



● ΤΜΗΜΑ ΠΑΡΑΣΤΑΤΙΚΩΝ ΚΑΙ ΨΗΦΙΑΚΩΝ ΤΕΧΝΩΝ
● DEPARTMENT OF PERFORMING AND DIGITAL ARTS



ANALYTIC COURSES DESCRIPTIONS DPDA

SCHOOL OF ARTS
UNIVERSITY OF THE PELOPONNESE

2022-2023
<http://pda.uop.gr>

 **Update:** 2022-09-28

Analytic Courses Description

English version

1st SEMESTER	6
Introduction to Performing Arts: Theory and Applications	Error! Bookmark not defined.
Introduction to Visual-Digital Arts	Error! Bookmark not defined.
Introduction to Technology	Error! Bookmark not defined.
The Body in the Performing Arts: Dance and Performance	Error! Bookmark not defined.
Art History	Error! Bookmark not defined.
Freehand Drawing	Error! Bookmark not defined.
Performance and Social Applications I	Error! Bookmark not defined.
2nd SEMESTER	27
Introduction to Performance: Theory and Applications	Error! Bookmark not defined.
Performing and Digital Arts: Intersections	Error! Bookmark not defined.
Methodology I: Introduction to Paper writing	Error! Bookmark not defined.
Digital Image Processing	Error! Bookmark not defined.
Scenography and the meaning of Space in Performing arts: Introductory elements	Error! Bookmark not defined.
Human and Machine	Error! Bookmark not defined.
SPECIALIZATION FIELD 1: PERFORMING ARTS	48
3rd SEMESTER	48
Acting: Key principles and methods	Error! Bookmark not defined.
Pedagogy of Performing Arts I: Contemporary approaches on performing arts in education	Error! Bookmark not defined.
Dance and Technology: Approaches in composition and research	Error! Bookmark not defined.
4th SEMESTER	57
Multimedia and Direction: Theory and Applications	Error! Bookmark not defined.
Methodology II: Scientific research and writing	Error! Bookmark not defined.
Directing: Key principles and methods	Error! Bookmark not defined.
5th SEMESTER	71
Performance in Greece	Error! Bookmark not defined.
Pedagogy of Performing Arts II: Contemporary approaches on performing arts in education	Error! Bookmark not defined.
Performance and Space: The audience, the artist and the performance as meeting ground	Error! Bookmark not defined.
6th SEMESTER	81
The Synthesis of the Arts: The contemporary total work of art	Error! Bookmark not defined.
Theatre of the real: Theory and Applications	Error! Bookmark not defined.
Somatic approaches to Performance	Error! Bookmark not defined.
SPECIALIZATION FIELD 2: DIGITAL ARTS	92

3rd SEMESTER		Error! Bookmark not defined.
3D Content Creation I		Error! Bookmark not defined.
Programming and Art I		Error! Bookmark not defined.
Pedagogy of Digital Arts I: Arts and Technology in Education		Error! Bookmark not defined.
4th SEMESTER	100	
Performance Art: Theory and Applications		Error! Bookmark not defined.
Modern Art		Error! Bookmark not defined.
Line and Pictorial Drawing		Error! Bookmark not defined.
Programming and Art II		Error! Bookmark not defined.
Video Art and Multimedia		Error! Bookmark not defined.
5th SEMESTER	113	
Virtual Reality I		Error! Bookmark not defined.
3D Content Creation II		Error! Bookmark not defined.
Digital Technology and Character Animation I		Error! Bookmark not defined.
6th SEMESTER	122	
Digital Technology and Character Animation II		Error! Bookmark not defined.
Pedagogy of Digital Arts II: Arts and Technology in Education		Error! Bookmark not defined.
Virtual Reality II		Error! Bookmark not defined.
FREE CHOICE COURSES 3rd-5th-7th SEMESTER	131	
Design and Development of Digital Games		Error! Bookmark not defined.
Digital Technology in Dance Creation, Research and Education		Error! Bookmark not defined.
Performative Applications for Children in the Digital Age		Error! Bookmark not defined.
Virtual Worlds Development		Error! Bookmark not defined.
Installation Art and Digital Media		Error! Bookmark not defined.
Performance, Directing and the Internet: Theory and Applications		Error! Bookmark not defined.
Colour: Theory and Practical Applications		Error! Bookmark not defined.
Contemporary American Theatre and Performance		Error! Bookmark not defined.
English I: Language and Culture		Error! Bookmark not defined.
English III: Language, Terminology and Culture		Error! Bookmark not defined.
FREE CHOICE COURSES 4th-6th-8th SEMESTER		Error! Bookmark not defined.
Digital Creative Writing, Interactive Literature, Digital Storytelling, Digital Editions		Error! Bookmark not defined.
Introduction to Narrative and Scriptwriting		Error! Bookmark not defined.
Digital Audio Processing: Music composition		Error! Bookmark not defined.
Web Applications and Performance		Error! Bookmark not defined.
Art game and Public Space		Error! Bookmark not defined.
Theories of Gender and Sexuality in the Theatrical Act		Error! Bookmark not defined.

Processes in the Production of an Audiovisual Artwork	Error! Bookmark not defined.
Dance and Society: Pedagogy of Movement and Social Applications	192
Socially engaged Performance III: Social Theatre	Error! Bookmark not defined.
Irish Theatre	Error! Bookmark not defined.
Scenography: Outdoor Space	Error! Bookmark not defined.
Participatory/Collective Dramaturgy/The Dramaturg Performer: Theory & Applications	Error! Bookmark not defined.
Utopia and Dystopia in the Theatrical Act	Error! Bookmark not defined.
English II: Language and Culture	Error! Bookmark not defined.
7th SEMESTER	221
Diploma Project I - <i>optional</i>	Error! Bookmark not defined.
Job Placement I - <i>optional</i>	Error! Bookmark not defined.
Free choice courses 3rd-5th-7th Semester	Error! Bookmark not defined.
8th SEMESTER	237
Diploma Project II - <i>optional</i>	Error! Bookmark not defined.
Job Placement II - <i>optional</i>	Error! Bookmark not defined.
Free choice courses 4th-6th-8th Semester	Error! Bookmark not defined.

