Performance art and the Happening: from Happening του Allan Kaprow's first Happenings to Gordon Matta-Clark's Anarchitecture.

7.Practical workshop: the functions and dynamics of performance space.

8.Performance space I. The sacred/ritual space and processional space.

Case study: The sacred/ritual space and processional space in Ancient Greece.

Practical workshop: Promenade performance and processional space.

9. Performance space II. Public/urban space and street performance.

Case study: The street as performance space of cultural activism, from the 1960's to the present day.

Practical workshop: Public/urban space in performance.

10. Performance space III. Sympotic space.

Case study: Sympotic space in the Banquet Performances by Barbara Turner Smith, Daniel Spoerri (Eat Art), Emmanuel Giraud, and Rirkrit Tiravanija.

Practical workshop: The Banquet and the table as performance space.

11.Site-specific performance I: Performing arts in museum spaces.

Case study: Marina Abramović, Tino Sehgal, and the Okypus Theatre Company.

Practical workshop: Creation of site-specific performances.

12. Site-specific performance II: Performing in archaeological sites.

Case study: Iannis Xenakis, Brit Goth, Efthimis Theou, and the Okypus Theatre Company (Argolid).

13.The digital space as performance space: New realities.

Practical workshop: Experimentation in the coexistence and the interaction between performers and spectators in digital performance spaces.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Distance learning
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies in teaching and communicating with the students.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	35
INTERACTIVE TEACHING	30
ART PRACTICE	15
INDEPENDENT STUDY	55
INVITED TALKS […]	15
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	
	Research papers (30%) and Final exams: presentation of artistic projects (70%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese
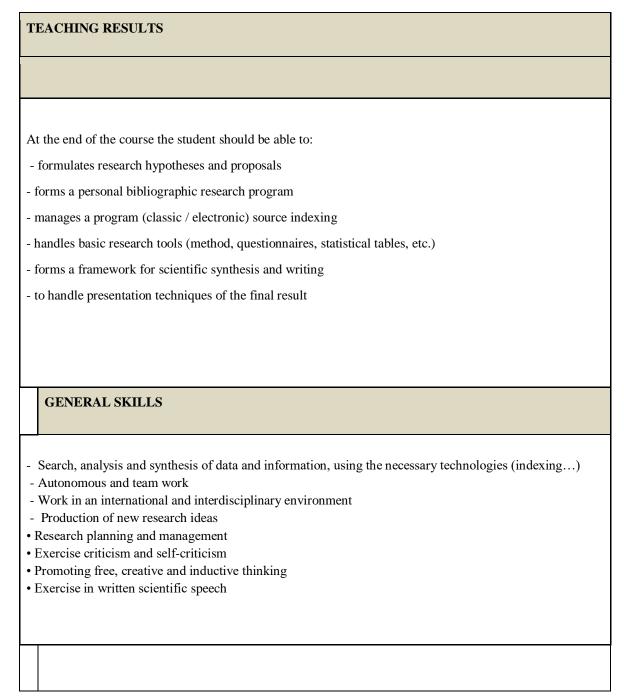
www.pda.uop.gr

Methodology II: Research Paper and Writing Composition

1. **GENERAL**

FACULTY	**FINE ARTS**
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**

COURSE CODE	04ΕΠΚΕ03-ΠΤ	SEMESTER	4th (spring)

COURSE TITLE	Methodology II: Scientific research and writing

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	**3**	**6**

COURSE CATEGORY	Elective / (PA)
PREREQUISITES :	YES
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	https://eclass.uop.gr/courses/

2. TEACHING RESULTS

TEACHING RESULTS
At the end of the course the student should be able to: - formulates research hypotheses and proposals - forms a personal bibliographic research program - manages a program (classic / electronic) source indexing - handles basic research tools (method, questionnaires, statistical tables, etc.) - forms a framework for scientific synthesis and writing - to handle presentation techniques of the final result
GENERAL SKILLS
- Search, analysis and synthesis of data and information, using the necessary technologies (indexing…) - Autonomous and team work - Work in an international and interdisciplinary environment - Production of new research ideas • Research planning and management • Exercise criticism and self-criticism • Promoting free, creative and inductive thinking • Exercise in written scientific speech

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to scientific research

2. Research design. Formulation of research hypotheses and proposals. Elements, search, composition.

3. Information retrieval and recording process. The importance of sources. The bibliographic research process and techniques. Synthesis of ideas / opinions.

4. Indexing: basic information recording technique.

5. Basic rules for writing a scientific paper

6. Examination of concepts: Creative development, thought structure, scientific style, connection / logical continuation of paragraphs, thematic / research innovation

7. Quantitative and qualitative means of data collection

8. Techniques: observation, research diary, questionnaire, interview, experiment, case study: examples - exercises

9. Techniques: observation, research diary, questionnaire, interview, experiment, case study: examples - exercises

10. Techniques, software systems, quantitative data analysis data

11. Introduction to SPSS for Windows

12. Familiarity with the APA: importance and rules of recording bibliographic references

13. Research results: organization and presentation

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	

	ACTIVITY	SEMESTER WORKLOAD
TEACHING STRUCTURE	LECTURES	30
	INTERACTIVE TEACHING	20
	PRACTICE	20
	INDEPENDENT STUDY	35
	CASE STUDY	45
	TOTAL CONTACT HOURS AND TRAINING	*150*
EVALUATION OF STUDENTS	Written / oral evaluation & paper presentation	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY · Bell, J. (1997). Μεθοδολογικός σχεδιασμός παιδαγωγικής και κοινωνικής έρευνας. Αθήνα: Gutenberg · Bithymitris, G. (2020). Για το βιβλίο: Μιχάλης Χριστοδούλου (2019). Κριτικός ρεαλισμός και βιογραφική μέθοδος στην ποιοτική έρευνα: Φιλοσοφικά ζητήματα και ερευνητικές εφαρμογές. Πάτρα: Opportuna, 299 σελ.. Επιθεώρηση Κοινωνικών Ερευνών, 153, 167-170. doi:https://doi.org/10.12681/grsr.22345 · Bryman, A. & cramer, D. (1997). Quantitative Data Analysis with SPSS for Windows:A guide for social scientists. London: Routledge · Δημητρόπουλος, Γ.Ε. (2009), Εισαγωγή στη μεθοδολογία της επιστημονικής έρευνας, Αθήνα: Ελλην. · Δραγώτης, Ε., Καραγιάννη Δ. (2014), Οδηγός αναφορών και παραπομπών ακαδημαϊκών κειμένων, Πάτρα: πανεπιστήμιο Πατρών. · Ίσαρη, Φ., Πουρκός, Μ., 2015. Ποιοτική μεθοδολογία έρευνας. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: http://hdl.handle.net/11419/5826 · Foster, J.J. (2001). Data analysis with SPSS for Windows. New Edition: Version 8-10. London: Sage. · Κυριαζή, Ν. (1999). Η κοινωνιολογική έρευνα. Κριτική επισκόπηση των Μεθόδων και των τεχνικών. Αθήνα: Ελληνικά Γράμματα. · Lee,

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των Εστιασμένων Ομάδων για την κοινωνική και εργασιακή ένταξη των νέων.
Επιθεώρηση Κοινωνικών Ερευνών, 145(145), 117-145. doi:https://doi.org/ 10.12681 /
grsr.10432

5th SEMESTER

Performance in Greece

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	**05ΕΠΚΧ01**	**SEMESTER**	5

COURSE TITLE	**Performance in Greece**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Presentantions and essays	**3**	**6**

COURSE CATEGORY	Elective
PREREQUISITES	YES
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	
COURSE URL	https://eclass.uop.gr/courses/PDA119/

2. TEACHING RESULTS

TEACHING RESULTS
Students will be familiar with the Greek Performance scene and its evolution

GENERAL SKILLS
Work in an interdisciplinary environment critical thinking development encouraging the collaboration and research

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1 Introduction

Historical and socio - cultural context

International movements

60 'movements

70 'movements

Introductory concepts and historiographical evolution of performance art

2.The terms of Modernism and Postmodern in Greek reality

• Mataroa (1945) the first intellectual migration to post-war Paris, artists and exile, the connection with the great European centers, Greek artists of the Diaspora.

• Generation 30 / Hellenism and modernism: Greekness and tradition as self-affirmation./Greek modern art and modernism: Modern art without modernism, the problem of identity

• avant-garde and post-avant-garde in Greece: generation 1960, generation 1970, generation 1980 Exhibitions that reshape the Greek visual art scene:

• Three proposals for a Modern Greek Sculpture, 1964.

• Avantgarde, Griechenland, 1968,

• Eight artists, eight attitudes, eight Greeks, 1975

• Environment: Action, Trends in Greek Art, 1981

• Europalia 82, Greek art today, 1982

• Issues of national identity, the exhibition "Transformations of the modern. The Greek experience ", 1992

3. Generation 60: and actions: From Leonidas Christakis to Theodoros,

Tableau vivant: Kaniaris, "frozen performance", Gaitis

4. Dimitris Alithinos, Maria Karavela: political activism and performance Georgia Sagri and political action today.

5. Giannis Christou, Grigoris Semitekolo and Ioannis Xenakis: the holistic spectacle and "Metamusic".

6. Konstantinos Xenakis, Pavlos, Tsoklis and happenings.

7. Stathis and Anestis Logothetis and the trauma of humanity :Beuys

8. Aris Prodromidis, Zoumboulis and Graikou

9. Lydia Papakonstantinou, Aspa Stasinopoulou, Niki Kanagini

Feminist art, diversity, identity, sanctuary and mysticism.

10. Angelos Papadimitriou, Thanassis Chondros and Alexandra Katsiani: the change of era, humor as a bridge of communication.

11. Panos Charalambous and Genius Locci

Marios Spiliopoulos, Human Trace and Sanctuary, Maria Papadimitriou: identity and diversity

12. Evangelatos and queer vocabulary

Alexandra Bakhtsetzis, gender roles, liquidity.

Evangelia Basdeki, profanity, sarcasm and ritual

Astiko Keno, redevelopment of public space.

Georgia Sagri suffering body

Mary Zygouri and community role

13. Exhibition: LONG DURATION PERFORMANCE, AS ONE | Benaki Museum, Organization of Culture and Development NEON and Marina Abramović (MAI) 10/03/2016 - 24/04/2016

Per Art Archives (Evangelia Basdeki & Margarita Kataga,) cultural recorder of performance in Greece.

Thessaloniki Performance Festival

4. **TEACHING AND LEARNING METHODS - EVALUATION**

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes

TEACHING STRUCTURE

ACTIVITY	SEMESTER WORKLOAD
LECTURES	**30**
ART PRACTICE	**30**
INDEPENDENT STUDY	**90**
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS

Participation in class

Cooperative presentations in class

Final essay

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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Δασκαλοθανάσης Νίκος, Ο καλλιτέχνης ως ιστορικό υποκείμενο, από τον 19ο στον 20ο αιώνα, Άγρα, Αθήνα, 2017.

Χονδρού Δανάη, Εικαστικές δράσεις, Φουτουριστικές και ντανταϊστικές ρίζες: Happening: Event: Fluxus: Body Art: Aktionen: Performance: Josef Beuys: Το σώμα τού καλλιτέχνη: Οι εικαστικές δράσεις ως μνημείο, Απόπειρα, Αθήνα, 2006.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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Αλεξάκη Ευγενία, Συνεργασία τεχνών: Το πολύτεχνο όραμα του Γιάννη Γ. Παπαϊωάννου, Ινστιτούτο Σύγχρονης Ελληνικής Τέχνης, Αθήνα, 2005.

Μ. Αυγερίδης, Έ. Γαζή και Κ. Κορνέτης (επ.), Η Ελλάδα στο μεταίχμιο δύο αιώνων, Θεμέλιο, 2015.

Αυγητίδου Ν. Αγγελική, Βαμβακίδου Σ. Ιφιγένεια, Performance Now 1. Επιτελεστικές Πρακτικές στην Τέχνη και Δράσεις in situ, Εκδοτικός Όμιλος ΙΩΝ, εκδ.1η, 2013.

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Δασκαλοθανάσης Νίκος, Ο καλλιτέχνης ως ιστορικό υποκείμενο, από τον 19ο στον 20ο αιώνα, Άγρα, Αθήνα, 2017.

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Τζιρτζιλάκης Γιώργος, Υπο-νεωτερικότητα και εργασία του πένθους. Η επήρεια της κρίσης στη σύγχρονη ελληνική κουλτούρα, Καστανιώτης, 2014.

Pedagogy in Performing Arts II: Modern Approaches to Performing Arts in Education

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	PA	SEMESTER	5rd (winter)
COURSE TITLE	Pedagogy of Performing Arts II.		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	3	6

COURSE CATEGORY	Elective / PERFORMING ARTS (PA)
PREREQUISITES :	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	https://eclass.uop.gr/courses/

2. TEACHING RESULTS

TEACHING RESULTS
At the end of the courses the student should - be familiar with the basic concepts of modern pedagogical theory and their applications in the performing arts

- to know the basic pedagogical orientations and the practices of the performing arts
- apply didactic scripts in the classroom with an emphasis on the performing arts

GENERAL SKILLS

- Adaptation to new situations
- Autonomous & team work
- Working in an interdisciplinary environment
- Production of new research ideas
- Respect for diversity and multiculturalism
- Respect for the natural environment
- Ability of social, professional and moral responsibility and sensitivity to gender issues
- Exercise criticism and self-criticism
- Promoting free, creative and inductive thinking

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to aesthetic education.

2. Importance and role of the performing arts in education. Scenarios and programs

3. Importance and role of dramatic art in education. Scenarios and programs.

4. Organization and management of performing arts programs in education: Primary - Secondary - Adult education.

5. Organization and management of performing arts programs in education: Primary - Secondary - Adult education.

6. Methods of teaching the performing arts

7. Methods of teaching the performing arts. The Greek experience.

8. Methods of teaching the performing arts. The international experience.

9. Learning styles, multiple types of intelligence & culture meaning

10. Learning communities and teaching of the performing arts

11. Art teaches and is taught: a teaching program.

12. Internship organization - topics.

13. Internship organization - teaching - applications - use of multimedia.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face & distance education
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of slides, video and laboratory exercises, e-class and use of ICT.**
TEACHING STRUCTURE	
EVALUATION OF STUDENTS	Written / oral evaluation & public lesson presentation

ACTIVITY	SEMESTER WORKLOAD
LECTURES	30
FIELD WORK	10
LABORATORY WORK	20
Study and analysis of scientific papers and book chapters	20
Seminars and Case Study	25
INDEPENDENT STUDY	40
TOTAL CONTACT HOURS AND TRAINING	**150**

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Jarvis, P. (2006). The Theory and Practice of teaching. New York: Routledge.
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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

New articles in performing arts pedagogy.

The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Body Theatre Techniques: From the Industrial Method to the Theatre of Performance

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	05ΕΠΚΧ 03-ΠΤ	**SEMESTER**	Winter (E)
COURSE TITLE	Body Theatre Techniques: From the Industrial Method to the Theatre of Performance

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS** 4	**ECTS** 6

COURSE CATEGORY	Elective / Thematic Area: Performing
PREREQUISITES :	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)
COURSE URL	https://eclass.uop.gr/courses/PDA113/

2. TEACHING RESULTS

TEACHING RESULTS

Aims: The course teaches acting practices that focus on the body of the performer. Through theatrical movements of the 20th century, it examines physical methods of acting and the ways in which they relate to specific cultures of performance making.

The course organizes a history of physical theater acting techniques exploring both in theory and in practice the following questions: what is the "work" of the actor in physical theater, how each training approaches and interprets this work, what values / principles highlights and serves and how does it translate them into a performance event? How do these cultures of physical training relate with the social and historical context within which they are created and exist?

 The course explores a range of physical performance practices from the acting method of psychological theater to the performance of space. Additionally to lectures, screenings and workshops, students develop individual and group

practical work as a further application and understanding of these peformance trainings.

Expected Results: After the successful completion of the module the students will be able to:

• Familiarise themselves with a range of theories and practices of the field of physical theatre.

• Understand concepts and contexts that shape methods of physical theatre and their development throughout time.

• Recognize the origin, functionality and use of principles that shape methods of physical performance.

• Develop through theory and practice an artistic identity of aesthetics and performative means.

• Familiriaze with the performing/ devising practice that is body-based.

• Establish a relationship of confidence with all the elements that create a physical performance event.

GENERAL SKILLS

• Application of knowledge in practice

• Adaptation to new situations.

• Work in an international environment.

• Work in an interdisciplinary environment.

• Production of new research ideas.

• Respect for diversity and multiculturalism.

• Respect for the natural environment.

• Demonstration of social, professional and moral responsibility and sensitivity to gender issues.

• Exercise criticism and self-criticism.

• Promoting free, creative and inductive thinking.

• Design and management of art projects.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Week 1: Introduction: structure and organisation of the module, participation of the students. Cultures, lineages, schools, techniques, methods and methodologies of physicality in performing arts.

Week 2: The Body as an Interpretive Tool of a Dramaturgie
The System Stanislafksy : Concentration, imagination, communication. Emotional memory, action score (goal / obstacle / action).

Week 3: Physicalizing the Dramaturgy I.
Vsevolod Meyerhold and the Biomechanics Method, The Actor as a Proletarian in the Service of the Revolution.
Jerzy Grotowski, Poor Theater as the Art of the Actor, Acting as the "Total Act", the formulation of the Performance Training field.

Week 4: Physicalizing the Dramaturgy II
Eugenio Barba. The Pre-Expressive Level of the Actor. The Relationship between Training and Performance.
Peter Brook. Transparency and the Invisible Network in Actor Training.
Joseph Chaikin. Inventiveness and Development in Movement and Sound.

Week 5: First Presentation of Practice

Week 6: The Poetry of the Imitating and Masked Body

Jacques Copeau. The Request for Honesty.

Jacques Lecoq: The Light Body. The Body of Disobedience and the Game.

Week 7 : The Body on Stage as a Political Act

Bertolt Brecht. the Actor as a Social Role.

Ariane Mnouchkine. The Performance Event as a Metaphor. The Actor's Body as a Signifier.

Augusto Boal. The "Oppressed" Body of the Actor.

Week 8: The Resonant Body of the Actor

Włodzimierz Staniewski, Song of the Goat. The Actor as a Polyphonic Singer, Music and Musicality, The principle of Reciprocity.

Meredith Monk. The Vibration of Sound and Speech as a Narrative.

Week 9: The Body in Space as Composition

Mary Overlie. Anna Bogart. The Viewpoints System and Suzuki Practice. Robert Wilson on the Boundaries of Theater and Dance, Complicité. DV8 Physical Theater. Frantic Assembly.

Week 10: The Body as Site, Place and Landscape

Anna Halprin. The Body in the Natural Environment. Japanese Butoh. The Body as Spirit. Min Tanaka. Body Weather practices. Amerta Movement

Week 11: The Body as a Performance Event

Performance Art/ Body Art Arts, the Politics of the Body, The Practice of Marina

Abramovic, Gomez Pena.

Week 12: The Greek Case Study on Physical Theatre

Theodoros Terzopoulos The Return of Dionysus. New Greek Genealogies.

Week 13 : Preparation of Final Presenations of the Students' Practice.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In the classroom
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of Information and Communication Technology (ICT) during the teaching process, Use of ICT for the communication with students. Support/ Supervising of the learning process.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	20
ART PRACTICE	32
INDEPENDENT STUDY	55
EMBODIED PRACTICE	43
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Language of Assessment: Greek Assessment Method: Written Work-Artistic Presentation

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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Miller, J. 2007 Ariane Mnouchkine. New York, NY: Routledge.

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Zarrilli P. B. (2002) Acting (Re) Considered (Worlds of Performance) 2nd Edition, London: Routledge.

6th SEMESTER

Reality Theatre: theory and applications

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	06ΕΠΚΕ01 -ΠΤ		**SEMESTER**	6th
COURSE TITLE	Reality theatre: theory and applications			
INDEPENDENT TEACHING ACTIVITIES			**WEEKLY TEACHING HOURS**	**ECTS**

		4	6
COURSE CATEGORY	CC / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES			
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/2615/		

2. TEACHING RESULTS

TEACHING RESULTS

This course aims to familiarize students with the history and methods of reality theatre.

At the end of the course the student should:

• Know the main forms of reality theatre.

• Recognize the different methodologies of different reality theatre forms.

• Be able to use the research methodology of at least one of reality theatre forms to prepare a complete project.

• Be able to use the knowledge and understanding they have acquired in a way that shows a substantial artistic approach to the subject they will choose for the elaboration of their work, forming judgments that include reflection on the respective social, moral, ideological and aesthetic issues.

GENERAL SKILLS

Adaptation to new situations
Decision making
Autonomous work
Teamwork
Project design and management
Exercise criticism and self-criticism
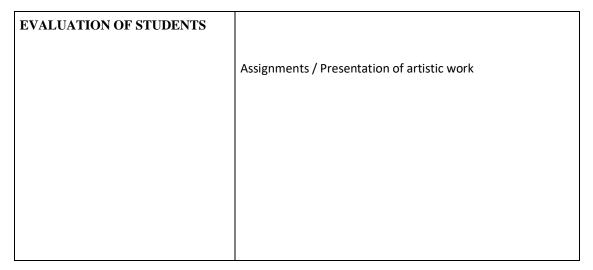Promoting free, creative and inductive thinking

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

- Introduction: truth, real, reality. Issues of theory, methodology and ethics of the reality theatre.

- Prehistories: The documentary theatre

- Theatre and testimony

- Theatre of real people

- Theatre of real spaces

- Theatre of real events

- Methodology of research in the reality theatre

- Dramaturgy of the reality theatre

- Directing the real

- Presentation of student works and discussion

- Presentation of student works and discussion

- Presentation of student works and discussion

- Final presentation of student works and critical evaluation

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching, laboratory education, communication with students
TEACHING STRUCTURE	**ACTIVITY SEMESTER WORKLOAD** Lectures 20 Field work Laboratorywork 45 Study and analysis of scientific papers and book chapters 15 Seminars Casestudy 15 *Autonomous study* *55* *Total contact hours and training* **150**

EVALUATION OF STUDENTS	
	Assignments / Presentation of artistic work

5.