1° SEMESTER

COURSE TITLE: INTRODUCTION TO PERFORMING ARTS: THEORY AND APPLICATIONS

Lecturer: **ALEXANDROS EFKLIDES**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	01YΠX 01	SEMESTER	1st
COURSE TITLE	Introduction to Performing Arts: Theory and Applications		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	5	
COURSE CATEGORY	Compulsory / Thematic area: PA		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/2871/		

2. TEACHING RESULTS

TEACHING RESULTS

Upon successful completion of the course, students should:

- Know the key elements of performance.
- Be familiar with the main historical periods of the performance and recognize its different cultural origins.
- Recognise the main genres of the performance and the dialogue between them.
- Have the basic tools for critical reading of performances.
- Are able to critically think about specific performance case studies and write a term-paper.

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

1. What is performance?
2. Performer and actor
3. Performance spaces
4. Spectator and audience
5. Histories of the performance 1: Ritual and performance
6. Histories of the performance 2: Theatre and Drama
7. Histories of the performance 3: Non-dramatic forms of performance from antiquity to the Baroque
8. Histories of the performance 4: Opera and music theatre
9. Histories of the performance 5: Dance
10. Presentation and feedback on term papers
11. Performance history 6: From the predominance of drama to its crisis
12. Performance history 7: From the modernist avant-gardes to the postdramatic
13. The future of performance

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	<table border="1"> <thead> <tr> <th data-bbox="644 327 812 352">ACTIVITY</th> <th data-bbox="834 327 1089 352">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="644 361 737 386">Lectures</td> <td data-bbox="1117 361 1149 386">39</td> </tr> <tr> <td data-bbox="644 394 971 453">Study and analysis of scientific papers and book chapters</td> <td data-bbox="1117 424 1149 449">21</td> </tr> <tr> <td data-bbox="644 491 769 516">Term paper</td> <td data-bbox="1117 491 1149 516">24</td> </tr> <tr> <td data-bbox="644 525 850 550">Autonomous study</td> <td data-bbox="1117 525 1149 550">41</td> </tr> <tr> <td data-bbox="644 588 992 613"><i>Total contact hours and training</i></td> <td data-bbox="1117 588 1166 613">125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	Lectures	39	Study and analysis of scientific papers and book chapters	21	Term paper	24	Autonomous study	41	<i>Total contact hours and training</i>	125
ACTIVITY	SEMESTER WORKLOAD												
Lectures	39												
Study and analysis of scientific papers and book chapters	21												
Term paper	24												
Autonomous study	41												
<i>Total contact hours and training</i>	125												
EVALUATION OF STUDENTS	<p data-bbox="644 663 824 688">Language: Greek</p> <p data-bbox="644 747 857 772">Evaluation method:</p> <p data-bbox="644 781 967 806">Short-answer questions (10%)</p> <p data-bbox="644 823 837 848">Term paper (30%)</p> <p data-bbox="644 865 812 890">Final test (60%)</p>												

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Balme, Christopher, Εισαγωγή στις θεατρικές σπουδές, Πλέθρον, Athens 2016.

Pavis, Patrice, Λεξικό του θεάτρου, Gutenberg, Athens 2006.

Puchner, Walter, Μια εισαγωγή στην επιστήμη του θεάτρου, Παπαζήσης, Athens 2011.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Bablet, Denis, Ιστορία της Σύγχρονης Σκηνοθεσίας: 1887-1914 (Πρώτος Τόμος), University Studio Press, Thessaloniki 2009.

Carlson, Marvin, Performance -Μια Κριτική Εισαγωγή, Παπαζήσης, Athens 2014.

Fischer-Lichte, Erika, Θέατρο και Μεταμόρφωση: Προς μια Νέα Αισθητική του Επιτελεστικού, Πατάκης. Athens 2013.

Fischer-Lichte, E. Ιστορία Ευρωπαϊκού Δράματος και Θεάτρου, τόμος 1 & 2, Πλέθρον, 2012

Jacqueline Jomaron, Ιστορία της Σύγχρονης Σκηνοθεσίας: 1914-1940 (Β' τόμος), University Studio Press, Thessaloniki 2009.

Barba, E. & Savarese, N., Η Μυστική Τέχνη του ηθοποιού, Κοάν, Athens 2008.

Barbousi, Vaso, Ο χορός στον 20ο αιώνα, Καστανιώτης, Athens 2010.

Schechner, Richard, Η Θεωρία της Επιτέλεσης, Τελέθριο, Athens 2011.

Schechner, Richard, Performance Studies. An Introduction, Routledge, London 2002.

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE : INTRODUCTION TO VISUAL-DIGITAL ARTS

Lecturer : **BILL PSARRAS**

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	01YΠX05	SEMESTER	1st (Winter)
COURSE TITLE	Introduction to Visual-Digital Arts		

INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (theory)	6
COURSE CATEGORY	Elective / Thematic Area: Obligatory (DIGITAL ARTS)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/2865/		

2. TEACHING RESULTS

TEACHING RESULTS	
<p>The course aims to present an introductory framework of visual arts and their digital/audiovisual perspectives across the 20th and 21st century. It presents the range, the features and methodological implications of visual arts by having as main cases painting, sculpture and photography – as traditional fields of art practice, which are based on visual perception/sense of vision and which created new hybrid forms of digital arts through technological, cultural and social trajectories. Emphasis is being given on the significance of line, space, colour, light, synthesis and further multimedia such as computer, screen, camera, creative coding, sound and sensors, in order to set the foundations for understanding them as links with emerging forms of digital arts. The course aims to familiarize students with art practice, artistic methods/media across visual-digital arts as well as the polymorphic relationship between art and technology and the main key-periods in such an evolution of visual-digital arts</p> <p>Following the end of semester, students will be able to:</p> <ul style="list-style-type: none"> ● Identify the basic aspects of artistic practice and its relation to materials, methodologies, theories and further social implications ● Understand the range and main features of the elements of visual and digital arts ● Understand and reflect on the dynamic link between art and technology 	
GENERAL SKILLS	
<ul style="list-style-type: none"> ● Independent study and acknowledgement of participatory/team work ● Develop critical approach and creative thinking ● Respect others and develop a multicultural approach ● Develop consecutive thinking and ability towards synthesis of data, ideas ● Develop social, ethical and professional awareness 	