- Dreysse, Miriam & Florian Mazacher (ed.), *Rimini Protokoll: Experts of the Everyday. The theatre of Rimini Protokoll,* Alexander Verlag, Berlin 2008.
- Forsyth, Alison & Chris Megson (ed.), *Get Real: Documentary Theatre Past and Present,* Palgrave Macmillan, Basingstoke and New York 2009.
- Martin, Carol, *Theatre of the Real*, Palgrave, London 2013.
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Theories of Gender/Sexuality and the Theatrical Act

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	06ΕΠΚΕ 02-ΠΤ		SEMESTER	6th
COURSE TITLE	Theories of Gender and Sexuality in the Theatrical Act			
INDEPENDENT TEACHING ACTIVITIES			WEEKLY TEACHING HOURS	ECTS
			3	6

COURSE CATEGORY	Elective /Performing Arts		
PREREQUISITES	No		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE URL			

2. TEACHING RESULTS

TEACHING RESULTS

1 Demonstrate knowledge and understanding of theories, histories and performances of sex/gender.

2 Critically analyse and creatively interrogate the ways in which sex and gender are represented and staged.

3 Articulate an understanding of the relationship between theatre, drama and performance of different periods, and the material, cultural and historical contexts of sexuality and gender.

4 Analyse performance texts using both theoretical and practical perspectives.

5 Produce practical work that explores sex and gender ethically and creatively using appropriate and original stimuli and resources.

GENERAL SKILLS

On Completion of Course Students should :

Undertake independent, self-managed work on creative and research tasks. Work collaboratively in groups towards creative and research tasks. Work critically and self-reflexively.

Communicate ideas and arguments effectively and coherently both verbally and in writing.

Reflect on learning and development, identifying and addressing areas of strength, and areas for improvement.

3. COURSE CONTENT

The course is taught in 13 lectures over a 13- week semester

1/ Introduction : Defining Gender and Sexuality

2/ The Body I

3/ The Body II

4/ The Gaze

5/ Spectatorship

6/ Violence

7/ Space

8/ TIme

9/ Race

10/ Protest

11/ Masculinities I

12/ Masculinities II

13/ Conclusion : Re-defining Gender and Sexuality

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-Face

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes

TEACHING STRUCTURE

ACTIVITY	SEMESTER WORKLOAD
LECTURES	35
INTERACTIVE TEACHING	35
ART PRACTICE/ASSIGNMENTS	50
INDEPENDENT STUDY	65
INVITED TALKS [...]	-
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS

Oral Presentation : 20%

Short Essay : 30%

Long Essay : 50%

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Allain, P. and Harvie, J. The Routledge Companion to Theatre and Performance (2006)

Bernardin, Susan, The Routledge Companion to Gender in the American West (2022)

Butler, Judith. Bodies that Matter (2011)

Butler, Judith. "Critically Queer." *GLQ* 1.1 (1993): 17-32.

Clark, Anna. Desire, A History of European Sexuality (2008)

Dolan, Jill. Theatre and Sexuality (2010)

Dolan, Jill. The Feminist Spectator (2005)

Dolan, Jill. Presence and Desire: Essays on Gender, Sexuality, Performance (1994)

Fausto-Sterling, Anne. "Dueling Dualisms" and "Should There Be Only Two Sexes?" *Sexing the* Body: Gender Politics and the Construction of Sexuality. New York: Basic Books, 2000, pp. 1-29, 78-114.

Halberstam, Jack. "'Trans* - Gender Transitivity and New Configurations of Body, History, Memory and Kinship'." *Parallax* 22:3 (2016): 366–375.

Halferty, Paul and Leeny, Cathy, Analysing Gender in Performance (2022)

Lips, Hilary, M. Gender: The Basics (2019)

Perkins, KA. The Routledge Companion to African-American Theatre and Performance (2018)

Prosser, Jay. "Judith Butler: Queer Feminism, Transgender, and the Transubstantiation of Sex." *The Transgender Studies Reader*. Eds. Susan Stryker and Stephen Whittle. New York: Routledge, 2006: 257-280.

Rodowick, David. "The Difficulty of Difference". In *The Difficulty of Difference: Psychoanalysis, Sexual Difference and Film Theory*. New York: Routledge, 1991. 1-17

Rapi, Nina et al. Acts of Passion: Sexuality, Gender and Performance (1998)

Shaw, Fiona et al, The Routledge Reader in Gender and Performance (1998)

Solga, Kim. Theatre and Feminism (2016)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
Aston, E and Harris, G. (2012), A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance.
Causey, M and Walsh, F (eds) (2013), Performance, Identity and the Neo-Political Subject
Gay, J. Goodman, L (2003), Languages of Theatre Shaped by Women

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

Theory of Art and Culture

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	06ΕΠΚΕ03-ΠΤ	**SEMESTER**	6th

COURSE TITLE	Art and Cultural Theory

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3	6

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English) could be also in French and German
COURSE URL	Η διεύθυνση του μαθήματος στο eClass

2. TEACHING RESULTS

TEACHING RESULTS
The in depth study of cultural theory in relation to the field of art. Trends in cultural theory and philosophical, anthropological theories and trends, currents critically seen in relation to Modern and Contemporary art, through examples taken from Theater, Performance, Cinema and Visual Arts.

	GENERAL SKILLS

- Development of critical and analytical thinking.
- Development of written and oral speech / argumentation
- Promotion of free, creative and inductive thinking
- Development of skills in autonomous and team work
- Presentation of works (oral and written)
- Development of critical and synthetic thinking applying philosophical, cultural, anthropological theories combined with evidence from the history of theater, events, performances, and cinema as well as modern and contemporary Art.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

First Lecture
Discussing the terms of culture and civilization

Second Lecture
'Identity' and its national, linguistic, religious, racial/ethnotic dimensions in Art.

Third Lecture
Culture in classic social theory

Fourth Lecture
Culture and social integration in the work of Talcott Parsons

Fifth Lecture
Culture as action in the theory of symbolic interaction, phenomenology and ethnomethodology

Sixth Lecture
Durkeim: Ritual, classification and the sacred.

Seventh Lecture
Structural and semiotic analysis.

Eighth Lecture
Culture, structure and Subject of action

Ninth Lecture
British cultural studies

Tenth Lecture
Culture as text: narrative and interpretation/heremeneutics

Eleventh Lecture
The psychoanalytic approaches of culture and 'self'

Twelfth Lecture
The cultural analysis of postmodernism and postmodernity

Thirteenth Lecture
Postmodern and poststructural critical theory

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	ICT, email, eclass

TEACHING STRUCTURE		
	ACTIVITY	SEMESTER WORK LOAD
	LECTURES	18
	PRACTICE	27
	INDEPENDENT STUDY	83
	TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	Written essay and presentation

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
Smith P., Cultural theory

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Oswell D., Cultural Theory, Goldsmiths College, UK
Watson D., Doing Cultural Theory, Sage, 2012, London

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7th SEMESTER

Diploma Project I

Placement I

8ᵗʰ SEMESTER

Diploma Project II

Placement II

SPECIALIZATION FIELD 2: DIGITAL ARTS

3ʳᵈ SEMESTER

3D Content Creation I

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ01-ΨΤ	**SEMESTER**	6
COURSE TITLE	Creating 3D Content I		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	4	6

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES	No
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	https://eclass.uop.gr/courses/2504/

2. TEACHING RESULTS

TEACHING RESULTS

The course is an introduction to the methods and technologies of 3D content development.

3D content is a key element in a wide range of applications, such as business, research and science. 3D content include 3D design (industrial, architecture, etc.), 3D graphics, 3D video and more. Respectively, applications and technologies that exploit or produce 3D content are 3D scanning, 3D printing and so on.

The aim of the course is an extensive introduction to modern applications of 3D technology and their operating principles as well as the acquisition of skills through laboratory exercises on tools (hardware and software) to create 3D graphics using software, 3D scanning and 3D video capture and editing tools.

After the end of the course students will have:

- A deep knowledge of the subject of 3D content usage and methods of its creation either through original development or through 3D printing
- Recognize software and applications for 3D content development
- Have a aquired the basic principles of photogrammetry and the creation of 3D content using photographic material.

GENERAL SKILLS
- Independent Work   - Teamwork   - Work in an interdisciplinary environment   - Promotion of free, creative and inductive thinking   - Search, analysis and synthesis of data and information, using the necessary technologies   - Project design and management

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

The course is organized into 13 lectures and students are asked to prepare a group project during the semester. Aptitude assessment of students includes their participation in lectures, homework and the grades of the intermediate (Progress) exam as well as the final exam.
Lectures include:
Lecture 1 Introduction to the evolution of 3D technologies: Historical background, basic elements of theory
Lecture 2 Capture of 3D objects Capture methods, photogrammetry, 3D scanning etc.
Lecture 3 Photogrammetry Introduction to photogrammetry. Different methodologies for capturing objects using photogrammetry.
Lecture 4 Photogrammetry Software Available software.
Lecture 5. 3D Scanning Tools, Methodologies, Software.
Lecture 6 Software and basic techniques for creating 3D graphics
Lecture 7 3D video creation and editing software
Lecture 8 Case study of creating 3D content.
Lecture 9 Digital Character Development - Animation Basic Principles, Approaches, Character Animation and Scenery
Lecture 10 Animation Software and case study
Lecture 11 Virtual Reality Technologies Introduction, basic principles, use of digital characters and scenes, programming environments.
Lecture 12 Applications of 3D technology in Education and Culture
Lecture 13 Review and presentation of group work

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	3D graphic creation software and Animation Virtual reality data development software Learning process support through e-class electronic platform Learning process support with video lessons (part of them can be created from teaching staff and students of the department)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	**40**
PRACTICE	**35**
INDEPENDENT STUDY	**75**
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	The course is evaluated with written exams. During the semester, students participate in the lectures, carry out group project and are

examined with a midterm (progress) examination and the final written examination of the semester.

I. Written final exam (GA) (50%)
- Comparative evaluation of theory elements
II. Midterm Written Examination (P) (20%)
III. Teamwork (OE) (30%)
Group exercise:
• Placement of objects in the space.
• Creation and Installation of cameras.
• Materials and Maps (Material Editor).
• Lighting and special effects.
• Presentation of Papers.

The grade of the course (GE * 0.5 + P * 0.2 + OE * 0.3) must be at least five (5).

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

CAD/CAM Systems and 3D modeling, Bilalis N. Maravelakis E, Kritiki publications, 2009

Randi L. Derakshani, Dariush Derakshani (2011), Guide to Autodesk 3ds Max 2011, Publications M. Giourdas

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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Multimedia in Performing Arts with Emphasis on Video-Art and Performance Art

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	03ΕΠΚΧ 02-ΨΤ		SEMESTER	3rd
COURSE TITLE	Multimedia in Performing Arts focused in Video Art and Performance Art			
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS	
Lectures per week		4	6	
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)			

PREREQUISITES :	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)
COURSE URL	https://eclass.uop.gr/courses/373/

2. TEACHING RESULTS

TEACHING RESULTS

The aim of this course is to introduce students to selected historical, methodological and technological intersections of video art and performance art from 1960s-today. It aims to explore the aesthetics of digital media language between performative gestures and audiovisual media. It also explores artistic aspects of multimedia (text, video, sound, image) for the contemporary interdisciplinary artist, through creative considerations of visual elements (line, space, colour, texture, balance, light) within audiovisual environments and concepts. Having as a departing platform selected examples of artistic methodologies across video art, immersive installations and performance art introducing the impact of video, sound, screen, projection and other media into expanded performative practices. The overall character of the course is artistic and it is offered as a combination of theoretical lectures and art practice / arts-based research (i.e. video art, video performance)

By the end of the semester, course students will be able to:

1) Recognize, analyze and compare conceptual and multimedia elements that can be found in the intersections of video art and performance art during 20th century

2) Understand the main characteristics of Video art and consequently the basics of multimedia (video, sound, text, image, processes) as well as their entanglements in spatiotemporal and embodied processes which involve technological media.

3) Compare and working towards critical approaches of contemporary artworks across video art, performance art and mixed media installations.

4) Acknowledge the variety of methodological and artistic aspects and contexts as departing platforms for their own artworks.

5) Use audiovisual media in their experimental videos and performances as well as become aware of the introductory aspects of video / sound editing.

6) To be able to recognize the multimedia mentality as a way of bringing together critical thinking, arts-based research and artistic practice

GENERAL SKILLS

- To be independent, creative but also able to understand collaborations
- Develop critical skills and freedom of thinking
- Understand the process of artwork creation (concept, practice, technology)
- Able to respect different contexts and multicultural background
- Develop skills on AbR and synthesis through audiovisual media
- Develop social, ethical and professional ideas and mentality

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to course and multimedia geneaologies
2. What is multimedia and their audiovisual impact
3. Multimedia : Video, Image, Text (ideas, concepts, processes)
4. Multimedia : Sound and the importance of senses
5. Video Art I : Histories, Concepts
6. Video Art II : Histories, Concepts, Technologies, Performance art
7. Video Art III : Histories, Technologies, Space and Body
8. Video Art IV: Video as an abstract painting and poetic image
9. Expanded projections : Installations, video sculptures and immersion
10. Expanded uses of sound : Sound sculptures, performance and installations
11. Expanded uses of text : Screens, performativity and text-based environments
12. Multimedia in Net.Art and other new media art projects
13. Reflections and Timelines / Artist's Talk (1) + Curator's Talk (1)

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual media/examples (13 lectures)

	Support of educational process through eClass with weekly distribution of audiovisual material, links, photographs, extra bibliography and related content (open calls, information regarding galleries, museums and cultural institutions)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	25
INTERACTIVE TEACHING	20
ART PRACTICE	26
INDEPENDENT STUDY	78
INVITED TALKS AND GALLERY VISITS	1
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	WRITTEN EXAMS (50%) ARTISTIC PROJECT (PORTFOLIO) (50 %) STUDENT ACTIVITY DURING SEMESTER (+)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Βασιλάκος, Α. (2007). Ψηφιακές Μορφές Τέχνης. Αθήνα: Εκδόσεις Τζιόλα *[Εύδοξος 18549065]*

- Βασιλείου, Κ. (2012). Προς την Τεχνολογία της Τέχνης. Αθήνα: Εκδόσεις Πλέθρον *[Εύδοξος 22804086]*

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Ψαρράς, Β. (2020-2021). 13 Διαλέξεις για τα Πολυμέσα στις Παραστατικές. ΤΠΨΤ, ΠΑΠΕΛ

- Σαντοριναίος, Μ. κ.α. (2015). Από τις σύνθετες τεχνες στα υπερμέσα: Ένα εγχειρίδιο για τον καλλιτέχνη της ψηφιακής τέχνης. Kallipos eBook

- Andrews, C.M. (2014). A History of Video Art. London: Bloomsbury

- Martin, S. and Grosenick, U, (2006). Video Art. London: Taschen.

- Bishop, C. (2005). Installation Art: A Critical History. New York: Routledge

- Δεληγιάννης, Γ. (2007). Διαδραστικά Πολυμέσα και Ψηφιακή Τεχνολογία στις Τέχνες. Εκδόσεις Fagotto

- Λαζαρίνης, Φ. (2015). Πολυμέσα. Αθήνα: Kallipos eBook

Lecturer: **Bill Psarras**
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Digital Arts Pedagogy I: Arts and Technology in Education

1. **GENERAL**

FACULTY	**FINE ARTS**
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**

COURSE CODE	02ΕΠΕ03	**SEMESTER**	03

COURSE TITLE	**Digital Arts Pedagogy I: Arts and Technology in Education**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	**3**	**6**

COURSE CATEGORY	**Elective / Thematic Area: DIGITAL ARTS (DA)**
PREREQUISITES :	**NO**
TEACHING LANGUAGE AND EXAMINATION:	**Greek**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	**NO**
COURSE URL	**https://eclass.uop.gr/courses/1183/**

2. **TEACHING RESULTS**

TEACHING RESULTS
The aim of the course is to introduce students to pedagogy and education so that they are able to define and understand concepts such as learning theories and approaches, pedagogical objectives and course design. Emphasis is placed on understanding the concept of creativity in teaching while the aim is to get familiar with the modern approaches to Arts and Technology in education through the acquaintance of specific applications and case examples. The course moves in two main axes: 1. The understanding of basic concepts of pedagogy, learning and teaching 2. The introduction to the

concepts of creativity and interdisciplinarity in education. Through this perspective, the teaching of digital arts functions as a vehicle for both the development of multiple skills and the understanding of scientific concepts (STEAM approach).

GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies
Adapt to new situations
Work autonomously
Participatory learning and providing feedback to each other
Multidisciplinary approach
Respect to diversity, different cultures and contexts

3. **COURSE CONTENT**

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction
2. Pedagogy -Definitions (Needs and potential of pedagogy)
3. Pedagogy from 19th to 21st century a historical perspective
4. Learning models and theories (Behaviorism, Cognitive theories and Constructivism)
5. Teaching goals and objectives- students-centered approach
6. Intelligence and education: the theory of multiple intelligence
7. How children learn -modern approaches to teaching (participatory, interactive, cooperative and experience-based learning, connectivism)
8. Education, Technology and the Arts: a relationship with multiple potentials
9. Technologies in Education (Serious games, Edutainment, Virtual and Extended reality for learning) Χρήστη Τεχνολογιών στην Εκπαίδευση
10. Digital Arts in Education Examples and tools
11. Modern approaches and needs in education for the 4th revolution era
12. Developing skills for living in the 21st centuries: the need for creativity, critical thinking and affective intelligence.
13. Examples of applying digital arts in education. Presentation of students' projects, reflection and discussion. Students provide feedback to each other and exchange ideas on how they can improve. Participatory learning in action.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures and reflection/discussion on exercises and projects
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of projections during lectures, use of the internet, digital libraries, and material. Showcasing of relevant software and videos Use of e-class.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	50
INTERACTIVE TEACHING	50
ART PRACTICE	24
INDEPENDENT STUDY	24
INVITED TALKS […]	2
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Projects and final test

5. BIBLIOGRAPHY

1. Εισαγωγή στην Παιδαγωγική Επιστήμη, Ιωάννης Ε. Πυργιωτάκης. ΠΕΔΙΟ ΕΚΔΟΤΙΚΗ,ΔΙΑΦΗΜΙΣΤΙΚΗ ΚΑΙ ΡΑΔΙΟΤΗΛΕΟΠΤΙΚΩΝ ΠΑΡΑΓΩΓΩΝ Α.Ε., 978-960-9552-33-2, 1/2011
2. Vosniadou, Stella. *How children learn*. Vol. 7. Brussels: International Academy of Education, 2001.
3. Εισαγωγή στην Παιδαγωγική Επιστήμη, Ιωάννης Ε. Πυργιωτάκης. ΠΕΔΙΟ ΕΚΔΟΤΙΚΗ,ΔΙΑΦΗΜΙΣΤΙΚΗ ΚΑΙ ΡΑΔΙΟΤΗΛΕΟΠΤΙΚΩΝ ΠΑΡΑΓΩΓΩΝ Α.Ε., 978-960-9552-33-2, 1/2011
4. Στυλιαράς, Γ., Δήμου, Β. 2015. Σύγχρονες θεωρίες μάθησης και συνεισφορά στον σχεδιασμό εκπαιδευτικών υπολογιστικών περιβαλλόντων. [Κεφάλαιο Συγγράμματος]. Στο Στυλιαράς, Γ., Δήμου, Β. 2015. *Διδακτική της πληροφορικής*. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. κεφ 1. Διαθέσιμο στο: http://hdl.handle.net/11419/723
5. Δημητριάδης, Σ., 2015. *Θεωρίες μάθησης και εκπαιδευτικό λογισμικό*. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: http://hdl.handle.net/11419/3397
6. Τζιφόπουλος, Μενέλαος Χ. "Τα ψηφιακά κόμικς στο σχολείο του 21ου αιώνα: προετοιμάζοντας τους σύγχρονους εκπαιδευτικούς." *Παιδαγωγική επιθεώρηση* 65 (2019).

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4th SEMESTER

Performance Art I: Theory and Practices

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	DEPARTMENT OF PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	Elective / DA area	**SEMESTER**	4th

COURSE TITLE	Performance Art I: Theory and Practices

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
LECTURES per WEEK	4	6

TYPE OF COURSE	**ELECTIVE – DIGITAL ARTS thematic area**
PREREQUISITES	**NO**
TEACHING LANGUAGE AND EXAMINATION	**GREEK**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	**YES (in English)**
COURSE URL	**https://eclass.uop.gr/courses/374/**

2. TEACHING RESULTS

TEACHING RESULTS
The aim of this course is to explore contemporary aspects of performance art of late 20th and early 21st century through a critical approach of body, public space and creative technologies. It aims to reveal performative methodologies in the intersections of thinking-doing-technology by analysing them both in theoretical and arts-based level. Also, it intends to explore the interdisciplinary links between performance art and site-specific arts in public settings and urban contexts through actions, participation, walking performances as well as mapping the ways digital and mobile media impact on performative action. The overall character of the course is artistic and it is offered as a combination of theoretical lectures and art practice / arts-based research (i.e. expanded forms of performance).

By the end of the semester, course students will be able to: |

- Recognize and analyze conceptual and aesthetic elements of contemporary forms of performance art. To be able to acknowledge the link between thinking, art practice and wider making in a work of art

- To be able to understand the performative methodologies in the intersections of gesture, objects, technology and public space in urban settings

- To understand the artistic and methodological connections between performance art and site-specific practices in relation to creative technologies with an emphasis in public space

- To understand and use various inventive methodological approaches as departing platforms for their performative art practice

- To learn the introductory characteristics of technologies that have been integrated to contemporary forms of performance art: Able to experiment with technologies of location, participation, mapping and other media

GENERAL SKILLS

- To be independent, creative but also able to understand collaborations
- Develop critical skills and freedom of thinking
- Understand the process of a performance work through technology
- Develop skills on synthesis through audiovisual media
- Develop social, ethical and professional ideas and mentality

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to the course: Performance art basic characteristics

2. Performance art and image I: The impact of line and shape

3. Performance art and image II: Ice, stones, water and the paradox

4. Performance art and scores: Performing words, rubrics and instructions

5. Performance art and sound: The sounds of body and the sounds of city

6. Performance art and time: Performing time frameworks and spaces

7. Performance art, technology and Place I: Psychogeography and maps

8. Performance art, technology and Place II: Locative media performances

9. Performance art and Site-specific Art I: Participatory performances

10. Performance art and Site-specific Art II: Ephemeral art and public space

11. Student artworks presentation I

12. Student artworks presentation II

13. Invited Artist's Talk (1) – Semester Reflections

4. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual media/examples (13 lectures) Support of educational process through eClass with weekly distribution of audiovisual material, links, photographs, extra bibliography and related content (open calls, information regarding galleries, museums and cultural institutions)
TEACHING STRUCTURE	
EVALUATION OF STUDENTS	WRITTEN EXAMS (50%) ART PRACTICE (PORTFOLIO) (50 %) STUDENT ACTIVITY DURING SEMESTER (+)

ACTIVITY	SEMESTER WORKLOAD
LECTURES	25
INTERACTIVE TEACHING	22
ART PRACTICE	50
INVITED TALK	1
INDEPENDENT STUDY AND PRACTICE	53
OVERALL	**150**

5. BIBLIOGRAPHY

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Lecturer: **Bill Psarras**
Department of Performing and Digital Arts,
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University of Peloponnese
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The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

Modern Art

1. **GENERAL**

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS

LEVEL	UNDERGRADUATE
COURSE CODE	04ΕΠΚΕ02-ΨΤ
SEMESTER	4
COURSE TITLE	**Modern Art**

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
individual and group presentations	**3**	**6**

COURSE CATEGORY	elective
PREREQUISITES	YES
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	
COURSE URL	https://eclass.uop.gr/courses/PDA122/

2. TEACHING RESULTS

TEACHING RESULTS
The students would achieve a good knowledge of multiple forms and terms of Contemporary art and its art movements, by developing their critical personal approach.