3. COURSE CONTENT

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

1. Introduction to art practice and senses: Histories and ideas
2. Visual perception: Point, line, plane, color, light, shade, space
3. The case of painting I: Main groups, characteristics, materials
4. The case of painting II: Main groups, characteristics, materials
5. The case of sculpture I: Space, characteristics, materials
6. The case of photography: Characteristics and the photographic image
7. The work of art in the age of mechanical reproduction
8. Art and technology: Emergence of computers and algorithms
9. Art and technology: Emergence of camera, video and sound
10. Digital art: Animation, interface, screen and net.art
11. Digital art: The example of Rafael Lozano-Hemmer (public space/city)
12. Digital art: The example of Susan Collins (fine/digital arts/telematic)
13. Invited artist – Module review

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>46</td> </tr> <tr> <td>WRITTEN ESSAY</td> <td>21</td> </tr> <tr> <td>INVITED TALK/EDUCATIONAL VISIT</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	13	INDEPENDENT STUDY	46	WRITTEN ESSAY	21	INVITED TALK/EDUCATIONAL VISIT	6	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	39														
INTERACTIVE TEACHING	13														
INDEPENDENT STUDY	46														
WRITTEN ESSAY	21														
INVITED TALK/EDUCATIONAL VISIT	6														
TOTAL CONTACT HOURS AND TRAINING	125														
EVALUATION OF STUDENTS	Written examinations (70%) Written essay (30%)														

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5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Βασιλάκος, Α. (2008). *Ψηφιακές Μορφές Τέχνης*. Εκδόσεις Τζιόλα.
- Καντίνσκι, Β. (2010). *Για το Πνευματικό στην Τέχνη*. Εκδόσεις Δουβίτσα

EXTRA BIBLIOGRAPHY

- Σαντοριναίος, Μ. κ.α. (2015). Από τις σύνθετες τεχνες στα υπερμέσα: Ένα εγχειρίδιο για τον καλλιτέχνη της ψηφιακής τέχνης. Kallipos eBook
- Paul, C. (2003). *Digital Art*. London: Thames and Hudson.
- Manovich, L. (2001). *The Language of New Media*. The MIT Press.
- Stiles, K. & Howard Selz, P. (1996). *Theories and Documents of Contemporary Art*. U.C.P.
- Νεγρεπόντε, Ν. (1995). *Ψηφιακός Κόσμος*. Εκδόσεις Καστανιώτη
- McLuhan, M. (1964). *Understanding Media: the extensions of man*, New York: McGH
- Kandinsky, W. (1926). *Σημείο, Γραμμή, Επίπεδο*. Αθήνα: Εκδόσεις Δωδώνη.
- Itten, J. (1961). *Η Τέχνη του Χρώματος*. Κείμενα Εικαστικών Καλλιτεχνών.
- Wands, B (2006). *Art of the Digital Age*. London: Thames and Hudson.
- Tribe, M. and Reena, J. (eds.) (2009). *New Media Art*. London: Taschen
- Bentkowska-Kafel, A., Cashen, T., Gardiner, H. (2005). *Digital Art Histories*. Intellect.
- Collins, S. (2014). *Seascapes*. Film and Video Umbrella.

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: INTRODUCTION TO TECHNOLOGY

Lecturer: NIKOS VASILOPOULOS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	DA area	SEMESTER	2nd

COURSE TITLE	Introduction to technology	
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3	5
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/2870/	

2. TEACHING RESULTS

TEACHING RESULTS	
<p>Upon successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • know the parts of the computer and their interconnections • represent different types of data in digital form • understand how to encode and store media • understand the fundamentals of operating systems • understand the structure of a computer network • use simple design and development tools 	
GENERAL SKILLS	
<ul style="list-style-type: none"> • Search, analysis and synthesis of data and information, using the necessary technologies • Teamwork • Promoting free, creative and inductive thinking 	

3. COURSE CONTENT

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

<ul style="list-style-type: none"> • The evolution of digital technology and computing systems • The basic architecture of the computer • The representation of data: numerical systems • Binary representation and text encoding • The digitization of sound and image • Data compression: storage media • Data input and output: peripheral devices
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- Data processing: program execution
- System software: the operating system
- Computer programs and tools
- Introduction to computer networks and the internet
- Websites and web technologies
- Other categories of computer systems and their applications

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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LAB EXERCISES</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>86</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB EXERCISES	13	INDEPENDENT STUDY	86	TOTAL CONTACT HOURS AND TRAINING	125
	ACTIVITY	SEMESTER WORKLOAD									
	LECTURES	26									
	LAB EXERCISES	13									
	INDEPENDENT STUDY	86									
TOTAL CONTACT HOURS AND TRAINING	125										
EVALUATION OF STUDENTS	Written exam (100%)										

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Evans Alan, Martin Kendall, Poatsy Mary Anne, Εισαγωγή στη Πληροφορική, Εκδόσεις Κριτική, 3η Έκδοση, 2022
- Μποζάνης Παναγιώτης Δ., Εισαγωγή στην Πληροφορική και τους Υπολογιστές, Εκδόσεις Τζιόλα, 2016
- Beekman Ben, Beekman George, Εισαγωγή στη Πληροφορική, Εκδόσεις Μ. Γκιούρδας, 10η Έκδοση, 2015

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: THE BODY IN THE PERFORMING ARTS: DANCE & PERFORMANCE

Lecturer: **GINA GIOTAKI**

1. GENERAL

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	02ΕΠΕ06	SEMESTER	01
COURSE TITLE	The Body in the Performing Arts: Dance & Performance		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures and Workshops	3	5	
COURSE CATEGORY	Compulsory / Foundation course - Performance		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)		
COURSE URL	https://eclass.uop.gr/courses/PDA137/		

2. TEACHING RESULTS

TEACHING RESULTS	
<p>This course examines ways in which the body (soma) is experienced, represented, approached and studied in different historical periods and approaches to dance and performance practice, with particular reference in the 20th and 21st centuries. The development and evolution of practices and representations of the body are examined from an historical perspective and are positioned in artistic, social and historical context. Experiential workshops facilitate the embodied study of practices and theoretical approaches to the lived body with an emphasis on cultivating performance skills and an embodied understanding of aesthetic and creative dimensions of the body in dance and in performance practices. The course also explores examples of artistic work that experiments with an interaction between the lived body, technology and/or virtual image.</p> <p>Learning Objectives</p> <p>After completing this course students will be able to:</p> <ol style="list-style-type: none"> 1. Recognize and analyse periods and artistic currents in the evolution of contemporary dance and performance 2. Recognize and examine basic principles of the existing varied theoretical approaches to contemporary theatre dance and performance 3. Demonstrate an embodied understanding of creative approaches to the body in dance and performance 	
GENERAL SKILLS	
<ul style="list-style-type: none"> -Exploration, analysis and synthesis of data and information -Adaptability in new circumstances -Decision Making -Independent study 	

- Team-working skills
- Respecting difference
- Environmental awareness
- Critical and reflection skills
- Development of free and creative thinking

3. COURSE CONTENT

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

1. Introduction to the module and creative workshop
2. Modernism: Dance and Performance I
3. Modernism: Dance and Performance II
4. Postmodernism in Dance I
5. Postmodernism in Dance II
6. Introduction to embodied practices in dance and approaches to movement improvisation
7. Introduction to Experiential Anatomy. Phenomenology in Performance.
8. Experiential Anatomy and Performance
9. Lived and Virtual Bodies
10. Emergent Form and Choreographic Composition
11. Introduction to site-specific performance
12. Objects and the Body in Creative Process and Performance
13. Revision and preparation for assessment

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face													
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching, workshops and communication with students.													
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>83</td> </tr> <tr> <td>TUTORIALS</td> <td>3</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	ART PRACTICE	26	INDEPENDENT STUDY	83	TUTORIALS	3	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD													
LECTURES	13													
ART PRACTICE	26													
INDEPENDENT STUDY	83													
TUTORIALS	3													
TOTAL CONTACT HOURS AND TRAINING	125													
EVALUATION OF STUDENTS	<p>Presentation / Performance: 100%</p> <p>Assessment criteria will be offered analytically during the course of the module and will be available in the course's e-class webpage.</p>													

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Ρηγοπούλου, Πέπη (2003) *Το Σώμα. Ικεσία κι Απειλή*, Εκδόσεις Πλέθρον
Γκαρωντύ, Ροζέ, (2008) *Ο Χορός στη ζωή*, 2η Έκδοση, Εκδόσεις Ηριδανός, ISBN : 9603350214
Μπαρμπούση, Βάσω (2004) *Ο Χορός στον 20ο Αιώνα*, 5η Έκδοση, Εκδόσεις Καστανιώτη, ISBN: 960-03-3762-4

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Abram, D. (1996) *The Spell of the Sensuous*. New York: Vintage.

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The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: ART HISTORY

Lecturer: **Adjunct Lecturer (2022-23) - TBA**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	01YΠΧ04	SEMESTER	1
COURSE TITLE	Art History		

INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		4	6
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

<p>1. Periodization of the 19th century through the depiction of other fields: literature, visual arts, sociology, architecture.</p> <p>What is GESAMTKUNSTWERK</p> <ul style="list-style-type: none"> • 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 <p>2. Constructivism and futurism, the love of the machine, an ode to authoritarian regimes and the aesthetics of the machine.</p> <p>Manifesto of Tommaso Marinetti, 1909, 1912</p> <p>From the futuristic Serata to the Theater of the Absurd.</p> <p>Noise music and Noise Machines</p> <ul style="list-style-type: none"> • Why 'Dada' <p>Dadaist Manifesto, absurd?</p> <p>Artists: Hugo Ball, Guillaume Apollinaire, Arthur Cravan, Beatrice Wood, Man Ray, Marcel Duchamp, Arthur Rimbaud, Francis Picabia, Max Ernst.</p>
--

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
- Rose 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 Mondrian

- 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

- Techno Criticism 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	Face to face												
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching, workshops and communication with students.												
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>75</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>10</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	26	INDEPENDENT STUDY	75	INVITED TALKS [...]	10	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	39												
INTERACTIVE TEACHING	26												
INDEPENDENT STUDY	75												
INVITED TALKS [...]	10												
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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The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE : FREEHAND DRAWING

Lecturer: PANAGIOTIS MATSOUKAS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE15-ΠΨΤ	SEMESTER	1st
COURSE TITLE	Freehand Drawing		
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	eclass.uop.gr Αρχές Ελευθέρου Σχεδίου	

2. TEACHING RESULTS

TEACHING RESULTS	
Students will be able to	
<ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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

<ol style="list-style-type: none"> 1. 1st The idea in Art - Goals and applications of Freehand drawing - Basic rules of freehand drawing - Necessary tools and materials 2. 2nd Placement of the subject- Rendering of the subject in proportion to the drawing area- Position in drawing 3. 3rd The importance of measurements and the use of the proportion drawing tool, edge slopes on objects 4. 4th Observation and recognition of natural shapes - Light and illumination, Relative brightness, luminous surface, shadowing and tones, illumination of objects from different light sources - 5. 5th Quality of tone, texture - color of objects and tonal gradations of drawing 6. 6th Logical formulation of composition, Balance, Symmetry- Form and abstraction, 7. 7th Shapes and lines, analysis of curves in straight lines, convexity and sphericity - transparency in objects, Positioning of objects, Stylization