GENERAL SKILLS
Working in an interdisciplinary environment
critical thinking development
encouraging collaborative working
personal research

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1.Introduction: The decades after the war.
• Postwar Europe: Existentialism VS America and the "American Dream"

• Cold War Period / McCarthyism, Black List

• Anti-conformism - hippies - environmentalists - pacifists: anti-colonial movements, Vietnam, anti-authoritarian movement

• Ecology

• Frankfurt School with main representatives: Max Horkheimer, Theodor W. Adorno, Herbert Marcuse, Erich Fromm, Walter Benjamin, Ernst Bloch and the criticism to modernité and contemporary culture. Max Weber talks about the enchantment of an era.

2. Post-war art

• Theodor Adorno 1949: "To write poetry after Auschwitz is barbaric."

• Text: Marcel Duchamp, The Creative Act (April 1957)

• Artist: the need to define a relationship with work and the public, the apotheosis of Marcel Duchamp

• Challenging artistic skill and changing material (industrial production)

• The idea and not the execution of the project is the project

• "Ephemeral" and "popular" concepts

• Abolition of limits

• Challenging the art market with works that cannot be purchased

• Aesthetic experience - the viewer participates and defines the work: interaction

• Museum and gallery challenge: alternative spaces and working outside the space

• Death of art, and death of writer, Roland Barthes

3. Abstract Expressionism: New York the New Art Center

• Technocriticism as an institutional framework, existentialism and inner artist world

• Color field: Robert Motherwell, Mark Rothko, Barnett Newman

• Action: Willem de Kooning, Jackson Pollock,, Franz Kline, Ad Reinhardt

• Women painters: Lee Krasner, Helen Frankenthaler, Agnes Martin

4. Europe: art informel, GroupZero, art brut and materiality

• Hans Hartung, Pierre Soulages Georges Mathieu, Wols, Jean Dubuffet, CoBrA Team and Francis Bacon.

• Japan: Gutai Art Group, art after the atomic bomb.

5. Pop Art and Neorealism - Nouveaux Réalistes and neodada

• Pop art: low culture, consumerism, American dream, reaction to the 'patriarchy - bunch' of abstract expressionist painters, spectacle society and humor: Hamilton, Paolozzi, Warhol, Blake, Hockney, Rauschenberg, Jones, Lichtenstein, Jasper Johns

• Nouveaux Réalistes: Pierre Restany Manifesto, the concepts of transformation and challenge: Yves Klein, Arman, Martial Raysse, Cesar Baldachini and Piero Manzoni

6. Minimalism and conceptual art

• Minimalism ίδραση reaction to abstract expressionism, exclusion of subjectivity

• Gestalt theory, psychology of form and ode in space

• "Elitism" and "literalists": the creators of "heroes of existentialism", "sacred" objects of metaphysics - totem of pure strict form: Donald Judd, Anthony Caro, Robert Morris and Carl Andre

• The minimalist architecture of Hiroshi Naito and Tadao Ando

• The minimalist music of Yann Tiersen, Philip Glass and Steve Reich and the "sacred minimalism" of Arvo Pärt

De-implementation, conceptual art and the 1970s: the structurality of language and concept, the art of documenting and conceiving the idea. Political position is the questioning of institutions by the artist

• Joseph Kosuth, Baldessari, Haac, Sol LeWitt and Dan Flavin.

7. Arte Povera and Land Art

• Arte Povera: sanctification of the object, Ritual materiality, transformation of the object into a new value, elegy of the minimum: Kounellis, Mario Merz, Michelangelo Pistoletto

• Land Art and Political "Activist" Movements, Robert Smithson and Richard Long

• The sanctity of nature

• The art of wrapping as a sacred ritual process: Christo

8. Op Art / Mec art and Tableaux Vivants.

• Illusion and visual effects, the elegance of movement

• Victor Vasarely, Alexander Calder, Takis, Chryssa, Nikos Kessanlis

9. Feminist Art, Activist art, connection with Queer Art today, identity and gender in art

• Text by Linda Nochlin (1971), Why Have There Been No Great Women Artists? (http://faculty.winthrop.edu/dufresnel/ARTH%20452/Nochlingreatwomenartists.pdf)

• Judy Chicago, Guerrilla Girls, Louise Bourgeois, Carolee Schneeman, Hannah Wilke, Valie Export, Barbara Kruger, Lydia Papakonstantinou

10. Body Art / Happenings, Fluxus and Performance Art

• Criticism and questioning of the institutional framework, the cancellation of the place in the Environment / Actions

• Allan Kaprow, Claes Oldenburg, Siegal, Yves Klein, Carolee Schneemann, Marina Abramovic, Michael Landy,

• Fluxus = Maciunas, Ono and John Cage

• Beuys = the shaman artist, performance and ritual.

11. Photographic realism and indirect reality

Robert Bechtle, Chuck Close, Richard Estes.

1990s: Bruce Nauman, George Segal, Shirin Neshat and Bill Viola and Loukas Samaras

• Film: The square, Ruben Östlund, 2017. Discussion on the role of the Museum curator, the spectator and the artist.

12 and 13 Environment art / installation art and site specific

• Art and public space, interaction, interactive and interactive art, audience

• Non-space, space, anthropological space place, ephemeral, site-specific

• "Public art" (public art)

• Greek artists and installation: Athena Taha, Gollanda, Nikos Alexiou, Danae Stratou

• Intervention Art = the umbrella that embraces all the previous ones.

Intervention Art as a social practice (Practice), Public Practice, Community Art, Collaborative Art, Relational Art, Participatory Art

• Art as a transcendental revelation of sociological and anthropological messages.

• Metaergo and the meta-era

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	yes

TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	30
INTERACTIVE TEACHING	
ART PRACTICE	40
INDEPENDENT STUDY	80
INVITED TALKS [...]	

	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Participation in class	
	Cooperative presentations in class	
	Final essay where the accurate content and creativity is the main goal	

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The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

www.pda.uop.gr

Virtual Reality I

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	04ΕΠΚΕ03-ΨΤ		SEMESTER	04
COURSE TITLE	Virtual Reality I			
INDEPENDENT TEACHING ACTIVITIES			WEEKLY TEACHING HOURS	ECTS
Lectures per week			4	6
COURSE CATEGORY	Elective - Thematic Area: DIGITAL ARTS (DA)			
PREREQUISITES:	NO			
TEACHING LANGUAGE AND EXAMINATION:	Greek			
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-			
COURSE URL	https://eclass.uop.gr/courses/1434/			

1. TEACHING RESULTS

TEACHING RESULTS
This course studies the applications of Virtual Reality (VR) technologies. Especially: various technological VR approaches and characteristics of virtual environments/worlds. Moreover, the course explores ways of utilizing and designing research with VR technologies. Both, the technology on which VR systems are based and the methods of human-user interaction are analyzed. Particular emphasis is given on VR applications in the field of modern digital arts and in the field of software application development. At the end of the course the student should be able to: • identify the peculiarities of VR technology, • explain the use of virtual environments as means of representing reality, • understand the development stages of a VR application, • use basic VR content creation tools.
GENERAL SKILLS
Retrieve, analyse and synthesise data and information, with the use of necessary technologies. Adaptation to new situations. Work autonomously. Participatory and Peer Learning. Multidisciplinary approach. Creative thinking.

2. COURSE CONTENT
The content of the course analysed in 13 lectures / weeks during semester

Thematic Areas: • Introduction to Virtual Reality • Human factors in Virtual Reality • Input units • Output units • Virtual Reality systems architectures • Experience design • Creating a virtual world • Interaction design • Evaluation • Applications in digital and visual arts • Development tools

3. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab – (or Online due to COVID-19 rules)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	25
FIELD WORK	15
LABORATORY WORK	35
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	15
AUTONOMOUS STUDY	60
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Projects and final tests

4. BIBLIOGRAPHY

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The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

www.pda.uop.gr

Digital Arts Pedagogy II: Arts and Technology in Education SE (6 ECTS) (offered from academic year 2022-2023)

5th SEMESTER

Digital technology and animation I

1. GENERAL

FACULTY	**FINE ARTS**			
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**			
LEVEL	**UNDERGRADUATE**			
COURSE CODE	05ΕΠΚΧ01 -ΨΤ		**SEMESTER**	05
COURSE TITLE	**Digital Technology and Character Animation I**			

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	**4**	**6**

COURSE CATEGORY	**Elective / Thematic Area: DIGITAL ARTS (DA**
PREREQUISITES:	-
TEACHING LANGUAGE AND EXAMINATION:	**Greek**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	**NO**
COURSE URL	**https://eclass.uop.gr/courses/1183/**

2. TEACHING RESULTS

TEACHING RESULTS
The course is an introduction to the theory and practice of the Art of (Character) (Animation) emphasizing contemporary trends and digital applications of this art in cinema and the performing arts. A brief historical overview of the different contemporary forms of this art is presented and different types of animation are defined. In addition, the applications that this art can make today in different fields are introduced and technological tools of design and development are described. Finally, the basic principles and techniques for the development of expressive characters in digital storytelling through the posture and movement of the digital body are analyzed. At the end of the course the students of the department should be able to identify and define the basic types of animation (traditional -frame by frame, two-dimensional (2D animation), digital animation (3D), animation graphics (motion graphics), stop-motion), to be able to explain basic principles of animation, and to define basic techniques, to recognize modern digital tools but also to be able to analyze, design works of

art with moving characters applying basic knowledge of body movement (body mechanics) and to capture their ideas through the technique of storyboarding.

GENERAL SKILLS
Retrieve, analyse and synthesise data and information, with the use of necessary technologies Adapt to new situations Work autonomously Participatory learning and providing feedback to each other Multidisciplinary approach Creative thinking Artistic practice

3. **COURSE CONTENT**

The content of the course is broken down into 13 "lessons" modules
Each "lesson" consists of two hours of theory and one hour of theory. During the lectures, the theory concerning the specific unit-course will be presented, while during the workshops the examples related to the respective course-unit will be implemented. At the end of each lecture, the relevant slides will be uploaded to the course's website(eClass).
In the workshops, students are invited to work in groups and participate actively in each activity. Both during the lectures and during the workshop, female students will be encouraged to participate through questions and other activities.

1st Lesson - Introduction to the subject and structure of the course Course presentation (structure obligations, attendance, assignments, workshops) Introduction to Character Animation Examples of animation **2th Lesson – The types of animation**   Traditional animation -frame by frame, 2D animation, CGI 3D animation, motion graphics, stop-motion **3th Lesson- History of animation** and the evolution of **techniques** Brief historical retrospection on the evolution of the art of animation **4th Lesson - Traditional and two-dimensional 2D animation** Basic principles of animation   Presentation and analysis of examples **5th Lesson - Digital animation** Presentation of the techniques of modern animation and the corresponding tools   Presentation and analysis of examples **6th Lesson - Applications** of digital **animation   and animation**

Analysis of examples where the art of animation today finds application (education,

advertising, virtual reality experiences, etc.)

7th Lesson– Creating Characters
Analysis of the elements of personality and expressiveness of the characters from cartoons

to digital animation

8th Lesson- Storyboarding
How we capture an idea on "paper" and the corresponding tools on the computer screen to
design a narrative sequence
Storyline and script design

9th Lesson- Character movement
The techniques by which the movement of characters is created in the different genres of

animation and the ways in which a character acquires personality or becomes expressive

are presented.

10th Lesson **- Mixing animated characters and live**
 Examples of mixing animated and living characters in the performing arts, cinema, and
other applications e.g., informal learning are presented and analyzed.

11th Lesson- Digital animated characters and movement capture

Modern techniques for character animation through motion capture technologies are
presented

12th Lesson – Digital animated characters and virtual environments
Virtual characters, avatars and embodiment

13th Course- The art of animation towards the future, artistic and research modern
trends.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures and hands-on workshops (labs)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of slides, laboratory and practical exercises using relevant software see bibliography as well as demonstration and video analysis with examples of character animation works and techniques. Use of e-class.
TEACHING STRUCTURE	

ACTIVITY	*SEMESTER WORKLOAD*
LECTURES	50
INTERACTIVE TEACHING	50
ART PRACTICE	24

	INDEPENDENT STUDY	24
	INVITED TALKS […]	2
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	Projects (50-70%) and oral or written examination (30-50%)	

5. BIBLIOGRAPHY

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3. Ψηφιακές μορφές τέχνης, Βασιλάκος Αθανάσιος, ΕΚΔΟΣΕΙΣ Α. ΤΖΙΟΛΑ & ΥΙΟΙ Α., ISBN 978-960-418-159-9, Κωδικός βιβλίου στον Εύδοξο 18549065 1η εκδ./2008
4. Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, Ματθαίος Σαντοριναίος, Ηλεκτρονικό βιβλίο, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος", ISBN 978-960-603-374-2, Κωδικός βιβλίου στον Εύδοξο 59303612

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5. Λαζαρίνης, Φ., 2015. Πολυμέσα. [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: http://hdl.handle.net/11419/2045 (ΚΕΦ. 4 & ΚΕΦ. 10)
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11. Wilke, L., Calvert, T., Ryman, R., & Fox, I. (2005). From dance notation to human animation: The LabanDancer project. Computer Animation and Virtual Worlds, 16(3-4), 201-211.
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14. Raheb, K. E., Tsampounaris, G., Katifori, A., & Ioannidis, Y. (2018, May). Choreomorphy: A whole-body interaction experience for dance improvisation and visual experimentation. In Proceedings of the 2018 International Conference on Advanced Visual Interfaces (pp. 1-9).
15. Tsampounaris, G., El Raheb, K., Katifori, V., & Ioannidis, Y. (2016, November). Exploring visualizations in real-time motion capture for dance education. In Proceedings of the 20th Pan-Hellenic Conference on Informatics (pp. 1-6).

Links to suggested software and frameworks

- 2D/3D animation/rigging/modeling/sculpting https://www.blender.org/
- Storyboarding, visualising a story https://wonderunit.com/storyboarder/
- 3D characters and animation library https://www.mixamo.com/
- Stop motion interface https://www.dragonframe.com/
- Online photo editing tool https://www.photopea.com/
- Open-source 2D Animation Software for Windows, Linux and OSX
- https://www.synfig.org/
- Open Source Tool (and Community) for making 3D Characters http://www.makehumancommunity.org/

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

www.pda.uop.gr

3D Content Creation II

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	05ЕПКХ01 -ΨΤ		SEMESTER	6
COURSE TITLE	Creating 3D Content II			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	4	6
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)	
PREREQUISITES	YES – Creating 3D Content I	
TEACHING LANGUAGE AND EXAMINATION	Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO	
COURSE URL	https://eclass.uop.gr/courses/2508/	

2. TEACHING RESULTS

TEACHING RESULTS

The course is a continuation of the course 'Creating 3D content I' and puts more emphasis on practice and creation through digital tools using free and open source software. Upon completion of the course students should be able to design 3D models of objects and interiors.

3D content is a key element in a wide range of applications, business, research and science. 3D content includes 3D design (industrial, architecture, etc.), 3D graphics, 3D video and more. Respectively, applications and technologies that exploit or produce 3D content are 3D scanning, 3D printing and so on.

The aim of the course is the further study of 3D content development, handling of 3D objects, lighting and rendering techniques as well as specialized objects such as characters treated at different levels.

After the end of the course students will be able to:
- Utilize research practices in the field of 3D design to solve 3D space design and modeling problems.
- Use effective 3D design tools and software.
- Effectively use three-dimensional environment design methods, with a deeper knowledge of both conventional methods and modern digital ones, in order to exploit all techniques.
- Collaborate in a working group to develop a 3D modeling project.
- Create qualitative features of 3D design further adopted in order to effectively evaluate both their own work and that of their fellow students
- Exercise and enhance presentation skills to effectively showcase their individual work as well as group projects.

GENERAL SKILLS
- Independent Work
- Teamwork
- Work in an interdisciplinary environment
- Promotion of free, creative and inductive thinking
- Search, analysis and synthesis of data and information, using the necessary technologies
- Project design and management

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

The course is organized into 13 lectures and students are requested to prepare a group project as well as laboratory exercises through the duration of the semester. Assessment of students includes their participation in lectures, homework and the grades of the intermediate (Progress/Midterm) and the final exam.

Lectures include:

Lecture 1 Introduction to the evolution of 3D technologies: Historical background, basic elements of theory

Lecture 2 Introduction to open educational platform for creating 3D content

Lecture 3 Development of 3D objects on the open platform, shapes, textures, etc.

Lecture 4 3D content scene composition

Lecture 5. 3D Scanning Tools, Methodologies, Software.

Lecture 6 Photogrammetry. Introduction to photogrammetry. Different methodologies for capturing objects using photogrammetry. Photogrammetry Software.

Lecture 7 3D video creation and editing software

Lecture 8 Case study of creating 3D content.

Lecture 9 Digital Character Development - Animation Basic Principles, Approaches, Character Animation and Scenery

Lecture 10 Animation Software and case study

Lecture 11 Virtual Reality Technologies Introduction, basic principles, use of digital characters and scenes, programming environments.

Lecture 12 Applications of 3D technology in Education and Culture

Lecture 13 Review and presentation of group projects.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	3D graphic creation software and Animation Virtual reality data development software Learning process support through e-class electronic platform Learning process support with video lessons (part of them can be created from teaching staff and students of the department)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	40
PRACTICE	35

	INDEPENDENT STUDY	**75**
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	The course is evaluated with written exams. During the semester, students participate in the lectures, carry out group project and are examined with a midterm (progress) examination and the final written examination of the semester. I. Written final exam (GA) (50%) - Comparative evaluation of theory elements II. Midterm Written Examination (P) (20%) III. Teamwork (OE) (30%) Group exercise: • Placement of objects in the space. • Creation and Installation of cameras. • Materials and Maps (Material Editor). • Lighting and special effects. • Presentation of Papers. The grade of the course (GE * 0.5 + P * 0.2 + OE * 0.3) must be at least five (5).	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Development of Virtual Reality Systems, Georgios Lepouras, Angeliki Antoniou, Nikos Platis, Dimitris Charitos

Virtual Reality in Education: Theory and Practice, M. Fokidis, K. Tsolakidis

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Digital Technology and Ethics

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	05ΕΠΚΧ03-ΨΤ		**SEMESTER**	05
COURSE TITLE	Digital Technology and Ethics			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures	3	6

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://eclass.uop.gr/courses/2505/

2. TEACHING RESULTS

TEACHING RESULTS

Upon successful completion of the course, students will be able to:
•*understand the two-way relationship between science (and technoscience) and ethics*
•*get to know and understand certain basic ethical concepts, principles and theories.*
•*discuss critically and comparatively moral theories.*
•*foster critical thinking and moral reflection.*
•*approach from a moral point of view some contemporary problems raised by the rapid development of technoscience.*
•*recognize and understand the evaluative role of the ethics of science and technology.*

GENERAL SKILLS

Search, analysis and synthesis of data and information, using the necessary technologies
Adaptation to new situations
Autonomous work
Teamwork
Respect for diversity and multiculturalism
Criticism and self-criticism

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Introduction to the basic concepts.

Ethics of technology.

Outline of contemporary and timeless problems.

Evaluating technology

Technological ethics: The main dilemmas.

Applied Ethics: Technology in the Digital Age: From Surveillance Technology to the Internet. What about "personal" data? What are the new problems arising from the use of the Internet and how can we face them?

Applied Ethics: Social Media and the problems that arise.

Applied Ethics: Human Intellect vs Artificial Intelligence

Applied Ethics: Biotechnology

Issues of Philosophy of Technology and Metaethics.

Conclusions – Presentations of students' work.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-toFace
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT during lectures Use of ICT during communication with students. Support of the learning process through an LMS (eclass)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	39
GROUP ASSIGNMENT	50
INDEPENDENT STUDY	61
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	*Students will have the opportunity to work as a team and choose one of the topics taught and prepare a relevant essay - work. Their work will be based on the papers proposed in the bibliography but also on their own bibliographic and online research, mainly from scientific papers.* *A summary of their work, about 500 words, will be presented by each group (20%-40%). Then they will write their paper, about 2,500 - 3,000 words (60%-80%) in consultation with the teacher which will be delivered in digital and printed form at the end of the semester.*

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
- The digital challenge, Panagiotopoulou Roi, 1st ed./2003, G. Darvanos Publications- K. Darvanos O.E.

- Digital Society, Koumpouros Ioannis, 1st ed/2020, New Technologies Publications

- Compatible with humans, Stuart Russell, 1st ed/2021, Traulos & Co. Publications

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

The above information is part of the Curriculum Outline

6th SEMESTER

Digital Technology and Animation II

1. GENERAL

FACULTY	**FINE ARTS**
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**

COURSE CODE	06ΕΠΚΧ01-ΨΤ		**SEMESTER**	06
COURSE TITLE	**Digital Technology and Character Animation II**			

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	**4**	**6**

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA
PREREQUISITES:	Digital Technology and Character Animation II
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO
COURSE URL	https://eclass.uop.gr/courses/2565/

2. TEACHING RESULTS

TEACHING RESULTS
The course is a continuation of the course Digital Technology and Character Animation I. Following the introduction that has preceded the prerequisite, more emphasis is placed on practice and artistic creation through free and open source digital tools such as, For example, Storyboarder (https://wonderunit.com/storyboarder/), Blender (https://www.blender. org/). The aim is for students to become familiar with these tools and to understand basic

principles and concepts of movement, facial expression, character development and placement within the framework of storytelling.

The aim of the course is to expand and deepen the knowledge of students acquired in the course Digital Technology and Character Animation II. Following the introductory course that develops background skills, the aim here is to emphasize the artistic creation of small drawings/works through the use of modern digital tools. The course focuses on the creation of expressive animated characters, their modeling and the development of narration through their visual characteristics, their movement, their placement on the appropriate background, the use of sound / lighting, etc.

GENERAL SKILLS
Retrieve, analyse and synthesise data and information, with the use of necessary technologies Adapt to new situations Work autonomously Participatory learning and providing feedback to each other Multidisciplinary approach Creative thinking Artistic practice

3. COURSE CONTENT

The content of the course is broken down into 13 "lessons" modules
Each "lesson" consists of two hours of theory and one hour of theory. During the lectures, the theory concerning the specific unit-course will be presented, while during the workshops the examples related to the respective course-unit will be implemented. At the end of each lecture, the relevant slides will be uploaded to the course's website(eClass).
 In the workshops, students are invited to work in groups and participate actively in each activity. Both during the lectures and during the workshop, female students will be encouraged to participate through questions and other activities.

1st Lesson - Introduction to the subject and structure of the course
● Course presentation (structure obligations, attendance, assignments, workshops) ● Examples of animation and reference to the tools we will see in the lesson (storyboarder software, blender,etc.) **2th Lesson – Character Animation** ● Analysis of expressive characteristics in practice **3nd Lesson- Virtual Characters and Digital Bodies.**

Differences from traditional animation and techniques for their development: a brief historical retrospection of the concept of "virtual characters" and their fields of application today

4th Lesson - Animated digital characters and expression

Body-movement -emotion

5th Lesson - Character and Personality

- Techniques and challenges for character development in virtual environments
- The limits of animation and its relationship to interaction in digital/virtual environments

6th Lesson - Presentation of tools for creating 3D characters

Blender (https://www. blender. org/)

7th Lesson – Digital bodies

- Categorization and analysis of animated characters based on the type of animation
- Example analysis from animation to embodiment through avatars

8th Lesson- - Character Movement

- Conceptual frames as drawing tools
- Technical approach to digital animation

9th Lesson- Character development through animation

- Expressiveness of animated characters – the importance of observation Animation principles/ Laban Movement Analysis

10th Lesson- Script-Character Sheets

- Development of characters and their background through various modalities in animation.

11th Lesson - Presentation of the storyboarder design program(https://wonderunit.com/storyboarder/)

12th Lesson – Digital character processing, placement in the virtual environment.

- The narration through the relationship between movement and digital body.

13th Lesson - Digital characters as part of a virtual experience –

- Animation through users' movement
- Examples from recent research.

4.   TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In person. Lectures + workshop
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of slides, laboratory and practical exercises using relevant software, use of online libraries, using video for demonstrating and analyzing character animation artworks and techniques. Use of e-class.

TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	50
INTERACTIVE TEACHING	50
ART PRACTICE	24
INDEPENDENT STUDY	24
INVITED TALKS […]	2
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Projects (50-70%) and oral or written examination (30-50%)

5. ΒΙΒΛΙΟΓΡΑΦΙΑ

ΕΠΙΣΗΜΗ ΒΙΒΛΙΟΓΡΑΦΙΑ

1. Frame by Frame, Ελένη Μούρη, Έκδοση: 2/2009, ISBN: 960-8152-03-8
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2. Θέματα Πληροφορικής Κινηματογραφίας, Κυριακουλάκος Παναγιώτης, Έκδοση 1/2007, ISBN: 978-960-03-4547-6, Κωδικός Βιβλίου στον Εύδοξο: 16821 https://repository.kallipos.gr/handle/11419/6370
3. Ψηφιακές μορφές τέχνης, Βασιλάκος Αθανάσιος, ΕΚΔΟΣΕΙΣ Α. ΤΖΙΟΛΑ & ΥΙΟΙ Α., ISBN 978-960-418-159-9, Κωδικός βιβλίου στον Εύδοξο 18549065 1η εκδ./2008

ΕΠΙΠΛΕΟΝ ΒΙΒΛΙΟΓΡΑΦΙΑ

4. Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, Ματθαίος Σαντοριναίος, Ηλεκτρονικό βιβλίο, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος", ISBN 978-960-603-374-2, Κωδικός βιβλίου στον Εύδοξο 59303612
5. Λαζαρίνης, Φ., 2015. Πολυμέσα. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: http://hdl.handle.net/11419/2045 (ΚΕΦ. 4 & ΚΕΦ. 10)

6. Bishko, L. (2014). Animation principles and Laban movement analysis: movement frameworks for creating empathic character performances. Nonverbal communication in virtual worlds, 177-203.

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10. Lasseter, J. (1987, August). Principles of traditional animation applied to 3D computer animation. In Proceedings of the 14th annual conference on Computer graphics and interactive techniques (pp. 35-44).

11. Wilke, L., Calvert, T., Ryman, R., & Fox, I. (2005). From dance notation to human animation: The LabanDancer project. Computer Animation and Virtual Worlds, 16(3-4), 201-211.

12. Calvert, T. (2016). Approaches to the representation of human movement: notation, animation and motion capture. In Dance Notations and Robot Motion (pp. 49-68). Springer, Cham.

13. Cisneros, R. E., Wood, K., Whatley, S., Buccoli, M., Zanoni, M., & Sarti, A. (2019). Virtual reality and choreographic practice: The potential for new creative methods. Body, Space & Technology, 18(1).

14. Raheb, K. E., Tsampounaris, G., Katifori, A., & Ioannidis, Y. (2018, May). Choreomorphy: A whole-body interaction experience for dance improvisation and visual experimentation. In Proceedings of the 2018 International Conference on Advanced Visual Interfaces (pp. 1-9).

15. Tsampounaris, G., El Raheb, K., Katifori, V., & Ioannidis, Y. (2016, November). Exploring visualizations in real-time motion capture for dance education. In Proceedings of the 20th Pan-Hellenic Conference on Informatics (pp. 1-6).

Σύνδεσμοι λογισμικού

- 2D/3D animation/rigging/modeling/sculpting https://www.blender.org/
- Storyboarding, visualising a story https://wonderunit.com/storyboarder/
- 3D characters and animation library https://www.mixamo.com/
- Stop motion interface https://www.dragonframe.com/
- Online photo editing tool https://www.photopea.com/
- Open-source 2D Animation Software for Windows, Linux and OSX
- https://www.synfig.org/
- Open Source Tool (and Community) for making 3D Characters http://www.makehumancommunity.org/

- Free and open source painting program (for Windows, Linux & OSX) https://krita.org/

Pervasive Computing

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ03-ΨΤ	**SEMESTER**	6
COURSE TITLE	Pervasive Computing		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
3 hours Theory and 1 hour Lab exercices	**4**	6

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	

2. TEACHING RESULTS

TEACHING RESULTS
Upon successful completion of the course, students will be able to: ● *analyse and evaluate the capabilities of mobile media and pervasive computing* ● *compare and evaluate modern technologies (hardware and software) used in persasive computing and mobile digital media* ● *leverage the available mobile application development tools to design mobile apps for digital media*
GENERAL SKILLS
Search, analysis and synthesis of data and information, using the necessary technologies

| Production of new research ideas |
| Project planning and management |

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Introduction to the concept of pervasive Computing
Dissemination of information
Mobile Web: Design, Geolocation
Mobile Apps on the Android platform: Structure, Graphical interfaces, Connect to widgets,
Multimedia
Data management
Web services
Augmented Reality Mobile Applications
GPS

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT during lectures Use of ICT during lab exercices Use of appropriate software Use of ICT during communication with students. Support of the learning process through an LMS (eclass)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	39
LAB EXCERCISES	13
ASSIGNMENTS/PRACTICE	35
INDEPENDENT STUDY	63
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	*Exercises conducted during the semester and written examination at the end of the semester.* *The final grade is calculating considering the grades in the final exam (60-80%), and the exercises (20-40%).*

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
1.   Towards art technology, Konstantinos Vassiliou, 1/2012, Plethron Publications LTD
EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Virtual Reality II

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ03-ΨΤ	**SEMESTER**	6
COURSE TITLE	Virtual Reality II		
INDEPENDENT TEACHING ACTIVITIES			
WEEKLY TEACHING HOURS	4		
ECTS	6		
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	YES		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/2509/		

2. TEACHING RESULTS

TEACHING RESULTS

The subject of this course is applications of Virtual Reality (VR) technology. A continuation of "Virtual Reality I" it focuses on the various technological approaches to VR, virtual environments, virtual worlds and their characteristics. Specialized software is used for the development of VR applications while the technology on which such systems are based and the methods of human-user interaction in VR systems are analyzed. Particular emphasis is given to VR applications in the field of contemporary digital arts and in the field of application development for mobile and fixed computational environments.

Upon completion of the course students will have acquired knowledge regarding the different technological approaches of VR and will:

- ☐ understand the stages of development of a virtual reality application,
- ☐ analyze and evaluate the technology on which VR systems are based as well as the methods of human-user interaction in these systems,
- ☐ use basic virtual and augmented reality content creation tools.

GENERAL SKILL

Retrieve, analysis and synthesize data and information, with the use of necessary technologies.

Adapt to new situations.

Work autonomously.

Group work (students are given a choice).

Work in an interdisciplinary environment.

Promote free, creative and inductive thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

- ☐ Key Features of Virtual Worlds, overview of Virtual Reality (VR) environments
- ☐ Overview, interfaces, navigation, input-output units
- ☐ Overview of tracking systems, devices and applications
- ☐ Graphics, overview and transformations
- ☐ Graphics, OpenGL, OpenGL Shading Language, Lighting and Shading
- ☐ Development tools, Blender (3D objects, textures, lighting, shading, colors)
- ☐ Development tools, Unity (interfaces, navigation, assets, objects, lighting, scenes, object-oriented programming)
- ☐ Creating VR content in Unity / Blender
- ☐ Interconnection with VR gloves
- ☐ Evaluation of VR systems
- ☐ Augmented reality, applications in the arts
- ☐ VR Applications in digital and visual arts

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In person, Distance learning
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	3D graphic creation software and virtual worlds Use of digital presentations and computers during lectures Laboratory exercises in the computer lab. Learning process support through e-class electronic platform Learning process support via email and e-class
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	**39**
FIELD WORK	**15**
LABORATORY PRACTICE	**35**
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	**15**
CASE STUDIES	
AUTONOMOUS STUDY	**60**
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	The course is evaluated with the written exam and projects.

5. BIBLIOGRAPHY

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Virtual Reality in Education: Theory and Practice, M. Fokidis, K. Tsolakidis

- Hughes, Van Dam, McGuire, Sklar, Foley, Feiner, Akeley, Graphics and Virtual Reality, Publication 3/2020, Fountas Publishing (2020). **Eudoxos code** 94643361.

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Vosinakis Spiridon, Virtual Worlds, Publication: 1/2016, Publisher: Hellenic Academic Ebooks "Kallipos" Repository. Eudoxos code: 320158

- Moustakas Konstantinos, Paliokas Ioannis, Tzovaras Dimitrios, Tsakiris Athanasios, Graphics and Virtual Reality, Publication: 1/2016, Publisher: Hellenic Academic Ebooks "Kallipos" Repository. Eudoxos code: 320298

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- Scientific Journals and Articles.

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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7th SEMESTER

Diploma Project I

Placement I

8th SEMESTER

Diploma Project II

Placement II

FREE CHOICE COURSES OF 3rd-5th-7th SEMESTERS

Morphology -The Succession of Styles: From Architecture to Furniture (common course with TSD)

Contemporary Theories of Art Creation (common course with TSD)

Sociology of Cultural Institutions and Organizations

Theatre and Literature: Adaptation and Creative Writing (common course with TSD)

Physical Theatre Technique I : The poetic body of the actor (common course with TSD)

Performance, Directing and the Internet: Theory and Applications

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	07ΕΠΚΧ01-ΠΤ	**SEMESTER**	7th
COURSE TITLE	Performance, Directing and the Internet: Theory and Applications

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS** 4	**ECT** 6

COURSE CATEGORY	Elective / Thematic Area: Performing
PREREQUISITES :	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)
COURSE URL	

2. TEACHING RESULTS

TEACHING RESULTS

Aims : During the contemporary (post-) pandemic era the internet has gained a dominant position as a site of live theatre and performance. In this course we will explore the ways in which the technology of internet has been using and devising new types of (internet) performance. The course examines the "bridges" upon which the network "meets" the performing arts and attempts their critical analysis on an anthropological, social and political level. It forms a geneology of the online performing arts since artists have been accessing the internet.

Specifically, the course is designed in three streams. The first stream approaches the internet as a dramatic medium. It examines the concepts of interactive and multimedia dramaturgy: the ways in which individuals and communities engage through the internet and the forms of connection that these modes devise. The second stream concerns the internet as a performance venue. This includes

Simulated Life Games (SLG). The development and creation of an avatar is studied based on a theatre role or persona.

In the same category, the course examines artists who develop online performance events either by creating new open source software (f.e. UpStage) or by conceiving new ways of artistic expression via internet applications. Finally, the course frames an ontology of the internet performance space, clarifying relative notions such as the concept of cyberspace, virtual reality (VR) and augmented reality (AR) as well as the internet and multimedia performance space to explore its political, social and anthropological implications.

Expected Results: After the successful completion of the module the students will be able to:

• Familiarise themselves with a range of theories, practices and applications of the internet in performing arts.

• Understand concepts and contexts that shape methods of performance making and directing on the internet and their development.

• Recognize online practices in performance making both in theory and practice.

• Familiriaze with the genre of internet performance.

• Establish a relationship of confidence with all the elements that create an online multimedia performance.

GENERAL SKILLS

• Application of knowledge in practice

• Adaptation to new situations.

• Work in an international environment.

• Work in an interdisciplinary environment.

• Production of new research ideas.

• Respect for diversity and multiculturalism.

• Respect for the natural environment.

• Demonstration of social, professional and moral responsibility and sensitivity to gender issues.

• Exercise criticism and self-criticism.

• Promoting free, creative and inductive thinking.

• Design and management of art projects.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Week 1: Introduction - Basic Concepts I/ Ontology of the Internet as Space

Cyberspace, Virtual Reality, Augmented Reality, World Wide Web, Internet.

Week 2: Introduction - Basic Concepts II/ Ontology of the Performance Space

Liminality, Mixed Media Performance Practice (Avant-Garde Movements), Multimedia Performance (Cage, Fluxus, Kaprow, Happenings).

Week 3: Introduction - Basic Concepts III/ Ontology of the Multimedia Perofrmance Space

Experimental Art, Performance and Technology (video art, installation art, multimedia art), Virtual Reality Art, Multimedia Dramaturgies, the Internet as a Performance Space.

Week 4: Lineages – 1990s/ The Internet as a Dramatic Medium.

Chat Performance (Internet Theatre & the Hamnet Players), the scripted online performance, the user as a performer, interactive dramaturgies.

Week 5: Practice #1 – Online Text-based Performance

Week 6: Lineages – 2000s/ The Internet as a Performance Space I

Simulated Life Games (SLG), 3D Environments, the Notion of Avatar, the user as a co-author, Internet Community and Culture, the multimedia platforms *Second Life*

and *the Sims*.

Practice #2- Devising an Avatar based on a Theater Character.

Week 7: Lineages – 2000s/ The Internet as a Performance Space II

Desktop Theatre (Adriene Jenik and Lisa Brenneis),Helen Varley Jamieson and the online performance installation *Water [war]s* in Odin Theatre (2001), Cyberperformance, Antoinette LaFarge and the Plaintext Players (2000-2006).

Week 8: Practice #3- Composition of an Online Performance Event.

Week 9: Lineages –2010s/ Online Performance (Apps and Social Media)

Extremely Public Display of Privacy, New Paradise Laboratories (2011)

Such Tweet Sorrow, Muldrak and the Royal Shakespeare Company (2010)

Longitute, Tim Wright in the Lift (2014)

Week 10: Lineages – 2020s/ Internet Dramatugies and communication/ teleconference Apps (Zoom, Skype, messenger).

Week 11: Practice #4 – Devising an Online Performance on a Communication Platform.

Week 12 : Greek Study Cases

Greek Online Performance Artists (2019-2021).

Week 13 : Preperation for final Presentations

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In the classroom
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of Information and Communication Technology (ICT) during the teaching process, Use of ICT for the communication with students. Support/ Supervising of the learning process.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	35
ART PRACTICE	32
INDEPENDENT STUDY	83
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	

	Language of Assessment: Greek
	Assessment Method: Written Essay, Artistic/Practice-based Presentation

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Performative applications for children in the digital age

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	07ΕΠΚΧ02-ΠΤ		**SEMESTER**	7th
COURSE TITLE	Performative applications for children in the digital age			

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	4	6

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES	NO / YES
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO / YES (in english)
COURSE URL	eClass

2. TEACHING RESULTS

TEACHING RESULTS
After the successful completion of the courses, the students know how to use digital tools in the educational process, in order to: ● activate the creative mood of the children, ● familiarize them with modern performing techniques, ● improve their expressive skills and ● develop their cognitive skills (art-based learning).
GENERAL SKILLS
● Search, analysis and synthesis of data and information, using the necessary technologies ● Autonomous work ● Work in an interdisciplinary environment

- Production of new research ideas
- Promoting free, creative and inductive thinking

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

- Introduction to performative applications for children
- Historical background and modern trends
- Speech and video recording and editing tools
- Mixing digital media and traditional techniques (digital storytelling, stop-motion video animation)
- Digital scenography and modeling of the scene
- Real-time motion tracking and graphics creation technologies
- Algorithmic music and image composition programs
- Assistive devices and assisted improvisation applications
- Design tools for interactive representations and installations
- Digital performances and performing arts on the internet
- Augmented reality applications and transfer of virtual objects to the performative space
- The utilization of performative applications in the teaching of the performing arts
- Creative learning at school and in the museum through digital arts

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of ICT in teaching** **Use of ICT when communicating with students.** **Teaching through an electronic platform.**
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	40
LAB EXERCISES	35
PROJECT	40
INDEPENDENT STUDY	35
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	The final grade is obtained from the average of the grade of the written exam (at the end of the semester) and the grade of the project (delivered before the end of the semester).

5. BIBLIOGRAPHY

Dramaturgy of Performance

Virtual Worlds Development

1. GENEREAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	07ΕΠΚΧ01-ΨΤ	SEMESTER	04
COURSE TITLE	Virtual Worlds Development		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS

Lectures per week	4	6

COURSE CATEGORY	Elective - Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES:	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://eclass.uop.gr/

1. TEACHING RESULTS

TEACHING RESULTS

This course is about virtual worlds and their development as 3D synthetic environments on computers. Students design and create virtual worlds, using appropriate software (e.g. Unity, Blender), where users interact with each other or with other synthetic entities, exploring the environment and building new content. The course is related to the theories and techniques of the Virtual Reality field. Virtual worlds and virtual environments are used in various application areas, such as arts, entertainment, education, simulation, culture, collaborative work etc. Moreover, the course studies computer graphics, synthetic motion, simulation of artificial intelligence for the presentation of virtual worlds and the modeling of the behavior of objects. Finally, it researches usability issues within virtual world techniques.

At the end of the course the student should be able to:

• understand the development stages of a virtual world,

• analyzes and evaluates the technology on which virtual worlds are based as well as the methods of human-user interaction in these systems,

• develop virtual environments

GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies.

Adaptation to new situations.

Work autonomously.

Participatory and Peer Learning.

Multidisciplinary approach.

Creative thinking.

2. COURSE CONTENT
The content of the course analysed in 13 lectures / weeks during semester

• Basic features of Virtual Worlds

• Structural elements, interfaces, navigation, input-output units

• User involvement, virtual environments and applications

• Graphics, overview and transformations

• OpenGL, OpenGL Shading Language

• 3D objects, textures, lighting, shading, colors

• Synthetic motion in virtual worlds

• Artificial intelligence modeling and the behavior of objects

• Ease of use techniques in virtual worlds and social phenomena

• Design and development of virtual worlds

• Content construction

• Complex scenarios

• Virtual environments, applications in the arts, case studies

3. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web

	ACTIVITY	SEMESTER WORKLOAD
TEACHING STRUCTURE	LECTURES	25
	FIELD WORK	15
	LABORATORY WORK	35
	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	15
	AUTONOMUS STUDY	60
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	Projects and final tests	

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Βιβλίο [94643361]: ΓΡΑΦΙΚΑ ΚΑΙ ΕΙΚΟΝΙΚΗ ΠΡΑΓΜΑΤΙΚΟΤΗΤΑ, Hughes/Van Dam/McGuire/Sklar/Foley/Feiner/Akeley Λεπτομέρειες
- Βιβλίο [59396199]: Σχεδίαση Διεπαφής Χρήστη, 6η Εκδοση, Shneiderman Ben, Plaisant Cathrerine Λεπτομέρειες

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- ΣΠΥΡΙΔΩΝ ΒΟΣΙΝΑΚΗΣ, ΕΙΚΟΝΙΚΟΙ ΚΟΣΜΟΙ, Έκδοση: 1/2016, Εκδότης: Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος". Κωδικός Βιβλίου στον Εύδοξο: 320158
- ΚΩΝΣΤΑΝΤΙΝΟΣ ΜΟΥΣΤΑΚΑΣ, ΙΩΑΝΝΗΣ ΠΑΛΙΟΚΑΣ, ΔΗΜΤΡΙΟΣ ΤΖΟΒΑΡΑΣ, ΑΘΑΝΑΣΙΟΣ ΤΣΑΚΙΡΗΣ, ΓΡΑΦΙΚΑ ΚΑΙ ΕΙΚΟΝΙΚΗ ΠΡΑΓΜΑΤΙΚΟΤΗΤΑ, Έκδοση: 1/2016, Διαθέτης (Εκδότης): Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος". Κωδικός Βιβλίου στον Εύδοξο: 320298
- Scientific Journals and Articles.

The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

www.pda.uop.gr

Expanded Scenography, Visual Writing in the Performing Arts

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	DA OR PA area	**SEMESTER**	04	
COURSE TITLE	EXPANDED SCENOGRAPHY, VISUAL WRITING IN THE PERFORMING ARTS			
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**	
		3	6	

COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English, French and Spanish)		
COURSE URL	https://eclass.uop.gr/courses/PDA125/		

2. TEACHING RESULTS

TEACHING RESULTS

By the end of the course, students should be able to:

-approach the different possibilities of expanded scenography;

-know the way with which spatial and visual dramaturgy intersects with spatial politics and social agency.