8. 8th Perspective - surface lines - contrasts, gradations of levels, outline or framing and framing of subjects
9. 9th Shadows (texture), shadows in specific places, the background
10. 10th Charcoal drawing and its techniques – The scales (gradations) of black
11. 11th Design of molds - busts
12. 12th Portraiture, Types of portraiture- Stages of portraiture, study of facial anatomy, self-portraiture
13. 13th Proportions of the human body- performance of the human body, performance of human limbs (arms, legs) - Performance of human body movement

Theoretical part of the course

- Elaboration of the basic principles and concepts of 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>26</td> </tr> <tr> <td>ART STUDIO PRACTICE</td> <td>39</td> </tr> <tr> <td>ART CREATION</td> <td>26</td> </tr> <tr> <td>PREPARATION OF PROJECT- WRITING OF THESIS / PAPERS</td> <td>21</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	ART PRACTICE	26	ART STUDIO PRACTICE	39	ART CREATION	26	PREPARATION OF PROJECT- WRITING OF THESIS / PAPERS	21	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	13														
ART PRACTICE	26														
ART STUDIO PRACTICE	39														
ART CREATION	26														
PREPARATION OF PROJECT- WRITING OF THESIS / PAPERS	21														
TOTAL CONTACT HOURS AND TRAINING	125														
EVALUATION OF STUDENTS	Theory : Presentation of work / assignments. Practice : Submission of selected artworks and individual artistic creation.														

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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COURSE TITLE: PERFORMANCE AND SOCIAL APPLICATIONS I

Lecturer: STELLA PLATSKOU

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02EΠE04	SEMESTER	1st
COURSE TITLE	PERFORMANCE AND SOCIAL APPLICATIONS 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/courses/PDA127/

2. TEACHING RESULTS

TEACHING RESULTS	
<p>After having successfully completed this course, students will be expected to be able to:</p> <ul style="list-style-type: none"> - Know the scope and functions of applied theatre and performance - Understand certain educational, psychological and social dimensions involved in it - Use applied theatre methods and techniques themselves - Further Explore their knowledge and abilities to new performance environments 	
GENERAL SKILLS	<p>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.</p>

3. COURSE CONTENT

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

<ol style="list-style-type: none"> 1. Introduction - course content. 2. Applied theatre and performance: a short history 3. Augusto Boal: Theatre of the Oppressed and Forum Theatre 4. Workshop: dealing with bullying 5. Theatre in Education: on diversity 6. Developing personal skills: youth theatre, transitions and resilience 7. Art therapy, Music, Dance and Drama therapy 8. Workshop 9. Community theatre: Invited lecturer 10. Social justice and theatre for change 11. Theatre for development 12. Workshop 13. Team presentations

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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>6</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>77</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>3</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	13	ART PRACTICE	6	INDEPENDENT STUDY	77	INVITED TALKS [...]	3	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
INTERACTIVE TEACHING	13														
ART PRACTICE	6														
INDEPENDENT STUDY	77														
INVITED TALKS [...]	3														
TOTAL CONTACT HOURS AND TRAINING	125														
EVALUATION OF STUDENTS	<p>Creative project: 30%</p> <p>Artistic Workshop: 30%</p> <p>Final Presentation: 30 %</p> <p>Classwork; 10%</p>														

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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2nd SEMESTER

COURSE TITLE: INTRODUCTION TO PERFORMANCE: THEORY AND APPLICATIONS

Lecturer: ATHENA STOURNA

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΥΠΕ01	SEMESTER	2
COURSE TITLE	INTRODUCTION TO PERFORMANCE: THEORY AND APPLICATIONS		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	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/PDA138/

2. TEACHING RESULTS

TEACHING RESULTS	
By the end of the course, students should be able to:	
<ul style="list-style-type: none"> ● understand the basic theories of Performance; ● know the different types and functions of Performance; ● approach Performance both theoretically and through artistic practice. 	
GENERAL SKILLS	
<ul style="list-style-type: none"> ● 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 & moral responsibility / 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

<ol style="list-style-type: none"> 1. Introduction. Syllabus and course content presentation 2. What is Performance? The emergence and development of Performance Studies. 3. Performance and ritual I. Basic concepts. 4. Performance and ritual II. The theories of Victor Turner and Richard Schechner. 5. Performance and ritual III. Practical workshop. 6. Performance and play I. Basic theories of play.
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7. Introduction to Performance art.
8. The body in Performance.
9. The senses in Performance.
10. Practical workshop: space, body and the senses.
11. Group projects presentation.
12. Course overview.

3. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face										
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes										
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>86</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	ART PRACTICE	13	INDEPENDENT STUDY	86	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD										
LECTURES	26										
ART PRACTICE	13										
INDEPENDENT STUDY	86										
TOTAL CONTACT HOURS AND TRAINING	125										
EVALUATION OF STUDENTS	Artistic project (30%) Oral presentation (30%) Final exams (40%)										

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Carlson, M.2014. *Performance. Μια Κριτική Εισαγωγή*, Ε. Ράπτου (μτφ.), Αθήνα: Παπαζήσης
- Schechner, R. 2011. *Η θεωρία της επιτέλεσης*, Ν. Κουβαράκου (μτφ.) Αθήνα: Τελέθριον
- Turner, V. 2015. *Από την τελετουργία στο θέατρο. Η ανθρωπίνη βαρύτητα του παιχνιδιού*, Φ. Τερζάκης (μτφ.), Αθήνα: Ηριδανός

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Carlson, M.2013. *Performance: A Critical Introduction*, 2nd ed. London, UK; New York, USA: Routledge
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- Schechner, R. 2013. *Performance Studies: An Introduction*, 3rd ed. London; New York: Routledge
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The above information is part of the Curriculum Outline

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COURSE TITLE: PERFORMING AND DIGITAL ARTS: INTERSECTIONS

Lecturers: **ALEXANDROS EFKLIDES - BILL PSARRAS**

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΥΠΕ04	SEMESTER	2nd (Spring)
COURSE TITLE	Performing and Digital Arts: Intersections		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	5
COURSE CATEGORY	Elective / Thematic Area: Obligatory		

PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO
COURSE URL	https://eclass.uop.gr/courses/2867/