GENERAL SKILLS

Adaptation to new situations;
Decision-making;
Production of new research ideas;
Autonomous work;
Teamwork;
Respect for diversity and multiculturalism;
Respect for the natural environment;
Exercise criticism and self-criticism;
Demonstration of social, professional and moral responsibility and sensitivity towards gender issues;
Promotion of free, creative and inductive thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction. Expanded Scenography: definition and characteristics.
2. The "expanded field" and the "critical spatial practice"
3. Architecture, public art and landscape design
4. Expanded Scenography and its intersection with spatial politics and social agency

5. Expanded Scenography as spatial and visual dramaturgy
6. Case study: Ecoscenography (Tanja Beer)
7. Ecoscenography and sustainable practices in performance creation: using ecological materials
8. Practical Workshop
9. Practical Workshop
10. Practical Workshop
11. Practical Workshop
12. Final presentations
13. Course overview

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	

TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	25
INTERACTIVE TEACHING	25
ART PRACTICE	55
INDEPENDENT STUDY	45
TOTAL CONTACT HOURS AND TRAINING	125

EVALUATION OF STUDENTS	Essay, Artistic project, Public presentation

5. BIBLIOGRAPHY

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Zerihan, R., & Chatzichristodoulou, M. 2012. *Intimacy across visceral and digital performance*. Basingstoke: Palgrave Macmillan

FREE CHOICE COURSES OF 4th-6th-8th SEMESTERS

Digital Creative Writing, Interactive Literature, Digital Storytelling, Digital Editions

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	EAPEE09-ΨT		SEMESTER	E
COURSE TITLE	**Digital Creative Writing, Interactive Literature, Digital Storytelling, Digital Editions**			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	4	6

COURSE CATEGORY	Performative Arts, Free choice credit
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No
COURSE URL	

2. TEACHING RESULTS

TEACHING RESULTS
GENERAL SKILLS

Acquiring new skills and adapting to new situations, Designing and managing projects, Exercising critical and reflective thinking, Promoting creative freedom and inductive thinking

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. **Definitions and the structural elements of Digital Narrative**.
   What is digital storytelling and how does it relate with more traditional forms? In order to critically answer the above questions, we will address issues such as literature in the digital world, the changing paradigm in communication, visual and media literacy. At the same time, we will examine the concepts of hypertext and cybertext, transmedia, multimedia and cross-media narrative.

2. **Digital Narrative and the new social condition of cyberspace.**
   In this section we will focus on the new social conditions that are taking shape in cyberspace and which have allowed the emergence of modern digital narratives/publications. Digital phenomena like collective intelligence we find in wikis or in Alternate Reality Games, collaborative learning communities in synchronous and asynchronous digital environments, are manifestations of the modern technoculture. In this course we will also analyze the construction of identity and the concept of identity tourism.

3. **Digital storytelling, fiction and interaction.**
   From linear to non-linear and interactive digital storytelling, the changes that have taken place are significant. The element of interaction allowed the user to acquire the rôle of co-writer and to some extent, control the course of the story. On the other hand, the creator/writer found new ways to experiment with different narrative forms. In this course, we will examine how storytelling structures the digital space and, consequently, the perceived experience.

4. **Digital fiction and experimental literature**

How did the new digital convention affect the literary tradition ? And in what ways does the medium intervene in the narrative production ? Through contemporary examples of original and experimental literature forms such as blognovels, vlogs, cell phone novels, or machine-generated literature, we will study the evolution of digital fiction, at the heart of which is the concept of interactivity, immersion and multimodality.

5. **Visual novels and digital personal stories**

   In this section we will study visual novels. Visual novels are a fairly developed and interesting type of digital storytelling with many variations, mainly in terms of genre and reader-user interaction. At the same time, we will study the design levels of a digital narrative, using the digital personal narrative genre, as an empirical tool.

6. **Digital games as a new field of interaction**

   Digital games are perhaps the most representative type of an interactive digital system that tends to incorporate different forms of narration. In this course we will approach the game as an interactive system, as a creative process, as a space for experimentation and reasoning.

7. **Creative thinking and creative writing**

   This course will be dedicated to creative thinking exercises and playful methods aiming to strengthen students' creativity.

8. **Digital games and art**

   The boundaries between digital games and art are often blurred, as in both cases storytelling and interaction play a central role. Through examples of contemporary art in Greece and abroad, we will see how the field of art adopts and critiques the gaming culture and how the narrative game space is transformed into a space of artistic expression.

9. **Worldbuilding in games**

   The course is dedicated to creating a fantasy world through storytelling practices. We will also examine different storytelling forms through representative game examples (from indie to AAA).

10. **Narrative design and audiovisual elements**

    We will analyze specific aspects of storytelling in games such as color palettes, lighting and audio design.

11-13 **Interactive digital storytelling and available tools**

   This is a three- part course where we will use and experiment with open source digital storytelling tools and narrative design. At the end of the third lesson, students will have designed their own mini interactive digital narrative.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures Exercises and workshop-like activities
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Open-source online tools** **Online game platforms**

TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	**35**
	INTERACTIVE TEACHING	**13**
	ART PRACTICE	
	INDEPENDENT STUDY	**98**
	INVITED TALKS [...]	**4**
	TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Students will be assessed based on the final project they will have to submit Final assignent criteria: Understanding the subject Maturity of execution, Development of the topic, Theoretical documentation

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Huizinga, J. 1989. Ο Άνθρωπος και το Παιχνίδι: Homo Ludens, Αθήνα: Γνώση

- Jenkins, H., 2006. Convergence Culture: Where Old and New Media Collide. New York: New York University Press

- Koster, R., 2005. A Theory of Fun for Game Design. Paraglyph Press

- Mäyrä, F., 2008. An Introduction to Game Studies. London:SAGE Publications Ltd

- Μουλά, Ε.Ε., Μαλαφάντης, Δ., Κ, 2021. Από τη λογοτεχνία στην ψηφιακή μυθοπλασία. Αθήνα: εκδ. Μένανδρος

- Ροϊνιώτη, Ε., Πανδιά, Ε., Σκαρπέλος, Ι, 2019. Ψηφιακά Παιχνίδια: Φιλοσοφικές, Κοινωνικές και Πολιτισμικές Αναζητήσεις, Αθήνα: Oasis

- Salen K., Zimmerman E., 2004. Rules of Play: Game Design Fundamentals. The MIT Press

Introduction to Narrative and Scriptwriting

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	EAPEE03-ΠΤ

SEMESTER	D

COURSE TITLE	Introduction to Narrative and Scriptwriting		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		4	6
COURSE CATEGORY	Thematic Area : Performative Arts, Free-choice course		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL			

2. TEACHING RESULTS

TEACHING RESULTS
GENERAL SKILLS
Designing and managing projects, Exercising critical and reflective thinking, Promoting creative freedom and inductive thinking, Producing new ideas

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Narrative as a communicative act

In this course we will examine the social and cultural significance of the concept of narration. We will examine the relation of narrative with other traditional forms of expression, like myth and fairy tales.

2. **Narrative and the digital culture**

The concept of storytelling is problematized and diffused with the use of new technologies. During this course we will address critical issues of the digital culture like collective creativity and social media monologues, the émergence of new audiovisual narrative techniques, the online presence of digital natives and the problem of digital immigrants, the narrative construction of the self in the digital reality etc.

12. **Narrative and learning**

In this section we will focus on the contribution of storytelling to learning and education, through the use of new technologies. From educational role-playing scenarios in the context of formal and informal education, to serious games, animation and transmedia digital applications, storytelling has a social, cognitive and emotional dimension, particularly useful in the field of education.

12. **Classical narratology**

In this section we will study classical narratological approaches. Starting with the structural analysis of the fairy tale by V. Propp, we will examine the theories of Bremond, Genette and Todorov, but also the semantic approach of Ronald Barthes.

12. **The 6 basic narrative arcs and the Hero's Journey**

During this course we will analyze the six narrative arcs that are commonly found in modern fantasy plays and focus on Joseph Campbell's Hero's Journey. At the same time we will see how we can examine contemporary audiovisual works, such as the Lord of the Rings film or the Pokemon series, through the lenses of constructivism.

6. **The narrator, the narrative content and the narrative levels**

What is the difference between the narrator and the author, what different perspective can the former adopt and what consequences will this choice have on the narrative ? What is the perspective and the narrative time and what are the basic elements of a narrative ?These are some of the questions that we will address in this course.

7. **Basic essential scriptwriting principles and the use of the camera**

From the concept of narration we will make the transition to scripting techniques. The script narration must reveal what is behind the obscure which, however, appears in practice, in movement, in the gaze (Dimitromanolaki, 2018, 36). The goal of this course is to cover the basic script terminology and analyze the basic script principles such as the plot, the conflict, the characters, the dialogues and the progress of the story.

8. **Character development**

A scenario is based on the character development : on the heroes, the antiheroes, the foils and the secondary characters. A character should be consistent, following the conventions of the genre and

promoting the progress of the story. In this lesson we will look at how we can design a character and what decisions we need to make during a creative process.

9. Methodology for a digital project

What are the stages from the conception to the development of an idea and its dramatic construction ? How should we manage our primary resources especially if our material is based on personal narratives or historical records/facts ? In this section we will discuss about methodological issues.

10. Digital games and narrative

The key question here is whether digital games are a new narrative medium. Narratologists such as Janet Murray and Brenda Laurel, and theoretical approaches by the so-called ludologists such as Gonzalo Frasca and Espen Aarseth, will help us critically approach this issue.

11. Interaction and Narrative

Interactive storytelling is a new kind of storytelling, in which the user can influence the flow and development of the story. In this course we will focus on the user-author-system relationship and how we can build our storytelling through the branching narrative technique.

12-13. Workshop : From the idea to the script.

The last two courses will have the form of a « narrative jam », in which students will have to apply the knowledge and techniques they learnt . Starting from conceiving an idea, they have to design their own short script

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures Exercises and workshop-like activities	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Information and Communications Technology in Education** **Eclass** **Open-source online tools** **Online game platforms**	
TEACHING STRUCTURE		
	ACTIVITY	SEMESTER WORKLOAD
	LECTURES	**35**
	INTERACTIVE TEACHING	**13**
	ART PRACTICE	

	INDEPENDENT STUDY	98
	INVITED TALKS [...]	4
	TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	
	Students will be assessed based on a) the final project they will have to submit Final assignent criteria: Understanding the subject Maturity of execution, Development of the topic, Theoretical documentation

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

-- McKee,R. 2017. Το σενάριο: Ουσία, δομή, ύφος και βασικές αρχές. Αθήνα: Πατάκης

-- Ροϊνιώτη, Ε., Πανδιά, Ε., Σκαρπέλος, Ι, 2019. Ψηφιακά Παιχνίδια: Φιλοσοφικές, Κοινωνικές και Πολιτισμικές Αναζητήσεις, Αθήνα: Oasis

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Bruner, J., 1991. The Narrative Construction of Reality. Critical Inquiry, 18(1), 1–21. http://www.jstor.org/stable/1343711

-Δημητρομανωλάκη, Ε., 2018. Η μορφολογία του σεναρίου: Αφήγηση, μυθοπλασία και συγγραφή

- Καλλίνης, Γ., 2015, Εγχειρίδιο Αφηγηματολογίας: Εισαγωγή στις τεχνικές της αφήγησης. Αθήνα:Μεταίχμιο

- Καψωμένος, Ε., 2011. Αφηγηματολογία: Θεωρία και μέθοδοι ανάλυσης της αφηγηματικής πεζογραφίας. Αθήνα: Πατάκης

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-Murray, J.,1997. Hamlet on the Holodeck: The Future of Narrative in Cyberspace. The MIT Press

-Wolf, J.P.M.,Perron, B., (eds), 2013. The Video Game Theory Reader, New York:Routlegde

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Music Theatre Performance (common course with TSD)

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS PERFORMING AND DIGITAL ARTS		
ACADEMIC UNIT	6 ECTS Credits		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE		SEMESTER	Spring 4th - 6th Semester
COURSE TITLE	Music Theatre Performance		

INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits*	WEEKLY TEACHING HOURS	CREDITS
Lectures, interactive lecturing,	3	6 ECTS
power-point presentations, audio-visual aids, written assessments		

Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).	

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	General background
PREREQUISITE COURSES:	No prerequisite
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (and English for Erasmus students)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	**YES**
COURSE WEBSITE (URL)	**https://eclass.uop.gr/courses/TS361/**

(2) LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

COURSE OBJECTIVES:

The aim of the course is to present the musical proposals and practices applied at performances during the historical course of the National Theater.

Various Greek composers who collaborated with the National Theater are being examined as well as their methods of composing along with the theoretical background in which they were created.

Also the most important composing tactics of the musical language applied in theatrical performances of the 20th and 21st centuries are explored.

LEARNING OUTCOMES:

Upon successful completion of the course, students will be able to:

_recognize methods and strategies for composing musical investments for theatrical performances.

_reflect on the trends manifested in modern European music.

- acquire the ability to recognize the musical novelties that emerged in the theatre around the world and to compare them with representative musical investments that occurred in European theatres.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology	*Project planning and management*
Adapting to new situations	*Respect for difference and multiculturalism*
Decision-making	*Respect for the natural environment*
Working independently	*Showing social, professional and ethical responsibility and sensitivity to gender issues*
Team work	*Criticism and self-criticism*
Working in an international environment	*Production of free, creative and inductive thinking*
Working in an interdisciplinary environment	*......*

Production of new research ideas	*Others…*	
	…….	

- Decision-making.
- Autonomous work
- Teamwork
- Producing new research ideas
- Respect for diversity and multiculturalism
- Respect for the natural environment
- Demonstration of social, professional and moral responsibility and sensitivity to gender issues.
- Criticism and self-criticism
- Promoting free, creative and inductive thinking

(3) SYLLABUS

COURSE CONTENTS

- Views of Greek composers on how to invest the Ancient Tragedy.
- Theories about the "Greekness" of music for the Ancient Theatre.
- The contemporary music, the Twelve Tone Technique, the musical theatre.
- The musical avant-garde, the era of experimental and electronic music.

The course is comprised of 13 Units

Section titles	RECOMMENDED READING	Presentation link
1.Introduction	Lesson Plan Template – Power Point slides(1-30)	https://eclass.uop.gr/courses/TS361/ Digitised Archive of the Greek National Theater http://www.nt-archive.gr/
2.Proposals to set ancient tragedy to music at the end of 29th century. (Pahtikos, Sakellaridis)	Lesson notes (pp.39-47)Power Point slides (1stSection 1-35) Bibl. Siopsi A.	https://eclass.uop.gr/courses/TS361 Digitised Archive of the Greek National Theater http://www.nt-archive.gr/
3. The concept of Neoclassicism in Music: Stravinsky. The music	Lesson notes (Third document pp. 1-	https://eclass.uop.gr/courses/TS361

of Kurt Weill and Hanns Eisler in the dramatic works of Bertolt Brecht	15)Power Point slides (2nd Section 1-35) Bibl. Siopsi (2012).	Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
4.The founding of the National Theatre: The National Theatre (1932-1940) in the Interwar period, World War II, the National Resistance and the Civil War (1940-1950). The National School of Music.	Lesson notes (Forth document pp. 1-19)Power Point slides (3rd Section 1-35) Bibl. Siopsi (2012)	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
Schoenberg, Webern, and Expressionism; Atonality «Emancipation of dissonance», Twelve Tone Technique	Lesson notes (Forth document pp. 20-31)Power Point slides (4th Section 1-35) Bibl. Collective (2012).	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
6. 1950-1960 and new adaptations in Greek Tragedy and Comedy (Hatzidakis, Theodorakis)	Lesson notes (Forth document pp. 32-62)Power Point slides (5th Section 1-35) Musical examples Bibl. Theodorakis, M. (1986).	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
7.Musical innovation and productions of Ancient Drama (1960-1967)	Lesson notes (Fifth document pp. 63-71)Power Point slides (6th Section 1-25) Musical examples, Musical interpretation	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/

	Bibl. Romanou, K. (2006).	
8. Music avant-garde. The era of the magnet tape. (Xenakis, Christou)	Lesson notes (Fifth document pp. 71-80)Power Point slides (7thSection 1-25) Musical examples, Musical interpretation Bibl. Lucciano (1983)	https://eclass.uop.gr/courses/TS361
9. The Dictatorship (1967-74) and the National Theatre.	Lesson notes (Fifth document pp. 81-99)Power Point slides (8thSection 1-25) Musical examples, Musical interpretation Bibl. Xenakis, I. (2013).	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
10. Aleatoric music, Mauricio Kagel, George Aperghis and musical theatre	Lesson notes (Fifth document pp. 99-109)Power Point slides (9thSection 1-25) Musical examples, Musical interpretation	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
11 The music for European and modern Greek theatre from 1974 to 1981.	Lesson notes (Fifth document pp. 109-119)Power Point slides (10thSection 1-23)	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/

	Musical examples, Musical interpretation	
12. Greek composers at the National Theatre from 1981 to 2005	Lesson notes (Sixth document)Power Point slides (11thSection 1-25) Musical examples, Musical interpretation	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
13.Summary, Conclusions	A brief review of the course	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek N Two written assignments are required.
-		

3. **TEACHING and LEARNING METHODS - EVALUATION**

DELIVERY *Face-to-face, Distance learning, etc.*	Face to face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	**Use of ICT in teaching, ear training exercises, communication with students**
TEACHING METHODS *The manner and methods of teaching are described in detail.* *Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.* *The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS*	<table><tr><td>***Activity***</td><td>***Semester workload***</td></tr><tr><td>**Lectures,**</td><td>45</td></tr><tr><td>**interactive teaching,**</td><td>25</td></tr><tr><td>**Ear training practice**</td><td>30</td></tr><tr><td>**Study and analysis of bibliography**</td><td>50</td></tr><tr><td>**Course total**</td><td>**150**</td></tr></table>

STUDENT PERFORMANCE EVALUATION	Language of evaluation : Greek
Description of the evaluation procedure	**Methods of evaluation:**
Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other	**Formative evaluation :** - **Individual response to musical examples** - **2 written works, public representation in classrooms (15 % + 15%)** _ **Written examination(70%)**
Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	

4. ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

Collective (2007), *Music,* Ap. Kostios (ed). Athens: Ekdotiki Athinon (in Greek)

Collective (2012). *Dimitris Mitropoulos (1896-1960) 50 years later. Conference Proceedings, Athens, Megaron*. Athens: Orpheus. (in Greek)

Laurent Feneyrou (2003), *Musique et dramaturgie*, Paris : Publications de la Sorbonne.

Kalomoiris, M. (1957). *Musical Morphology*, Volume Five: Forms in Classical and Newer *Music.* Athens: M. Gaetanos. (in Greek)

Lambelet, G (1901). "The National Music" rev. *Panathinea* vol. 15/11 (1901), 82-90 and 30/11/1901, 126-131. (in Greek)

Lucciano, Anna-Martine (1983, 1987). *Jani Christou, The Works and Temperament of a Greek Composer.* translated by Giorgos Leotsakos. Athens: Vivliosynergatiki. (in Greek)

Machlis, J., Forney, K. (1996). *The enjoyment of Music.* transl. by D. Pyrgiotis. Athens: Fagotto.

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Romanou, K. (2006). *Greek* Art *Music in Modern Times*. Athens: Koultoura. (inGreek)

Sicilianos,Y. (2007). *In the Avant- Garde of Contemporary Music*. Athens: Benaki Museum.

Siopsi, A. (2012). *Aspects of modern Greek identity through the looking glass of music in revivals of ancient drama in modern Greece*. Athens: Gutenberg (in Greek)

Theodorakis, M. (1986). *On Greek Music.* Athens: Kastaniotis. (in Greek)

Theodorakis,M. (1990). *Anatomy of the Music,* Athens: Alfeios. (in Greek)

Frangou-Psychopaidi (1990). *The National School of Music*, Problems of Ideology. Athens: Foundation of Mediterranean Studies. (in Greek)

West, M.L. (1999). *Ancient Greek music*. Translated by S. Komninos. Athens: Papadimas. (inGreek)

Xenakis, I. (1972). *Formalized Music: Thoughts and Mathematics in Composition*: Indiana University Press.

Xenakis, I. (2013). *Texts on Music and Architecture*, M. Solomos (ed.), Translated by T. Plyta. Athens: Psychogios (in Greek)

- Related academic journals:

Methods of Physical Acting: The Performer on Site

COURSE CONTEXT

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE0 5-ΠΤ	**SEMESTER**	Spring
COURSE TITLE	Methods of Physical Acting : The Performer on Site		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS** 4	**ECTS** 6
COURSE CATEGORY	Elective / Thematic Area: Performng		
PREREQUISITES :	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in english)		
COURSE URL	https://eclass.uop.gr/courses/PDA113/		

2. TEACHING RESULTS

TEACHING RESULTS
Aims: Landscapes are divided into urban and rural sites. They surround a point of view, a sense of perspective. The practice of site-specific performance is synchronized with the different narratives of a place to expose them each time as sight and site. The module studies this genre by exploring the specificity of the outdoor space as a performance field and investigating strategies of interrelationship between the performance act, place and spectators. At the same time, the course creates a lineage of theatre and dance performances in the late

20th and early 21st century that are disconnected from the traditional performance space and create events in specific places.

In addition, the module offers a site-specific performance methodology which poses the following questions: how do I choose a place for a site-performance, what are its inscripted narratives, how does the performer explores its influence (what are the movements, emotions, correlations and stories created by her experience in space), how does she respond to it (how this material is organized and what narrative is created) and how this experience becomes a performance event?

Expected Results: After the successful completion of the module the students will be able to:
• Familiarise themselves with a range of theories and practices of the field of site-specific performance.
• Understand concepts and contexts that shape site-specific performance and its development throughout time.
• Recognize the origin, functionality and use of principles that shape site-specific performance.
• Develop through theory and practice an artistic identity of aesthetics and performative means.
• Familiriaze with the performing/ devising practice that is place-based.
• Establish a relationship of confidence with all the elements that create a site-specific performance event.

GENERAL SKILLS

• Application of knowledge in practice

• Adaptation to new situations.

• Work in an international environment.

• Work in an interdisciplinary environment.

• Production of new research ideas.

• Respect for diversity and multiculturalism.

• Respect for the natural environment.

• Demonstration of social, professional and moral responsibility and sensitivity to gender issues.

• Exercise criticism and self-criticism.

• Promoting free, creative and inductive thinking.

• Design and management of art projects.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Part A

Unit 1: Basic concepts and definitions: "space", "place", "landscape", "location". Terminology: 'site-based', 'site-related', 'site-specific', 'walking performance'. Issues of translations and cultural 'translocations'. Two streams of site-specific performance : experience - based and dramaturgy - based.

Unit 2: Minimal Art, Land Art, Happenings – History Review I.

The extension of sculpture in the environment and ways of interfering with the notion of landscape. The exit from the gallery and the transformation of the spatial experience through the making of new landscapes. Exemplary artists: Richard Serra, Christo, Robert Smithson, Ana Mendieta. Allan Kaprow.

Unit 3: Isadora Duncan, Anna Halprin, Prapto Suryodarmo - History Review II

Isadora Duncan. The authentic natural movement of the body inspired by the "rhythms" of nature (eg waves, wind). Emotion and not imitation as a source of choreography. Anna Halprin: kinesthetic sense, community creation through performance events, dance as a ritual. Spectators as participants, the creation of "living myths" between participants (dancers and spectators) and places. Suprapto (Prapto) Suryodarmo: The external environment as a changing moving body.

Practice

Students practice a site-based performance methodology focused on practices of mindfulness, movement improvisation and composition (score). This methodology will be the foundation for the practice of the second part of the module which includes inventing and performing a site-specific event.

Part B

Unit 7: Applications I - Site-Specific Dramaturgy

Jerzy Grotowski: Dramaturgy as a Relationship between the Performance Event and the Audience and Para-Theater. Richard Schechner and the Environmental Theater. Mike Pearson and the 'Brith Gof' troupe, Writes and Sites and Lone Twin.

Unit 8: Applications II - The Butoh School

Min Tanaka and Body Weather Movement, Eiko and Koma, Atsushi Takenoutsi

Unit 9: Applications III - Walking Performance

Richard Long and the Situationists, Writes and Sites, Methodologies in the Contemporary Walking Art Scene.

Unit 10: Applications IV - Site-Dance

The American School of Postmodern Dance in the City: Lucinda Childs, Meredith Monk, Deborah Hey, Trisha Brawn. Younger Generation: Rosemary Butcher and Stephan Koplowitz

Unit 11: Applications V - The Greek Case Study.

This units takes a brief look at the artists of site-specific performance in Greece.

Units 12 -13 : Summary and Preperations for tf student presentations in the final exams.

Practice

Students choose a non-theatrical or outdoor space to devise and present a small site-specific performance event for the final exams of the module.

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4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	On line (due to health restrictions for Covid-19)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of Information and Communication Technology (ICT) during the teaching process, Use of ICT for the communication with students. Support/ Supervising of the learning process.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	25
ART PRACTICE	35
INDEPENDENT STUDY	45
EMBODIED PRACTICE	45
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Language of Assessment: Greek Assessment Method: Written Work-Artistic Presentation

5. BIBLIOGRAPHY

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Lavery, C. and Whitehead, S. (2012) Bringing it All Back Home: Towards an ecology of place', *Performance Research: A Journal for the Performing Arts*, 17:4, pp.111-119.

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Wylie, J. (2006b) 'Cultural geographies in practice: Smoothlands: fragments/ landscapes/ fragments', *Cultural Geographies*, vol.13, pp.458-465.

Critical Analysis of Productions (common course with TSD)

SCHOOL	Fine Arts		
ACADEMIC UNIT	Theater Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04TX005	**SEMESTER**	Spring

COURSE TITLE	*Critical Analysis of Productions*

INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits*	WEEKLY TEACHING HOURS	CREDITS
	3	6
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	Special background
PREREQUISITE COURSES:	Core curriculum of the first two years
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek

IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes. Synopsis of lectures in English, tutorials, written work in English.		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS324/		

14.LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

· *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
· *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
· *Guidelines for writing Learning Outcomes*

• **LEARNING OUTCOMES:** Upon completing this course, the students will be able to appreciate the complex character of a theatre production and to interpret it, taking

into account the diverse elements composing it. Moreover, they will be able to

determine how aesthetic choices contribute to the overall production of meaning in a work. They will also be able to distinguish and make comparisons between different kinds of productions, such as word and image centred, improvisational or interactive productions. Moreover, they will be in a position to appreciate finer distinctions between productions of a similar orientation. Through analysis of diverse examples, students also appreciate the range of tendencies prevalent in contemporary theatre and acquire the ability to identify these them in productions they see or prepare themselves. On a philosophical level, the experimental contemporary trends discussed in class also practice the ability of students to develop arguments as to the nature of theatre.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Showing social, professional and ethical responsibility and

Working independently issues

sensitivity to gender

Team work criticism

Criticism and self-

Working in an international environment
 	
    Production of free, creative and inductive thinking
 	
Working in an interdisciplinary environment   *......*
 	
Production of new research ideas   *Others...*
 	
   	

Search for, analysis and synthesis of data and information, with the use of the necessary technology Respect for difference and multiculturalism Criticism and self-criticism	

Production of free, creative and inductive thinking	

15. SYLLABUS

- **COURSE OBJECTIVES:** Focusing on contemporary theatre the course helps students to learn how to 'read' a theatre production. Students are introduced to the great variety of approaches in contemporary directorial work with examples from the Greek and the international scene, including artists like Robert Wilson, Ariane Mnouchkine, Peter Brook and Sophie Calle. A production may 'serve' the text, subvert it, or it may be improvisational. How does a conventional production, where the actor plays a central role, compare with others where the actor forms part of an almost visual composition, as in the Theatre of Images? What is the role of the audience in a performance? There is a world of difference between a show where the spectators are passive recipients and new collective forms of theatre in which the audience functions as co-creator. The course considers theatre's relation to life or to the other arts and explores how new, hybrid forms of theatre challenge the boundaries of theatre. Students are encouraged to get to know better and to participate in the theatrical developments of our time.

Syllabus

1   Introduction. Developments in theater from the 1960s. Contemporary trends in directing.

P. Pavis, *Dictionary of the Theater* (excerpts)
E. Varopoulou, "Towards a new consciousness of time and of the gaze" and "The twilight of the great directors" in *Living Theater* 17-52

2. *The Electra* of Sophocles by Antoine Vitez (1986)

S. Chaviaras, *The Electra* of Sophocles by Antoine Vitez (excerpts)

G. Kokkos, *The scenic designer …* (excerpts)
Video of the production of Vitez (1966) at
https://www.youtube.com/watch?v=rv038ytJShM
Video of the production in the 1986 version
(1986)
G. Kokkos, interview *Lifo* 18/02/2012 www.lifo.gr/mag/features/3067

3. S. Kakkalas, *Golfω 2.3 beta* (production based on *Golfo*, by Sp. Peresiadis) Theater Program and reviews of the production

M. Kotzamani "Athens Ancient and Modern" in PAJ 92, σ. 26-34.

I. Pipinia and A. Dimitriadis, "Refashioning Dramaturgy: A Stage Rewriting of a 19th-c Play in 2013 Greece, *Gramma* 22 (2), 2014, σ. 135-144.

4, 5   Eleni Sikelianos, *The Book of Jon* as

environmental theater Iannis Xenakis,

Mycenae Polytopon (1978)

Eleni Sikelianos, *The Book of Jon*. Patakis, 2014.

Angelos Sikelianos, "The Sacred Way" in
http://users.uoa.gr/~nektar/arts/tributes/aggelos_sikelianos/iera_odos.htm

Olga Touloumi, "The Politics of Totality. Iannis Xenakis' Polytope *de Mycenes*"
M. Kotzamani, "Greek History as Environmental Performance: Iannis Xenakis' *Mycenae Polytopon* and Beyond" *Gramma* 22(2) 2014, σ. 163-178.
K. Ferris, *Mycenae Polytopon* by Iannis Xenakis at
https://www.youtube.com/watch?v=Yzfn_TC9GO0&t=3s

6. G. Strehler, (dir) *The Servant of Two Masters*, by C. Goldoni (1973)

E. Varopoulou, "The theater text as a monument of the word" in *Living Theater*.
_____. "Giorgio Strehler", *Vema* 04/01/1998.
M. Delgado and P. Heritage, "Giorgio Strehler" in *In contact with the Gods? Directors Talk Theater* 260-276.
Maria Sheftsova, "Giorgio Strehler" στο *Fifty Key Theater Directors*.
G. Strehler and P. Grassi, "The program of Piccolo Teatro" in *From Art Theaters to the art of the theater*.

Video of Strehler's 1986 production of *The Servant of Two Masters*.

7, 8 Robert Wilson, *Les Fables de La Fontaine* based on La Fontaine's homonymous book.

A Aronson, "Robert Wilson" in *American Avant-garde Theatre: A History*, 122-133

B. Brantley, "On the surface the Moral: Beneath that, the Blood." *The New York Times* July 12, 2007.

B. Marranca, "Introduction" in *The Theatre of Images*

E. Varopoulou, "Wilson of pantomime" in *Living Theater*

108-112. www.robertwilson.com

K. Otto-Bernstein, *Absolute Wilson* (2006). Documentary on R. Wilson's work. Video of Wilson's production.

9, 10 A. Mnouchkine, *Le Dernier Karavanserail*

      Ph. Wehle, " *Théâtre* du Soleil. Dramatic Response to the Global refugee Crisis" PAJ 80, May 2005
          A.   Mnouchkine, "Hand-made art" in *From Art Theaters to the art of the theater,* 108-110.

      "Arianne Mnouchkine" in *In Contact with the Gods?*
      M. Shevtsova, "Arianne Mnouchkine" in *Fifty Key Theater Directors* 160- 166.
      C. Vilpoux 2009) L'aventure du *Théâtre* du Soleil.
      The video of the production *Le Dernier Karavanserail*

11. Sophie Calle, "Prenez Soin de Vous" και Emily Jacir "Where we come from"
      E. Jacir, "Where we come from" *Grand Street* 72 *Detours* (2003), 95-105.
      K. Houston, "Remote Control: Distance in Two Works by Emily Jacir and Wafaa Bilal" SECAC Review XVI (2).
      Jordan, Sh. "Performance in Sophie Calle's *Prenez Soin de Vous*" *French Cultural Studies* 2 (4) 2013.

    12.   Oral presentations by the students in class.

    13.   Overview

16. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Use of ICT in teaching, laboratory education, communication with students

TEACHING METHODS	Activity	Semester workload
The manner and methods of teaching are described in detail.	Lecturing	27
Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.	Discussion-Interactive teaching	30
	First essay	26
	Second essay plus oral presentation	37
The student's study hours for each learning activity are given as well as the hours of non- directed study according to the principles of the ECTS	Final oral exam	30
	Course total	**150**

STUDENT PERFORMANCE EVALUATION	
Description of the evaluation procedure	Participation in class discussion, two papers, , oral presentation, final exam (written)
Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other	Language of instruction: Greek
Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	Evaluation criteria are specified in the course outline uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.

17. ATTACHED BIBLIOGRAPHY

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Βαροπούλου, Ε. (2002). *Το ζωντανό θέατρο*. Αθήνα: Άγρα.

Brook, P. (1968). *The Empty Space*. New York: Atheneum.

Carlson, M. 1996). *Performance: A Critical Introduction*. London and New York: Routledge.

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Lehmann,Hans-Thies, *Postdramatic Theatre*, London: Routledge, 2006.

Introduction to Digital Constructions

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS

LEVEL	**UNDERGRADUATE**

COURSE CODE	XEIMEE01-ΨΤ	**SEMESTER**	4th or 6th

COURSE TITLE	**Introduction to Digital Constructions**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	**4**	**6**

COURSE CATEGORY	**Elective - Thematic Area: DIGITAL ARTS (DA)**
PREREQUISITES:	**NO**
TEACHING LANGUAGE AND EXAMINATION:	**Greek**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	**-**
COURSE URL	https://eclass.uop.gr/

1. TEACHING RESULTS

TEACHING RESULTS

The course aims to familiarize students with the Do It Yourself (DIY) concept in digital constructions, based on modern microcomputer systems and embedded systems. The structure and morphological elements of digital constructions are studied by using specialized software and websites. Recent research into cutting-edge technologies and applications in the field of Internet of Things (IoT) is also being studied. Projects are designed and created using the Arduino open source computing platform. The architecture and basic programming principles of this microcontroller as well as the management principles of peripheral units and sensors and their connection to basic display screens are presented. The course examines ways of utilizing digital DIY constructions in various forms of performance art.

At the end of the course the student should be able to:

• distinguishe the characteristics of DIY digital constructions,

• develop simple applications using Arduino platform architectures,

• be familiar with recent research on cutting-edge technologies and applications in the field of Internet of Things (IoT),

• create secure, useful and artistic applications utilizing sensors and electronic platforms.

GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies.
Adaptation to new situations.
Work autonomously.
Participatory and Peer Learning.
Multidisciplinary approach.
Creative thinking.

2.   COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

- Basic features of DIY digital constructions, concepts, enabling technologies
- The Internet of Things (IoT) as a means of digital revolution
- IoT and sectors of the Information Society and Arts
- Smart devices and sensors
- Networking and interconnection with external platforms
- Techniques and tools for the implementation of smart environments
- In-house architectures, processing systems of low, medium and high processing power
- Data collection, pre-processing, processing and storage
- DIY with Arduino
- DIY with Arduino
- Design and development of artistic applications with Arduino
- Design and development of artistic applications with Arduino
- Innovative digital interactive applications in the performing arts

In the laboratory part of the course, students create art constructs or used in arts with the Arduino platform.

3. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web

TEACHING STRUCTURE		

ACTIVITY	SEMESTER WORKLOAD
LECTURES	25
FIELD WORK	15
LABORATORY WORK	35
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	15

	AUTONOMUS STUDY	60
	TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Projects and final tests

4. BIBLIOGRAPHY

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- Βιβλίο [102071811]: Ανάπτυξη Εφαρμογών με το Arduino, 3η Έκδοση, Παπάζογλου Παναγιώτης, Λιωνής Σπύρος-Πολυχρόνης
- N. Bouhai, I. Saleh. Internet of Things: Evolutions and Innovations [Ηλεκτρονικό Βιβλίο], Εκδόσεις HEAL-Link Wiley ebooks, 2017. Κωδικός στον Εύδοξο: 91697054
- Βιβλίο [102070452]: ARDUINO: ΑΛΓΟΡΙΘΜΙΚΗ, ΠΡΟΓΡΑΜΜΑΤΙΣΜΟΣ ΚΑΙ ΕΦΑΡΜΟΓΕΣ, ΑΡΙΣΤΕΙΔΗΣ Σ. ΜΠΟΥΡΑΣ, ΓΙΑΝΝΗΣ Θ. ΚΑΠΠΟΣ

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Βιβλίο [80501132]: Internet of Things and Data Analytics Handbook [electronic resource], Geng Adrian McEwen, Hakim Cassimally, Designing the Internet of Things, Wiley, 2014
- Scientific Journals and Articles.

Curation of Digital Exhibitions and Virtual Reality

1. GENERAL

FACULTY	**FINE ARTS**

DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**

COURSE CODE	EAPEE06-ΨΤ	**SEMESTER**	**4th or 6th**

COURSE TITLE	**Curation of Digital Exhibitions and Virtual Reality**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	**4**	**6**

COURSE CATEGORY	**Elective - Thematic Area: DIGITAL ARTS (DA)**
PREREQUISITES:	**NO**
TEACHING LANGUAGE AND EXAMINATION:	**Greek**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	**-**
COURSE URL	https://eclass.uop.gr/

1. TEACHING RESULTS

TEACHING RESULTS

Study, analysis, design, implementation and evaluation of innovations such as Virtual Reality (VR) in the field of digital exhibitions. Digital art exhibitions with new technologies as well as virtual worlds and digital environments are presented. The steps of creating a digital art exhibition are analyzed, from exploring the feasibility, addressing institutional issues, to implementation and evaluation. The course promotes theoretical and applied research on the importance of digital exhibitions as cultural phenomena. It has an interdisciplinary and inter-artistic character and emphasizes on multiplicity. Moreover students will use a basic VR environment, to create their own digital art exhibitions. The aim is to become familiar with the curation of a digital exhibition and explore VR technology as a living and immersive means of experiences and images.

At the end of the course the student should be able to:

• understand the stages curating of a digital VR art exhibition

• use basic VR content creation tools

• understand usability issues in a digital VR exhibitions

• create a VR art exhibition

• evaluate a VR art exhibition

GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies.
Adaptation to new situations.
Work autonomously.
Participatory and Peer Learning.
Multidisciplinary approach.
Creative thinking.

## 2.	COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

- Digital exhibitions, need, history
- New technologies and Virtual Reality (VR) in digital exhibitions
- Study and analysis of VR in digital exhibitions
- Working Groups
- Space
- Things
- Narrative choices
- Exhibition concepts and VR
- Exhibition media, supporting material
- VR exhibition design
- Implementation of a VR exhibition
- Usability issues in digital exhibitions and VR
- Evaluation in the field of digital exhibitions

In the laboratory part of the course students create a Virtual Reality exhibition.

3. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web

TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	25
	FIELD WORK	15
	LABORATORY WORK	35
	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	15

	AUTONOMUS STUDY	60
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	Projects and final tests	

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Στέλλα Συλαίου, Μουσείο και μουσειακή εκπαίδευση στην ψηφιακή εποχή, Έκδοση 1/2020, Εκδόσεις ΜΠΑΡΜΠΟΥΝΑΚΗΣ ΧΑΡΑΛΑΜΠΟΣ (2020), Κωδικός στον Εύδοξο 94701843
- Παπαγεωργίου Δημήτρης, Μυριβήλη Ελένη, Μπουμπάρης Νίκος, Πολιτιστική αναπαράσταση, Εκδόσεις Κριτική (2006), Κωδικός στον Εύδοξο 11752

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Λέπουρας, Γ., Αντωνίου, Α., Πλατής, Ν., Χαρίτος, Δ., 2015. *Ανάπτυξη συστημάτων εικονικής πραγματικότητας.* [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Κωδικός στον Εύδοξο 320154. Διαθέσιμο στο: http://hdl.handle.net/11419/2546
- ΣΠΥΡΙΔΩΝ ΒΟΣΙΝΑΚΗΣ, ΕΙΚΟΝΙΚΟΙ ΚΟΣΜΟΙ, Έκδοση: 1/2016, Εκδότης: Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος". Κωδικός Βιβλίου στον Εύδοξο: 320158

Scientific Journals and Articles.

The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Digital audio processing: music composition

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	EAPEE10 -ΠΨT		**SEMESTER**	4th and 6th

COURSE TITLE	**Digital audio processing: music composition**		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		4	6

COURSE CATEGORY	Elective
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO / YES (in english)
COURSE URL	eClass

2. TEACHING RESULTS

TEACHING RESULTS

Upon successful completion of the course, students will be able to:
- know the processes of digitizing audio and its properties
- understand the operation of basic audio processing algorithms
- look for sound samples and create their own sounds
- follow conventional and alternative paths for their musical compositions
- choose appropriate software and effective methods to edit their music
- apply filters and sound effects to their artistic creations
- utilize programming knowledge in the development and execution of their projects
- use artificial intelligence tools when they need them

GENERAL SKILLS

- Search, analysis and synthesis of data and information, using the necessary technologies
- Autonomous work
- Production of new research ideas
- Promoting free, creative and inductive thinking

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

- From analog to digital audio: sampling, quantization, coding, storage, playback
- Audio signal processing in time: amplification, reverb, normalization, compression
- Spectral analysis and processing: equalization, noise reduction, distortion
- Audio editing software: recording and sound effects with Audacity
- Search and create digital sounds: samples and loops libraries and databases, oscillators and synthesizers, virtual instruments, MIDI and OSC protocols
- Types and elements of tonal music: scales, chords, harmony
- The stages of production: composition, orchestration, pre-processing, mixing, post-processing
- Music sequencers: composing a piece of music with the Musescore application
- Alternative music composition categories: atonal music, algorithmic music, music based on mathematical models and stochastic processes
- Programming and music: parametric music synthesis (SuperCollider platform, HTML5 Web Audio API)
- Performing digital music: digital audio installations, electronic musical instruments, sound visualization, motion-based music
- Live-coding: real-time music composition and performance in the Sonic Pi application environment
- Music and artificial intelligence: automatic music style recognition and content creation, computer accompaniment technology, interactive music composition

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of ICT in teaching** **Use of ICT when communicating with students.** **Teaching through an electronic platform.**
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	40
LAB EXERCISES	35
PROJECT	40
INDEPENDENT STUDY	35
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	The final grade is obtained from the average of the grade of the written exam (at the end of the semester) and the grade of the project (delivered before the end of the semester). A score of 5 is required for both the final exam and the project.

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Κέφαλος Βαγγέλης, Εφαρμοσμένη Ψηφιακή Τεχνολογία Ήχου, ΜΑΡΙΑ ΠΑΡΙΚΟΥ & ΣΙΑ ΕΠΕ, 2019
- Christensen, Mads G. Introduction to Audio Processing. Springer, 2019.
- Reveillac, Jean-Michel. Electronic Music Machines: The New Musical Instruments. John Wiley & Sons, 2019.
- Réveillac, Jean-Michel. Musical Sound Effects: Analog and Digital Sound Processing. John Wiley & Sons, 2017.
- Σολωμός Μάκης, Ιάννης Ξενάκης, ΕΚΔΟΣΕΙΣ ΑΛΕΞΑΝΔΡΕΙΑ Α.Ε., 2008

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Müller, Meinard. Fundamentals of music processing: Audio, analysis, algorithms, applications. Springer, 2015.
- Camastra, Francesco, and Alessandro Vinciarelli. Machine learning for audio, image and video analysis: theory and applications. Springer, 2015.
- Tashev, Ivan Jelev. Sound capture and processing: practical approaches. John Wiley & Sons, 2009.
- Zölzer, Udo. Digital audio signal processing. John Wiley & Sons, 2008.
- Beauchamp, James W. Analysis, synthesis, and perception of musical sounds. New York: Springer, 2007.
- Anagnostopoulou, Christina, Miguel Ferrand, and Alan Smaill, eds. Music and Artificial Intelligence: Second International Conference, ICMAI 2002, Edinburgh, Scotland, UK, September 12-14, 2002, Proceedings. Vol. 2445. Springer Science & Business Media, 2002.
- Kahrs, Mark, and Karlheinz Brandenburg, eds. Applications of digital signal processing to audio and acoustics. Springer Science & Business Media, 1998.

Line & Pictorial Drawing

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	EAPEE14 -ΠΨΤ		**SEMESTER**	4th & 6th & 8th
COURSE TITLE	**Line & Pictorial Drawing**			
INDEPENDENT TEACHING ACTIVITIES			**WEEKLY TEACHING HOURS**	**ECTS**

		3	6
COURSE CATEGORY	Elective		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	eClass Lesson Address		

2. TEACHING RESULTS

TEACHING RESULTS
Students will be able to

Distinguish and represent three-dimensional space with the contribution of projection geometry, axonometry and perspective.

Familiarize themselves with the basic illustrations of 3D objects (ground (floor) elevation, view, section) and the concept of scale.