2. TEACHING RESULTS

TEACHING RESULTS	
<p>The course focuses with an introductory approach on the fruitful intersections of performing and digital arts, with emphasis being given on the last decades of contemporary culture. As part of the course, it will explore critical aspects of hybrid perspectives in artistic practice; ones which blend with interdisciplinary and intermedia way process of synthesis, various media and methods from the fields of contemporary theater direction, music theater, performance, choreography, digital arts and technologically sophisticated environments. The experimental character of the course aims to present selected cases from contemporary performing works and hybrid art practices as well as a series of invited lectures from artists, theoreticians and cultural practitioners; revealing the dynamic links between these two worlds. What is more, this approach also adds new perspectives and influential examples for students during their undergraduate studies.</p> <p>Following the end of semester, students will be able to:</p> <ul style="list-style-type: none"> • Understand and identify main intermedia and interdisciplinary links between direction, contemporary /music theater, dramaturgy, performance art, digital arts, expanded installations and new media practices • Develop critical thinking and recognise experimental artistic approaches in order to be able to further develop such strands and integrate either theoretical or practical features in their palette during future semesters of their study at the Department. • Understand the dynamic links between performing and digital aspects of contemporary art practice across 21st century globalized cultural scenes and emerging industries. 	
GENERAL SKILLS	
<ul style="list-style-type: none"> • Independent study and acknowledgement of participatory/team work • Develop critical approach and creative thinking • Respect others and develop a multicultural approach • Develop consecutive thinking and ability towards synthesis of data, ideas • Develop social, ethical and professional awareness • Develop new intermedia and interdisciplinary approaches 	

3. COURSE CONTENT

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

<p>THEORY (3 hours)</p> <p>1. Approaching the Performing I: Brief historical trajectories</p>
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2. Approaching the Performing II: Brief historical trajectories
3. Approaching the Digital I: Brief historical trajectories
4. Approaching the Digital II: Brief historical trajectories
5. Intersections I - *Body*: Direction, Audiovisual, Augmented approaches
6. Intersections II - *Stage*: Direction, Scenography, Digital approaches
7. Intersections III - *Audience*: Performative, Participatory, Digital approaches
8. Intersections IV - *City*: Hybrid plays and artistic practices across public space
9. Intersections V - *Internet*: Directing between physical, digital and virtual space
10. Invited artist talk I
11. Invited artist talk II
12. Invited artist talk III
13. Invited artist talk IV / Conclusions: Course review

Important note: All lectures will be delivered by Assist. Prof. Alexandros Efklides (director) and Assist. Prof. Bill Psarras (artist); either in turn or sharing the stage during Spring semester.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face												
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback												
TEACHING STRUCTURE	<table border="1" style="width: 100%;"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>49</td> </tr> <tr> <td>WRITTEN ESSAY</td> <td>25</td> </tr> <tr> <td>INVITED TALKS</td> <td>12</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INDEPENDENT STUDY	49	WRITTEN ESSAY	25	INVITED TALKS	12	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	39												
INDEPENDENT STUDY	49												
WRITTEN ESSAY	25												
INVITED TALKS	12												
TOTAL CONTACT HOURS AND TRAINING	125												
EVALUATION OF STUDENTS	Written examinations (60%) Written essay (40%)												

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Paul, C. (2003). *Digital Art*. London: Thames and Hudson.
- Tribe, M. and Reena, J. (eds.) (2009). *New Media Art*. London: Taschen
- Salter, C. (2010). *Entangled: Technology and the Transformation of Performance*. MIT P.
- Wands, B (2006). *Art of the Digital Age*. London: Thames and Hudson.

- Reiss, J. (1999). *From Margin to Center: The Spaces of Installation Art*. The MIT Press.
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- Stiles, K. & Howard Selz, P. (1996). *Theories and Documents of Contemporary Art*. U.C.P.
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- Merleau-Ponty, M. (1945 [2016]). *Φαινομενολογία της Αντίληψης*. Αθήνα: Νήσος.
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The above information is part of the Curriculum Outline

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COURSE TITLE: **METHODOLOGY I: INTRODUCTION TO PAPER WRITING**

Lecturer: **GEORGE KONDIS**

COURSE CONTEXT

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΥΠΠΕ03	SEMESTER	2 nd (spring)
COURSE TITLE	Methodology I: Introduction to paper writing		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	5	

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

2. TEACHING RESULTS

TEACHING RESULTS
<p>The aim of the course is for the students to get to know and understand the basic principles and mechanisms of organizing a thematic material, turning the information into a coherent text and presenting it. The simplest form of this process is a homework course. Upon successful completion of the course students will be able to know and implement a project based on techniques (title, text structure, fonts, course elements) and quality data (information collection and classification, text organization and writing methods, thematic peculiarities, ways and mechanisms of presentation). They will also be able to organize a simple research field defining the framework, directions and steps to be followed to complete the work.</p>
GENERAL SKILLS
<ul style="list-style-type: none"> ● Autonomous work ● Teamwork ● Exercise criticism and self-criticism ● Promoting free, creative and inductive thinking ● Decision making ● Ability of social, professional and moral responsibility and sensitivity ● Highlighting peculiarities in the researched topics.

3. COURSE CONTENT

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

<ol style="list-style-type: none"> 1. "I research with method". Definitions and meaning of "research" and "methodology". Examples. 2. Topics. Search for items. Title sentence or understanding it. Content of work. Explanation / understanding of reference frame. 3. The problem of sources of information. Written sources. Oral sources. Internet. Control procedures. 4. Steps to search, organize and build content. Examples, exercises. 5. Basic writing rules: clarity. documentation, evaluation of information. Examples, exercises. 6. Basic rules of writing: argumentation, conclusions. Examples, exercises. 7. Work structure. Keywords. Summary. Introduction. Main subject. Conclusions. Examples. 8. Text composing tools.
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9. Evaluation. Comparison. Confrontation. Review. Definition. Description. Discussion. New evaluation. Documentation. Interpretation. Analysis.
10. Text explanation / completion tools. References. Bibliographic citation systems
11. Elements of additional internal text structure. Photos. Maps. Paintings, etc. Examples.
12. Presentation procedures and techniques. The ppt and its rules of organization.
13. Individual / group work. Examples, practical exercises.