Get to know the basic concepts of architectural vocabulary.

Broaden their perception of the representation of three-dimensional space and enrich their imagination |
| **GENERAL SKILLS** |
| Applying knowledge in practice
Autonomous work
Working in an international environment
Working in an interdisciplinary environment |

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Isometric, oblique and perspective drawing. The concepts of ground (floor) plan, elevation and section. The concept of scale. The placement of the dimensions.
2. Axonometry (Oblique). The concept and types of axonometry. Isometry. Cavalier and Cabinet perspective.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	FACE TO FACE
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of ICT in teaching** **Use of ICT when communicating with students.** **Learning process through an electronic platform.**

TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	20
INTERACTIVE TEACHING	25
CLASS PRACTICE	50
INDEPENDENT STUDY	55
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	Portfolio of the designs and oral examination with comprehension questions. Oral Examination (Concluding) Sketching Assignment (Concluding

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Tom Porter & Bob Greenstreet, Manual of Graphic Techniques, Charles Scribner's Sons, New York, 1980
R. Yee, Architectural drawing, New Jersey, 2003.

The above information is part of the Curriculum Outline

Freehand Drawing

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	**EAPEE15 -ΠΨΤ**	**SEMESTER**	Spring

COURSE TITLE	**Freehand Drawing**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3	6

COURSE CATEGORY	Elective
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO
COURSE URL	eClass Lesson Address

2. TEACHING RESULTS

TEACHING RESULTS
Students will be able to Define the basic principles and concepts of Freehand Drawing Get aware of the techniques and means used in the Freehand Drawing Achieve detailed drawing of objects from nature Understand the structural elements of the form and constitute the structure on which the form is built Depict tonal values and tonal values of colors

Create different compositional proposals for placing simple and complex objects on their drawing surface

Create balances of contrasts and harmonies with shading technique

Classify and relate the Freehand drawing's vocabulary to be used in other analog and digital design courses

Develop their visual perception and observation

GENERAL SKILLS
Autonomous work Teamwork Promoting free, creative thinking Exercise criticism and self-criticism

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Theoretical part of the course

Elaboration of the basic principles and concepts of the Freehand Drawing.

Analysis of the process through observation and conversation of the depiction of forms, shading and tonal values in works of art. Explanation of the primary visual elements and values of the Freehand Drawing of still life objects.

Practice part of the course

Form and light in the Freehand Drawing. Elaboration of the freehand drawing conception and creative approach of the selected subjects, which the students are invited to depict in their studies by nature.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	FACE TO FACE	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of ICT in teaching** **Use of ICT when communicating with students.** **Learning process through an electronic platform.**	
TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	**20**
	ART PRACTICE	**25**
	ART STUDIO PRACTICE	**30**

	ART CREATION	30
	EDUCATIONAL VISITS	5
	PREPARATION OF PROJECT- WRITING OF THESIS / PAPERS	15
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Theory: Written final exam and presentation of work / assignments. Practice: Submission of selected artworks and individual artistic creation.	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Vakalo, E. G., Optical Syntax, Ed. Nefeli, Athens
Herbert L. R. Contemporary Art, Publications Schima.
Klee P. (1989). The artistic thinking. Classes at the Bauhaus School. Volume I & II. Translated version. Melissa Publications.
Gombrich E. The Chronicle of Art, Ethniki Bank.
Itten, G., Art of Color, Texts of Visual Artists 5, Association of Art Teachers, 1998, Central Disposal: Papanastasiou 49, 10445 Athens
Kandinsky, B., Point, Line on the surface, Athens 1980
Karystinos, P., Stefos N., Freehand Drawing, Professor's book, Pedagogical Institute
Lampraki-Plaka, M., The Essays on Painting - Alberti and Leonardo, Vikelaia Municipal Library, Heraklion, Crete 1988
Merlot-Ponty, M. (1991). Cézanne's doubt. The eye and the spirit. Nefeli Publications

Socially engaged performance III: Social Theatre

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	EAPEE07-ΠΤ		**SEMESTER**	4th/6th/8th

COURSE TITLE	Socially engaged performance III: Social Theatre

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3	6

COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English, French, and Spanish)
COURSE URL	https://eclass.uop.gr/courses/PDA124/

2. TEACHING RESULTS

TEACHING RESULTS
By the end of the course, students should be able to: -know the possibilities of social reintegration that the theatre may provide to specific vulnerable, disadvantaged or socially marginalised communities; -focus on the rules and conducts that govern these specific communities and the spaces occupied by them;

-understand the relationship between theatre and social work, through a series of practical projects.

GENERAL SKILLS
Decision-making; Teamwork; Respect for diversity and multiculturalism; Demonstration of social, professional and moral responsibility and sensitivity towards gender issues; Promotion of free, creative and inductive thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction: what is Social Theatre? Syllabus and course content presentation
2. Terms and cultural origins of Social Theatre
3. The basic issues of Social Theatre: (a) how theatre is used to effect social change, (b) theatre as agent of change, enablement, transformation and inclusion
4. The emergence and development of Social Theatre during the 20th century
5. Paulo Freire, pedagogy of the Oppressed. Augusto Boal, Theatre of the Oppressed: Forum Theatre techniques.
6. Case study I. Forum Theatre in small communities: *We Dare to Disagree* in Simorre, France and *We Dare Crisis* in Nicosia, Cyprus
7. Case study II. Community theatre in Bogotà – The Mapa Teatro theatre company
8. Case study III. Theatre in prisons. The ΕΠΑΚ workshop in Greece, and Stathis Grapsas' method

9. Case study IV. Theatre of inclusion with disabled and non-disabled actors: The ΘΕΑΜΑ theatre company

10. Presentation of group projects: Design and implementation of short projects within local communities and social structures

11. Presentation of group projects: Design and implementation of short projects within local communities and social structures

12. Presentation of group projects: Design and implementation of short projects within local communities and social structures

13. Course overview

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	30
EXERCISES/APPLICATIONS	73
INDEPENDENT STUDY	47
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	Practical application, Public presentation

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Ξενόγλωσση

Boal, A. 2008. *Games for Actors and Non-Actors.* New York: Routledge

Boal, A. 1985. *Theatre of the Oppressed.* New York: Theatre Communications Group

Brecht, B. 1961. «Theatre for Learning», *The Tulane Theatre Review*, 6, 1, 18-25

Freire, P. 1968. *Pedagogy of the Oppressed*, New York: Seabury Press

Jennings, S. 2009. *Dramatherapy and social theatre: necessary dialogues*. London: Routledge

Kershaw, B. 1992. *The Politics of Performance: Radical Theatre of Cultural Intervention.* London: Routledge

Schechner, R. & Thompson J. 2004. «Why "Social Theatre"?», *TDR*, 48, 3: 11-16. Schininá G. «Here we are: Social Theatre and Some Open Questions about Its Developments», *TDR*, 48, 3: 17-31

Ελληνόφωνη

Boal, A. 2013. *Θεατρικά Παιχνίδια για Ηθοποιούς και για Μη Ηθοποιούς*. (μτφρ. Μ. Παπαδήμα). Θεσσαλονίκη: Εκδόσεις Σοφία

Ζώνιου, Χ. 2003. "Το Θέατρο του Καταπιεσμένου", *Εκπαίδευση και Θέατρο* 4:1-8.

Ζώνιου, Χ. 2010. "Augusto Boal (1931 – 2009)", *Εκπαίδευση και Θέατρο* 11:72-80.

Φρέιρε, Π. 1974. *Η Αγωγή του Καταπιεζόμενου*. (μτφρ. Γ. Κρητικός). Αθήνα: Εκδόσεις Ράππα

Processes in the Production of an Audiovisual Artwork

COURSE CONTEXT

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	DEPARTMENT OF PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	EAPEE04-ΨΤ		SEMESTER	4th/6th/8th
COURSE TITLE	Processes in the Production of an Audiovisual Artwork			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
LECTURES per Week	4	6

COURSE CATEGORY	Elective / DIGITAL ARTS thematic area
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION:	GREEK
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)
COURSE URL	https://eclass.uop.gr/courses/375/

2. TEACHING RESULTS

Teaching Results

The aim of this course is to present the introductory framework and features in the creation of an audiovisual artwork with emphasis on its particular phases: 1) concept, idea and pre-production, 2) production and 3) post-production. It explores through theory and practice-based short projects the term 'audiovisual work' and its liquid boundaries with related fields such as video art, video installations, experimental documentaries, cinema e.t.c.). The course intends to introduce students to the audiovisual phenomenon with an emphasis to the artistic methods and ideas regarding filmic shots, montage and digital media tools as well as the basic principles of video and sound editing. The course is offered as a combination of theory and practice-based knowledge (digital video and sound editing).

By the end of the semester, course students will be able to:

- Recognize and analyze the basic phases of pre-production, production and post-production process of an audiovisual artwork
-
- Understand the basic elements of audiovisual artwork, of montage, of audiovisual narration as well as of filmic shots
-
- Use and integrate creative tools and techniques of montage within audiovisual creation by acknowledging poetic implications
-
- Understand the variety of methodological/artistic approaches as a departing platform for their audiovisual works or audiovisual installations in relation to performative actions
-
- Use audiovisual forms of documentation and recording in their practice by elaborating / editing video and sound
-
- To introduce themselves in a wider audiovisual aesthetic as a foundation for further artistic practice and critical thinking in recent hybrid forms of art and performance

GENERAL SKILLS

- To be independent, creative but also able to understand collaborations
- Develop critical skills and freedom of thinking
- Understand the process of an audiovisual artwork
- Develop skills on synthesis through audiovisual media
- Develop social, ethical and professional ideas and mentality

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to the course and audiovisual histories
2. Phases : Pre-Production / Production / Post-Production
3. The Audiovisual narration

4. The Cinematic frame as synthesis and filmic shots

5. Montage and basic principles

6. Creative tools and techniques across audiovisual creation

7. Time in audiovisual creation

8. Sound and music in audiovisual creation

9. Special effects during post-production phase

10. Space, site and filmic sets in audiovisual creation

11. Titles and texts in audiovisual creation

12. Presentation of students AV projects

13. Invited talk (Documentary Director) / Semester reflections (theory-practice)

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD.	Face to face lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual media/examples (13 lectures) Support of educational process through eClass with weekly distribution of audiovisual material, links, photographs, extra bibliography and related content (open calls, information regarding galleries, museums and cultural institutions)

TEACHING STRUCTURES		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	25
	INTERACTIVE TEACHING	30
	ART PRACTICE	34
	INVITED TALK	1
	INDEPENDENT STUDY	60
	OVERALL	**150**

EVALUATION OF STUDENTS	
	WRITTEN EXAMINATION (50%) AUDIOVISUAL PROJECT (50 %) STUDENT ACTIVITY DURING SEMESTER (+)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Ζετλ, Χ. (2004). Παραγωγή Βίντεο: Βασικές αρχές και Τεχνικές. Εκδόσεις Έλλην
- Sietty, E. (2007). Το Πλάνο. Αθήνα: Εκδόσεις Πατάκη

EXTRA BIBLIOGRAPHY DURING SEMESTER

- Κάρλος, Χ. (2010). Βίντεο Μοντάζ: Τεχνολογία, Τέχνη, Τεχνική. Αθήνα: Παπούλιας

- Κυριακουλάκος, Π. (2016). Η Οπτικοακουστική Κατασκευή. Αθήνα: Kallipos

- Vincent, P. (2006). Το Μοντάζ. Αθήνα: Εκδόσεις Πατάκη

- Chion, M. (2010). Ο Ήχος στον Κινηματογράφο. Αθήνα: Εκδόσεις Πατάκη

- Jago, M. (2019). Adobe Premiere Pro CC2019. Αθήνα: Γκιούρδας

- Σαντοριναίος, Μ. (2015). Από τις Σύνθετες τέχνες στα Υπερμέσα και τους νέους εικονικούς-δυνητικούς χώρους: Τόμος Α. Αθήνα: Kallipos

- Βαλούκος, Σ. (2006). Το Σενάριο. Αθήνα: Εκδόσεις Αιγόκερως.

- Martin, S. and Grosenick, U, (2006). Video Art. London: Taschen.

- Bishop, C. (2005). Installation Art: A Critical History. New York: Routledge

- Ψαρράς, Β. (2020-2021). 13 Διαλέξεις μαθήματος *Στάδια Οπτικοακουστικού έργου*. ΤΠΨΤ, ΠΑΠΕΛ.

Lecturer: **Bill Psarras**
Department of Performing and Digital Arts,
Faculty of Fine Arts
University of Peloponnese
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The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Scenography: Outdoor Space

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE11-ΠΨΤ	SEMESTER	4th/6th

COURSE TITLE	SCENOGRAPHY: OUTDOOR SPACE		
INDEPENDENT TEACHING ACTIVITIES If credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits		**WEEKLY TEACHING HOURS**	**ECTS**
		4	6
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at 4.			
COURSE CATEGORY *general background, special background, specialised general knowledge, skills development*	Elective (Special background)		
PREREQUISITES			
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)		
COURSE URL	Please find the course link in eClass platform		

2. **TEACHING RESULTS**

Teaching Results
The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course, are described. Consult Appendix A • Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area • Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B • Guidelines for writing Learning Outcomes
Aims: The course aims at presenting the way in which the outdoor staging space is organized through drawing, volume, color, tonality, lighting and sound as well as the way in which these elements are used in

contemporary Scenography, Architecture, Sculpture, Installation Art and in all other arts and theatrical actions dealing with public space. Therefore, Architecture, Sculpture, Installation Art and Environmental Art are considered as a single field of interaction. Emphasis will be placed on the construction and presentation of outdoor staging space as an independent non-static art composition, the specific characteristics presented and the association of the outdoor setting with the natural and cultural environment. A special drawing for murals with graffiti elements, which will be presented publicly in an outdoor space, will be created.

Teaching Results: Upon successful completion of courses, students will be able to:

- consider the outdoor staging space as a multidimensional art composition with extended opportunities and influences from other art forms by studying the individual elements and combining space functionality and aesthetics.
- present with different construction techniques (storyboard, drawings, digital models, collages, photoshop, plastic scale models) their idea concerning the shaping of the outdoor staging space.
- present public projects based on teamwork between students and pupils.
- construct a mural with graffiti elements representing a setting.
- combine many views and influences and remove useless ones in order to obtain the necessary morphological and conceptual elements.
- use communication – mutual exchange of views and the team synchronized work in order to achieve the result of aesthetic management of outdoor space on a large scale.

GENERAL SKILLS

Taking into consideration the general skills that the degree-holder must acquire (as these appear in the Diploma Supplement and are listed below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information with the use of necessary technologies	*Project planning and management*
	Respect for diversity and multiculturalism
	Respect for natural environment
Adapting to new situations	*Showing social, professional and moral responsibility and sensitivity to gender issues*
Decision making	
Working independently	*Criticism and self-criticism*
Team work	*Promotion of free, creative and inductive thinking*
Work in an international environment	
Work in a multidisciplinary environment	
Production of new research ideas	

- Search for, analysis and synthesis of data and information with the use of necessary technologies

- *Adapting to new situations*

- Decision making

- Working independently

- *Team work*

- Production of new research ideas

- Project planning and management

- Respect for diversity and multiculturalism

- Respect for natural environment

- Showing social, professional and moral responsibility and sensitivity to gender issues

- Criticism and self-criticism

- Promotion of free, creative and inductive thinking

3. **COURSE CONTENT**

Brief outline of the course

THEORETICAL BACKGROUND: Scenography related to the outdoor space, the particular circumstances under which it occurs and its special expressive possibilities will be presented. The individual art elements (drawing, tonality, volume, textures, etc.), the possibilities thereof as well as the way in which they compose the outdoor staging space, shaping it into a construction, which shall be functional and exist as an independent art composition, will be discussed. The multidimensional nature of scenography and its association with Painting and Sculpture and the two-way link of Scenography to Architecture, Modern and Contemporary Art (Installation Art, Environmental Art, land Art, Ephemeral Art, Graffiti Art, Murals) as well as the parameters for the inclusion of outdoor staging space in a different natural and cultural environment will be explored.

ART WORKSHOP: Through gradual learning of the vocabulary, corrections and discussions, students are called to work in teams in order to compose an art setting that will be presented on a mural with graffiti elements. With various construction techniques, they will provide a perspective of materiality to the representation of their idea (sketches, collages, photoshop, storyboard, digital model, plastic scale model, etc.) by presenting a theoretical work supporting the specific choice and the influences that have led to it.

The content of the course analysed in 13 lectures whose titles are listed below:

1. SCENOGRAPHY AND OUTDOOR SPACE	● The Cambridge Introduction to Scenography, Cambridge University Press ● Theatre and Performance Design, J. Collins, A. Nisbet, Routledge ● N. Ayres, Creating outdoor Theatre: a practical guide (Crowood,2008)
2. SKETCHING AND ART EDITING FOR SCENOGRAPHY IN OUTDOOR SPACE	● The Art of Storyboarding with Ridley Scott, Eyes on cinema, YouTube ● Digital media, Projection Design and Technology for Theatre, Routledge ● Sketch Up for Scenic Design, D. l. Hall ● A. Faulkner-C. Chavez (2019). Adobe Photoshop CC, Classroom in a Book. San Jose, CA: Adobe

3. GRAFFITI ART	● Castleman, Craig. "Getting Up: Subway Graffiti in New York". New York, New York: The Massachusetts Institute of Technology, 1982.	
4. MURALS	● How to prepare a mural wall and protect the mural ● Murals.trompe-l-oeil.info French and European gate of murals: 10 000 pictures and 1100 murals	
5. SCENOGRAPHY AND PAINTING	● The Art of Color, Johannes Itten ● Joseph Albers: Interaction, Yale University Press)/ Images: Sipa/L.Joly courtesy of the Musée d'Art Moderne de Paris#annialbers #josefalbers #AnniJosefAlbers #MAMParis@museedartmodernede paris/	
6. SCENOGRAPHY AND SCULPTURE	● H. George, The Elements of sculpture, Phaidon ● Crimp, Douglas (1986). Serra's Public Sculpture: Redefining Site Specificity. New York: The Museum of Modern Art. p. 47.	
7. SCENOGRAPHY AND ARCHITECTURE	● Carmona, Matthew Public Places Urban Spaces, The Dimensions of Urban Design, Routledge, London New York, ISBN 9781138067783 ● Carmona, Matthew, and Tiesdell, Steve, editors, Urban Design Reader, Architectural Press of Elsevier Press, Amsterdam Boston other cities 2007, ISBN 0-7506-6531-9	
8. URBAN SCENOGRAPHY	● Stanek, Ł. 2011. *Henri Lefebvre on Space: Architecture, Urban Research, and the Production of Theory.* Minneapolis, MN: University Of Minnesota Press ● Grosz, Elisabeth. *Architecture from the Outside: Essays on Virtual and Real Space.* Cambridge, MA: MIT Press, 2001	
9. ENVIRONMENTAL SCENOGRAPHY	● Aronson, A. *History and theory of environmental scenography*. (U.M.I. Research Press, 1981).	
10. INSTALLATION ART/LAND ART	● Lawrence Alloway, Wolfgang Becker, Robert Rosenblum et al., Alan Sonfist, *Nature: The End of Art*, Gli Ori, Dist. Thames & Hudson Florence, Italy,2004 ISBN 0-615-12533-6 ● W. Chen, Interactive Installation Art & Design ● "Τα Περιβάλλοντα, οι Δράσεις και ο θεατής στη σύγχρονη τέχνη" Α. Κωτίδης, το ΒΗΜΑ	
11. STREET THEATRE/CIRCUS CONTEMPORARY	● Stahl, S. 2009 *The Cirque: An American Odyssey*, documentary film about Cirque du Soleil's 1988 U.S. tour, National Film Board of Canada. Street Art. Bonn: VG Bild Kunt.	
12. EPHEMERAL ART/RECYCLED ART	● Διονύσης Φωτόπουλος, Σκηνογράφος, εκδ. Μουσείο Μπενάκη ● Seigel, Jerrold: *The Private Worlds of Marcel Duchamp*, University of California Press, 1995. ISBN 0-520-20038-1 ● Eco, Umberto (2004). *Historia de la belleza*. Lumen, Barcelona	
13. SITE-SPECIFIC THEATRE	● Pearson, Mike (2010). Site-Specific Performance. Palgrave Macmillan. ISBN 9780230576711. ● *Pearson, Mike; Shanks, Michael (2001). Theatre/archaeology: Disciplinary Dialogues. Routledge. ISBN 0-415-19458-X. ISBN 978-0-415-19458-7* ● *Kaye, Nick (2000). Site Specific Art: Place and Documentation. Routledge. ISBN 0-415-18558-0.*	

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD *Face-to-face, Distance learning, etc.*	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES *Use of ICT in teaching, laboratory education, communication with students*	Use of ICT in teaching Use of ICT in communication with students Learning process through an electronic platform

TEACHING STRUCTURE

The manner and methods of teaching are described in detail.

Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.

The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS.

Activity	Semester Workload
Lectures	**26**
Art workshop	**20**
Educational visits	**8**
Seminars	**8**
Project	**48**
Independent study	**40**
Total	**150**

EVALUATION OF STUDENTS

Description of the evaluation procedure
Language of evaluation, methods of evaluation, summative or conclusive, multiple-choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other

- Summative evaluation (50%) including:
- Presentation of portfolio/ short work (draft) after each lecture;
- Presentation of portfolio/ short art work after each seminar;
- Presentation of final work (50%), Team work. Accompanied by an individual written assignment;

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	

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- Knight, K. Ch. 2008. *Public Art: Theory, Practice and Populism*. Oxford: Blackwell Publishing.
- Rendell, J. 2006. *Art and Architecture: a Place Between*. London: IB Tauri.
- Berger, A. A. (Ed.). 1998. *The Postmodern Presence: Readings on Postmodernism in American*
- *Culture and Society*. London: AltaMira Press.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Kaye, Nick. *Postmodernism and performance*. vol. New directions in theatre (Macmillan, 1994). Burian, Jarka. *The scenography of Josef Svoboda*. (Wesleyan University Press, 1974).
- Shyer, Laurence. *Robert Wilson and his collaborators*. (Theatre Communications Group, 1989).
- Payne, Darwin Reid. *Scenographic imagination*. (Southern Illinois University Press, 1993).
- Brecht, Stefan. *The theatre of visions: Robert Wilson*. (Methuen Drama, 1994).

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Contemporary American Theatre and Performance (common course with TSD)

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	EAPEE16		SEMESTER	4th/6th
COURSE TITLE	Contemporary American Theatre and Performance			
INDEPENDENT TEACHING ACTIVITIES			WEEKLY TEACHING HOURS	ECTS
			3	6

COURSE CATEGORY	Free Elective/Performing Arts		
PREREQUISITES	B2 English Level Certificate		
TEACHING LANGUAGE AND EXAMINATION	English		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes		
COURSE URL			

2. TEACHING RESULTS

TEACHING RESULTS
Ability to critically analyse theatrical texts in 20th century American Theatre.
Ability to understand key issues in the history of contemporary American Drama.
Insight into and comprehension of the dynamics of race in the work of contemporary American playwrights and performance artists.
Ability to respond to/review a theatrical text/performance in terms of content and style.
Ability to engage with and assess the historical, cultural and social background of American theatre and performance as protest art.
Ability to research and write academic essays in English.
Ability to create academic presentations in English.
Ability to communicate effectively in English.
Ability to conduct effective bibliographical research
Ability to produce efficient endnotes/footnotes in support of the written essay

GENERAL SKILLS
Interpersonal (Teamwork), Creative, Analytic; Inductive Thinking
Autonomous work; Respect for diversity and multiculturalism;
Demonstration of social, professional and moral responsibility and sensitivity towards gender and race issues

3. COURSE CONTENT

The course content is taught over a 13-week semester.

1/ Introduction : 20th century American Theatre
2/ Eugene O'Neill : The Emperor Jones
3/ Tennesse Williams : Cat on a Hot Tin Roof

4/Arthur Miller : The Crucible

5/ Edward Albee : The Death of Bessie Smith

6/ Sam Shepherd : True West

7/ Amiri Baraka : Dutchman

8/ Lorrain Hansberry : A Raisin in the Sun

9/ August Wilson : Fences

10/ African-American Performance I

11/ African-American Performance II

12/ African-American Performance III

13/ Suzan Lori-Parks : Topdog/Underdog

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-Face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Yes**	
TEACHING STRUCTURE	**ACTIVITY**	**SEMESTER WORKLOAD**
	LECTURES	35
	INTERACTIVE TEACHING	15
	ASSIGNMENTS	50
	INDEPENDENT STUDY	50
	INVITED TALKS [...]	-
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Oral presentation : 15% Response paper : 20 % Review : 15% Essay : 50 %	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

https://seatup.com/blog/history-of-black-theater-in-america/

Bigsby, Christopher (ed.), *The Cambridge Companion to Arthur Miller*, Cambridge (1997)

Black, Stephen A. *Eugene O'Neill: Beyond Mourning and Tragedy,* (2002)

Burke, Sally. *American Feminist Playwrights* (1996)

Carlson, Marvin. *Performance: A Critical Introduction, (1996)*

Fischer-Lichte, Erika. The Transformative Power of Performance: A New Aesthetics, (2008)

Fischer-Lichte, Erika; Arjomand, Minou. The Routledge Introduction to Theatre and Performance Studies, (2014)

Gross, Robert F., ed. *Tennessee Williams: A Casebook.* (2002)

Guillory, Elizabeth Brown. Their Place on the Stage: Black Women Playwrights in America, (1990)

Hay, Samuel A. African American Theatre, (1994)

Krasner, David. *American Drama 1945 – 2000: An Introduction,* (2006)

Palmer, David, ed. *Visions of Tragedy in Modern American Drama,* (2018)

Shewey, Don. *Sam Shepard, (1997)*

Shiach, Don. *American Drama 1900–1990,* (2000)

Watt, Stephen, and Gary A. Richardson. *American Drama: Colonial to Contemporary,* (1994)

Weales, Gerald Clifford. *American drama since World War II* (1962)

http://tuftsobserver.org/the-power-of-performance-art-as-political-activism/

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
Course Lecture Notes

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Seminar: Essay and Paper Writing

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE13 -ΠΨΤ	SEMESTER	4th/6th
COURSE TITLE	ESSAY & SCIENTIFIC PAPER WRITING		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	3	6

COURSE CATEGORY	**Elective / Thematic Area: DA OR PA**
PREREQUISITES	**NO**
TEACHING LANGUAGE AND EXAMINATION	**Greek**
THE COURSE IS OFFERED TO ERASMUS STUDENTS	**NO**
COURSE URL	**https://eclass.uop.gr/**

2. TEACHING RESULTS

TEACHING RESULTS

After having successfully completed this seminar, students will be expected to be able to:

Employ advanced writing skills.

Locate the basic parts of a scientific paper, understanding its structure.

Do bibliographic research using scientific databases.

Write a short literature review using primary sources.

Follow the code of conduct that governs a scientific paper.

Use scientific vocabulary when writing a paper.

Follow the A.P.A. System.

GENERAL SKILLS

Data and information search, analysis and synthesis through adequate use of technology.

Decision making.

Autonomous work.

Teamwork.

Demonstration of social, professional and moral responsibility and sensitivity

Planning and executing a project.

Promotion of critical thinking and self evaluation.

Promotion of free, creative and inductive thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction.

2. Types of essays/papers.

3. Self assessment: students' writing skills.

4. Structure of a scientific paper.

5. Code of conduct/ethics in writing scientific papers.

6. Bibliographic research using scientific databases

7. Title, synopsis, introduction.

8. Methodology, results, discussion.

9. Scientific writing. Main characteristics.

10. Literature review.

11. Following the A.P.A. System.

12. Solving problems during writing a dissertation/paper

13. Revision.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face.	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies in teaching and communicating with the students.	
TEACHING STRUCTURE		
	ACTIVITY	SEMESTER WORKLOAD
	LECTURES	44
	INTERACTIVE TEACHING	31
	ART PRACTICE	
	INDEPENDENT STUDY	75
	INVITED TALKS […]	
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Oral /written exams	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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Δαφέρμος, Μ., & Τσαούσης, Γ. (χ.χ.). Οδηγός συγγραφής διπλωματικών εργασιών και διδακτορικών διατριβών. Ρέθυμνο: Τμήμα Ψυχολογίας Πανεπιστημίου Κρήτης. http://www.psychology.uoc.gr/files/items/6/682/odigos_syggrafis_diplomatikon_ergasion _teliko.pdf

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Κουνενού, Κ. (2008), Τελική εργασία. Σημειώσεις για την εκπόνηση εργασιών, Αθήνα: ΕΚΠΑ/ΣΕΛΕΤΕ, https://repository-edulll.ekt.gr/edulll/retrieve/3847/1142.pdf

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

The above information is part of the Curriculum Outline

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Performance and Social Applications IV: Activism and the Public Arena

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	08ΕΠΚΕ01-ΠΤ		SEMESTER	8th
COURSE TITLE	**Performance and social applications IV: activism and the public sphere: Theory and applications**			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3	6
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS	
PREREQUISITES	Applied Theatre or Socially Engaged Performance III: Social Theatre	
TEACHING LANGUAGE AND EXAMINATION	Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES	
COURSE URL	https://eclass.uop.gr/courses/PDA124/	

2. TEACHING RESULTS

TEACHING RESULTS
By the end of the course, students should be able to: - understand the historical, social and cultural context of meeting theater with the social sciences, performance with social criticism. - acquire the skill of delimiting the executive practice in relation to the political and social events that concern everyday life and the social perspective, creating new social moods and practices. - use the executive process by forming a framework for the dynamic development of social issues in the public space and in interaction with the public. - research, to think, to express and to transform into an executive act the big philosophical issues of their time and the small everyday issues of the society in which they live.

GENERAL SKILLS
Search, analysis and synthesis of data and information, using executive practice and the necessary technologies Adaptation to new situations Dynamic attraction of a participatory audience Autonomous work Promotion of free, creative and inductive thinking.

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to performance and social action.

2. Public sphere and performance: theoretical approaches and issues.

3. The meeting of executive practice and activism in the public space.

4. Performance and urban public space: street theater and the role of the public

5. Executive practice as enhancing social contact: Audience empowerment techniques. Team play, improvisation, key pre-planned interventions, exploration missions, on-site "live" experiments.

6. Social action as performance and performance as social action: targeting, content, structure and expression within a public stage space.

7. Performance, activism and social change

8. Performance, activism and new technologies

9. Proposal 1: Performance and human rights

10. Proposal 2: Performance and gender

11. Proposal 3: Performance and policy

12. Proposal 4: Performance and environment

13. Proposal 5: Performance and symbolism of everyday life

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of slides and laboratory exercises. Use of e-class.**
TEACHING STRUCTURE	
EVALUATION OF STUDENTS	Practical application, Public presentation

ACTIVITY	SEMESTER WORKLOAD
LECTURES	20
FIELD WORK	40
EXERCISES/APPLICATIONS	30
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOKS	20
INDEPENDENT STUDY	40
TOTAL CONTACT HOURS AND TRAINING	150

5. BIBLIOGRAPHY

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2. **Latour, Br.** (2005). *Reassembling the Social: An introduction to Actor-Network-Theory*, Oxford University Press.
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17. **Friedman, D. And Holzman, L.** (2014). Performing The World: The Performance Turn In Social Activism. In Atay Citorn, David Zerbib, and Sharon Aronson-Lehavi (Eds.), Performance Studies in Motion: International Perspectives and Practices in the Twenty-First Century (Methuen, 2014)

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Modern choreography and digital scenography installation

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	08ΕΠΚΕ02-ΠΤ	**SEMESTER**	8th
COURSE TITLE	Contemporary Choreography and Digital Scenography Installation		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		4	6
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	-		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	pending		
COURSE URL	pending		

2. TEACHING RESULTS

TEACHING RESULTS

The course aims to highlight the common milieu between contemporary choreography, expanded scenography-digital installation art. In particular, the course explores various ways in which contemporary choreography is combined with digital art/scenography/installation art. It investigates ways in which concepts such as i) movement, ii) participation and iii) the body are heightened through digitally/audiovisually expanded atmospheres that bring forward a hybrid choreographic work as poetic, embodied and technological environment/happening/situation. In this, the concepts of immersion, interaction, spatiality, site-specificity and participation will be explored through artist case studies and students' own artistic experimentation. The course focuses on the dynamic intersections between dance performance and digital arts. It offers students the opportunity to explore their own ideas through arts-based research, focusing on the creation of works of art that explore the combination of expanded choreographic performance and installation art.

Having completed the module, students will be able:

1. To identify and analyse the main characteristics and intersections between contemporary choreography, digital arts and installation art through technological manifestations
2. To identify and understand the historical, methodological and technological implications of modern choreography, expanded installations and scenographic environments
3. To explore and apply various performative, technological and in situ creative approaches in order in their own artistic practice
4. To explore the relationship between artistic practice and research in the development and production of a hybrid work of art

GENERAL SKILLS

During this module students will develop the following transferable skills :

- Independent and autonomous thinking and work
- Creativity
- Collaborative working ethos
- Develop critical skills and freedom of thinking
- Taking initiative
- Initiating and managing a project
- Understanding a creative production process
- Ability to respect different contexts and multicultural backgrounds
- AbR and synthesis with embodied media and space
- Social awareness, ethical and professional working ethos

3. COURSE CONTENT
The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to course

2. Contemporary choreography I: Histories, practices and hybrid methodologies

3. Contemporary choreography II: Histories, practices and hybrid methodologies

4. Invited speaker - artist

5. Choreographic gesture and expanded installation I : Immersion, space

6. Choreographic gesture and expanded installation II : Time, space

7. Digital technology and choreographic work I : artists cases studies

8. Digital technology and choreographic work II : artists cases studies

9. Choreographic work, performance art and technology in public space I

10. Choreographic work, performance art and technology in public space II

11. Stage, body, movement and technology I : Expanding the poetic and technological

12. Stage, body, movement and technology II : Expanding the poetic and technological

13. Sharing and Reflections on Coursework and Module

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face lectures and workshops
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual media/examples (13 lectures) Content of this module will be available through the Virtual Learning Environment of eClass. This will involve weekly distribution of audiovisual material, relevant links, photographs, extra bibliography and announcements of related content such as open calls, information regarding galleries, performances, museums and links with cultural institutions.

TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	40
	APPLICATIONS/ART PRACTICE	40
	INDEPENDENT STUDY	69
	INVITED TALKS […]	1
	TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	Artistic project (60%) Written assignment (40%)

5. BIBLIOGRAPHY

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Participatory / Collective Dramaturgy / The Dramaturg Performer: Theory and Applications

Digital game design

1. GENERAL

FACULTY	**FINE ARTS**
DEPARTMENT	**PERFORMING AND DIGITAL ARTS**
LEVEL	**UNDERGRADUATE**

COURSE CODE	08ΕΠΚΕ01-ΨΤ	**SEMESTER**	**08**

COURSE TITLE	**Digital game design**

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	**4**	**6**
	3 hours theory + 1 hour laboratory	

COURSE CATEGORY	Elective - Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES:	NO
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://eclass.uop.gr/

2. TEACHING RESULTS

TEACHING RESULTS

This course focuses on the game design research area. Its main aim is to introduce students to the theoretical background that establishes the area of game design and gamification, through an interdisciplinary approach focusing on video games and their role as an art tool. The course focuses on the development cycle of a game, the player's profile, the elements within a game, the game-design document (GDD), narration techniques, basic design tools, level design and evaluation of digital games. During the semester, students will: research several case studies, play, study and analyze digital games in terms of structure, function, influence on society and the arts.

At the end of the course the student should be able to:

• understand the development stages of a digital game,

• distinguishe and evaluate features related to the player profile, the elements of a game, storytelling techniques, basic design tools and level design,

• create a detailed GDD describing the idea / design of a digital game,

• understand and evaluate the technologies on which digital games are based,

• study and analyze digital games through their structure, function, influence on society and the arts.

GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies.
Adaptation to new situations.
Work autonomously.
Participatory and Peer Learning.
Multidisciplinary approach.
Creative thinking.

2.　　COURSE CONTENT
The content of the course analysed in 13 lectures / weeks during semester

•Digital games, background, features
• Platforms, components, Game Genres
• Game technologies and design tools
• Stages and development team of a digital game
• Understanding the player (Gameplay)
• Understanding the Mechanics
• Game Worlds
• Character development, User Experience
• Creative and expressive game, narration techniques, storytelling
• Basic design principles, Game Balancing, alternative applications, game design for everyone
• Design issues and online games
• Design and development of digital games, GDD
• Social implications, ethical issues, the future of the video game industry

During the labs of the course, students study/examine case studies related to the design of digital games. They also became familiar with software and game development platforms.

3. **TEACHING AND LEARNING METHODS – EVALUATION**

TEACHING METHOD	Face to face lectures, interactive lab
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	25
FIELD WORK	15
LABORATORY WORK	35
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	15
AUTONOMUS STUDY	60
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Projects and final tests

4.   BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- ΒΙΝΤΕΟΠΑΙΧΝΙΔΙΑ: ΒΙΟΜΗΧΑΝΙΑ ΚΑΙ ΑΝΑΠΤΥΞΗ, ΚΩΣΤΑΣ ΑΝΑΓΝΩΣΤΟΥ, ΕΚΔΟΣΕΙΣ ΚΛΕΙΔΑΡΙΘΜΟΣ ΕΠΕ, Κωδικός Βιβλίου στον Εύδοξο: 13626
- Ψηφιακά Παιχνίδια, Γιάννης Σκαρπέλος, John Richard Sageng, Ηλίας Στουραΐτης, Ηρώ Βούλγαρη, Ελεάνα Πανδιά, Ελίνα Ροϊνιώτη, Χάρης Παπαευαγγέλου, Πέτρος Πετρίδης, Γεώργιος Ν. Γιαννακάκης, Αντώνιος Λιάπης, Διαθέτης (Εκδότης): CREATIVE FORCE Ο.Ε., Κωδικός Βιβλίου στον Εύδοξο: 86183314

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Proceedings of the International Conference on the Foundations of Digital Games, ACM DL
- Scientific Journals and Articles.

Web applications and Performance

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	08ΕΠΚΕ02-ΨΤ **SEMESTER** 8th (SPRING)
COURSE TITLE	**Web applications and Performance**

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	4	6

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO
COURSE URL	To be added in future

2. TEACHING RESULTS

TEACHING RESULTS
Students will be able to *Identify the categories of web applications that support performance as well as the forms of expression used in performance art* *Know the techniques and tools used for web applications* *Succeed in utilizing web applications in relation to their utilization in performance* *Understand the expressive forms of performance as well as web applications supported in an online environment* *Attribute their creations to the art of performance in an online environment* *Classify and correlate the vocabulary of performance art to be used in web applications*
GENERAL SKILLS
Autonomous work Teamwork Promoting free, creative thinking Exercise criticism and self-criticism

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

Theoretical Part of the Course

Presentation on the one hand of the historical, methodological and technological connections in the field of internet services and tools that have emerged in recent years, as well as Web 2.0 technologies and digital applications of virtual, augmented and augmented reality, which support the art of performance. On the other hand, Performance Art summarizes all forms of theatrical action with an artistic goal, but without an active role of the spectator. Its themes range from the creation of a real gestural web to the "self-exposure" of the artist. As a means of expression, Performance had a strong political character in the late 1960s, as it became associated with the peace and feminist movement in the United States.

The characteristics of Performance are found in the fact that the play is "alive" and the artist, in contrast to what happens in the theater, is aware of the difference between what he is and what he plays. It is necessary to record the Performance with the means of photography and video, in order to survive in the memory, but thus weakening the anti-formalist intention of its creator. Performance is mainly represented by women, who use their own body as "material". Among the most important and well-known works that could be mentioned are: Laurie Anderson, *United States, Parts I-IV (Brooklyn Academy of Music, 7-10 / 2/1983)*, Eleanor Antin, *The Unlucky (New York, Ron Feldman Fine Arts,*

9/12/1983) and Carolee Schneemann, *Fresh Blood: A Dreamy Morphology (University of California, San Diego, 2/15/1985).*

Practical part of the Course

Exploring the aesthetics of emerging digital language between Performance art and online services by discovering their added value. Through the mediation of the internet and the media, artists acquire new possibilities of expression and the body is represented, transformed or implied through the screen as a new scene. During course students will have the opportunity to meet and analyze recent examples that combine the art of performance, and modern digital experiences and technologies in the light of the multimodality and multisensitivity that new media bring, and to experiment in visual programming languages Live-Coding and Performance, such as Touch Designer, and Web development languages such as p5.js, nodejs.org, cables.gl, and aframe.io.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of ICT in teaching** **Use of ICT when communicating with students.** **Learning process through an electronic platform.**

TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	**35**
	EXERCISES / APPLICATIONS	**27**
	ART PRACTICE	**33**
	INDEPENDENT STUDY	**55**
	TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Delivery of practical digital artworks and individual artistic (digital) creation with theoretical accompanying paper.

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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Skach, S., Xambó, A., Turchet, L., Stolfi, A., Stewart, R., & Barthet, M. (2018, March). Embodied interactions with e-textiles and the internet of sounds for performing arts. In *Proceedings of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction* (pp. 80-87).

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The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

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Art Game and Public Space

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	08ΕΠΚΕ 03-ΨΤ	SEMESTER	4th or 6th or 8th
COURSE TITLE	Art Game and Public Space		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	4	6

COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES	-
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	-

2. TEACHING RESULTS

TEACHING RESULTS

The course aims to provide a foundation for basic characteristics of art game as a new field of interactive – new media art and software art, as well as the ways it relates to contemporary aspects of public space. The course explores histories of ambulatory practices / playfulness in public space of cities (Fluxus, psychogeography, flaneur), experimental methodologies and case studies of artists/artist collectives (i.e. *Blast Theory, Rafael Lozano-Hemmer, Esther Polak, locative artists*), where their art method brings together augmented forms of play, participatory experiences and performative ways of engagement. Course examines how the notion of play is linked to aspects of experience, knowledge, understanding and imagination as well as the ways they impact on the dialogue between performer/user and augmented public space. In particular, it explores basic theoretical features of public space and virtual space, the new media language (Manovich) focusing on technological and artistic ways of immersion, interaction and participation through locative and augmented media. To conclude, the course is being provided as a combination of artistic theory and technological experimentation, highlighting the possibility of the creation of an art game in the outdoor spaces of Nafplion city.

Having completed the module, students will be able to:
Recognise the concepts of public space, city, theories of space and place as well as the ongoing dialogue between physical, virtual and digital features of space
Recognise and analyse the main characteristics of hybrid works of art situated within public context, which combine site-performance art, augmented reality applications,

new media, locative media, participation, digital mapping, GPS sensor and spatial annotation elements

Be able to grasp the main aspects of the evolution of such urban artistic practices which blend the histories and methods of psychogeography, walking and technological manifestations / embodied technologies

Be able to identify and understand the historical, methodological and technological implications of augmented reality, virtual reality and mixed reality fields

Be able to recognize various performative, technological and in situ qualities in order to integrate them in their own personal art practice

Be able to combine, creatively blend technologies, performative gestures, digital media and arts-based research

Recognise various intermedia and interdisciplinary perspectives in the intersections of thinking, research, art practice and augmented reality within public space

GENERAL SKILLS
- To be independent, creative but also able to understand collaborations   - Develop critical skills and freedom of thinking   - Understand the process of artwork creation (concept, practice, technology)   - Able to respect different contexts and multicultural background   - Develop skills on AbR and synthesis with performance and AR technology   - Develop social, ethical and professional ideas and mentality

3. COURSE CONTENT

The content of the course analysed in 13 lectures / weeks during semester

1. Introduction to course: Aspects of new media art and AR technology
2. City and public space: The evolution of city during 20th century
3. City, walking, psychogeography: Histories and contemporary hybrid approaches
4. Situated techno-poetics I: Expanded performances and locative media
5. Situated techno-poetics II: Installations, responsive environments and interaction
6. Augmented Reality I: Histories and applications across public space
7. Augmented Reality II: Applications across digital space
8. Augmented locative performances I: Technologies, space, narrative (practice/game)
9. Augmented locative performances II: Technologies, space, narrative (practice/game)
10. Augmented locative performances III: Technologies, space, narrative (practice/game)
11. Invited speaker artist and AR developer (2)
12. Reflections: Semester student works
13. Reflections: course endings

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual media/examples (13 lectures) Support of educational process through eClass with weekly distribution of audiovisual material, links, photographs, extra bibliography and related content (open calls, information regarding galleries, museums and cultural institutions)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	40
APPLICATIONS/ART PRACTICE	40
INDEPENDENT STUDY	69
INVITED TALKS […]	1
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	WRITTEN EXAMS (50%) ARTISTIC PROJECT (PORTFOLIO) (50 %) STUDENT ACTIVITY DURING SEMESTER (+)

5. BIBLIOGRAPHY

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The above information is part of the Curriculum Outline

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