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	<table border="1"> <thead> <tr> <th><i>ACTIVITY</i></th> <th><i>SEMESTER WORKLOAD</i></th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>SEMINARS CASE STUDY</td> <td>26</td> </tr> <tr> <td>PRACTICE</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>20</td> </tr> <tr> <td>(Study and analysis of scientific papers and book chapters)</td> <td>15</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>		<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>	LECTURES	39	SEMINARS CASE STUDY	26	PRACTICE	26	INDEPENDENT STUDY	20	(Study and analysis of scientific papers and book chapters)	15	TOTAL CONTACT HOURS AND TRAINING	125
<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>															
LECTURES	39															
SEMINARS CASE STUDY	26															
PRACTICE	26															
INDEPENDENT STUDY	20															
(Study and analysis of scientific papers and book chapters)	15															
TOTAL CONTACT HOURS AND TRAINING	125															
EVALUATION OF STUDENTS	Written / oral evaluation & paper presentation															

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Αναστασόπουλος Π. (2004), Οδηγός παρουσίασης PowerPoint, Αθήνα: Οικονομικό Πανεπιστήμιο Αθηνών
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- Εισαγωγή στη Πληροφορική, 10η Έκδοση, Beekman Ben, Beekman George, 978-960-512-667-4, Εκδόσεις Μ. Γκιούρδας

The following information are part of the Curriculum Outline

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COURSE TITLE: DIGITAL IMAGE PROCESSING

Lecturer: NIKOS VASILOPOULOS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02EΠE10	SEMESTER	2nd
COURSE TITLE	Digital image processing		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	5	
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/2627/

2. TEACHING RESULTS

TEACHING RESULTS	
<p>Upon successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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

<ul style="list-style-type: none"> ● 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	<table border="1"> <thead> <tr> <th data-bbox="630 338 1052 401">ACTIVITY</th> <th data-bbox="1060 338 1281 401">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="630 411 1052 432">LECTURES</td> <td data-bbox="1060 411 1281 432">23</td> </tr> <tr> <td data-bbox="630 443 1052 464">LAB EXERCISES</td> <td data-bbox="1060 443 1281 464">16</td> </tr> <tr> <td data-bbox="630 474 1052 495">PROJECT</td> <td data-bbox="1060 474 1281 495">51</td> </tr> <tr> <td data-bbox="630 506 1052 527">INDEPENDENT STUDY</td> <td data-bbox="1060 506 1281 527">35</td> </tr> <tr> <td data-bbox="630 537 1052 600">TOTAL CONTACT HOURS AND TRAINING</td> <td data-bbox="1060 537 1281 600">125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	23	LAB EXERCISES	16	PROJECT	51	INDEPENDENT STUDY	35	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	23												
LAB EXERCISES	16												
PROJECT	51												
INDEPENDENT STUDY	35												
TOTAL CONTACT HOURS AND TRAINING	125												
EVALUATION OF STUDENTS	<p>The final grade is obtained from the average of the grade of the written or oral exam (at the end of the semester) and the grade of the project (delivered before the end of the semester).</p> <p>A score of 5 is required for both the final exam and the project.</p>												

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 Σχιζας, 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.

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: SCENOGRAPHY AND THE MEANING OF SPACE IN PERFORMING ARTS: INTRODUCTORY ELEMENTS

Lecturer: CHARIKLEIA THANOU

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ08	SEMESTER	2nd
COURSE TITLE	SCENOGRAPHY AND THE MEANING OF SPACE IN PERFORMING ARTS: INTRODUCTORY ELEMENTS		
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	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at 4.</i>			

COURSE CATEGORY <i>general background, special background, specialised general knowledge, skills development</i>	Compulsory (Skills development/Performing arts)
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	
<p>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.</p> <p>Teaching Results: Upon successful completion of courses, students will be able to:</p> <ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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

<p>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</p>
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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 – LABORATORY	<ul style="list-style-type: none"> • The Cambridge Introduction to Scenography, Cambridge University Press • Theatre and Performance Design, J. Collins, A. Nisbet, Routledge 	
2. DESIGN OF STAGING SPACE– LABORATORY	<ul style="list-style-type: none"> • The Theatre of the Bauhaus, Oskar Schlemmer, Wesleyan University Press • D. Dorn, M. Shanda, Drafting for the Theatre 	
3. STORYBOARDING– LABORATORY	<ul style="list-style-type: none"> • The Art of Storyboarding with Ridley Scott, Eyes on cinema, YouTube • S. Paez, A. Jew, Professional Storyboarding 	
4. DIGITAL MODEL/PLASTIC SCALE MODEL– LABORATORY	<ul style="list-style-type: none"> • Digital media, Projection Design and Technology for Theatre, Routledge • Sketch Up for Scenic Design, D. I. 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– LABORATORY	<ul style="list-style-type: none"> • 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– LABORATORY	<ul style="list-style-type: none"> • H. George, The Elements of Sculpture, Phaidon 	
7. SCENOGRAPHY, ENVIRONMENTS, INSTALLATIONS, ENVIRONMENTAL ART– LABORATORY	<ul style="list-style-type: none"> • «Τα Περιβάλλοντα, οι Δράσεις και ο θεατής στη σύγχρονη τέχνη» A.Κωτίδης, το ΒΗΜΑ • W.Chen, Interactive Installation Art & Design 	
8. MEANING OF SPACE THROUGH COLOR– LABORATORY	<ul style="list-style-type: none"> • 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 @musedartmoderneparis/ 	
9. TONALITY AND LIGHTING– LABORATORY	<ul style="list-style-type: none"> • 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– LABORATORY	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Το κοστούμι, Μανωλεδάκη-Λαζαρίδη Ιωάννα) 	

CONCEPTS– LABORATORY	
12. HOW A THEATRE COSTUME IS MADE– LABORATORY	<ul style="list-style-type: none"> ● C. Ray Smith, The theatre crafts book of costume ● S.Pantounaki,P.McNeil, Performance costume, Bloomsbury
13. MASK IN THEATRE– LABORATORY	<ul style="list-style-type: none"> ● Μάσκες, θέατρο, Δ. Φωτόπουλος. εκ. Καστανιώτη

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD <i>Face-to-face, Distance learning, etc.</i>	Face to face																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in communication with students Learning process through an electronic platform																
TEACHING STRUCTURE <i>The manner and methods of teaching are described in detail.</i> <i>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.</i> <i>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.</i>	<table border="1" data-bbox="630 527 1286 873"> <thead> <tr> <th data-bbox="630 527 1057 600">Activity</th> <th data-bbox="1065 527 1286 600">Semester Workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="630 600 1057 642">Lectures</td> <td data-bbox="1065 600 1286 642">13</td> </tr> <tr> <td data-bbox="630 642 1057 684">Art workshop</td> <td data-bbox="1065 642 1286 684">26</td> </tr> <tr> <td data-bbox="630 684 1057 726">Project-Artistic creativity</td> <td data-bbox="1065 684 1286 726">49</td> </tr> <tr> <td data-bbox="630 726 1057 768">Educational visits</td> <td data-bbox="1065 726 1286 768">8</td> </tr> <tr> <td data-bbox="630 768 1057 810">Seminars</td> <td data-bbox="1065 768 1286 810">4</td> </tr> <tr> <td data-bbox="630 810 1057 852">Independent study</td> <td data-bbox="1065 810 1286 852">25</td> </tr> <tr> <td data-bbox="630 852 1057 873">Total</td> <td data-bbox="1065 852 1286 873">125</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	13	Art workshop	26	Project-Artistic creativity	49	Educational visits	8	Seminars	4	Independent study	25	Total	125
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Seminars	4																
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Total	125																
EVALUATION OF STUDENTS <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Language of evaluation: Greek, English Method of evaluation: <ul style="list-style-type: none"> ● 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 Digital or Plastic Scale Model. B) Theoretical work supporting the presentation; 																

5. RECOMMENDED BIBLIOGRAPHY

<ul style="list-style-type: none"> ● 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. <i>Camera Lucida: Reflections on Photography.</i>, Vintage, 2000.
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- Lehmann, Hans-Thies. *Postdramatic Theatre.*, Routledge, 2006.
- Karttunen, Anssi. Programme Note Notes on Light (2006).
- Δ. Μυταράς, Η Σκηνογραφία της Ζωγραφικής, Ιανός
- Όπυ Ζούνη, εκ. Αδάμ,1997
- W. Kentridge, Other Faces (part of the Drawings for projection),2011
- Jan Svankmajer, Anima Animus Animation,1998
- Russell, John (20/2/81). "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, School of Arts, University of the Peloponnese

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COURSE TITLE: HUMAN AND MACHINE

Lecturer: ANASTASIOS THEODOROPOULOS

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	3	5	
	2-hours lectures + 1-hour laboratory		
COURSE CATEGORY	Compulsory		
PREREQUISITES:	-		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE URL	https://eclass.uop.gr/courses/513/		

2. TEACHING RESULTS

TEACHING RESULTS

The course deals with the design, development and evaluation of interactive systems that effectively support humans in their daily activities. Emphasis is given on human-machine interaction within the performing and digital arts. The course examines the basic characteristics of human perception and information processing and the contemporary technology of interactive systems (machines). In addition, it identifies the parameters that influence the choice of the suitable technology when designing an interactive system. Finally, it examines the usability evaluation of interactive systems (ergonomics and machine design).

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

- understand the basic characteristics of human perception, reception and processing of information,
- know the basic features of ergonomics and machine design,
- design interactive systems with emphasis on systems related to the performing and digital 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.

3. COURSE CONTENT

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

Theory

- Course Introduction, structure, examples
- Human: mechanical system, senses
- Human: perception, memory
- Human: information processing, thinking, decisions
- The machine: machine characteristics (devices)
- The machine: ergonomics' elements (communication and collaboration)
- Interaction, interactivity
- Interactive Design
- Interactive systems, design tools and methods
- Evaluation and the user experience
- Direct manipulation and immersive environments
- Expressive interfaces
- Arts and interactive systems: basic elements of interface design

Laboratory

- Human (Input-output channels)
- Norman's interaction model
- Input-output devices
- Usability of interactive systems
- Universal usability
- Analysis of user requirements
- User personas and usage scenarios
- Interface design rules
- Evaluation of Websites
- Direct handling, videogames
- Designing an Application Screens, part 1
- Designing an Application Screens, part 2

- Designing an Application Screens, part 3

4. 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>FIELD WORK AND ARTISTIC PRACTICE</td> <td>28</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td>45</td> </tr> <tr> <td>TOTAL HOURS</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	26	FIELD WORK AND ARTISTIC PRACTICE	28	AUTONOMOUS STUDY	45	TOTAL HOURS	125
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	26												
INTERACTIVE TEACHING	26												
FIELD WORK AND ARTISTIC PRACTICE	28												
AUTONOMOUS STUDY	45												
TOTAL HOURS	125												
EVALUATION OF STUDENTS	The final grade is the average of the written exams (45%), group work (35%) with presentations (20%).												

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Book [94645776]: ΕΙΣΑΓΩΓΗ ΣΤΗΝ ΑΛΛΗΛΕΠΙΔΡΑΣΗ ΑΝΘΡΩΠΟΥ-ΥΠΟΛΟΓΙΣΤΗ 2η ΕΚΔΟΣΗ, ΝΙΚΟΛΑΟΣ ΑΒΟΥΡΗΣ, ΧΡΗΣΤΟΣ ΚΑΤΣΑΝΟΣ, ΝΙΚΟΛΑΟΣ ΤΣΕΛΙΟΣ, ΚΩΝΣΤΑΝΤΙΝΟΣ ΜΟΥΣΤΑΚΑΣ
- Book [59396199]: Σχεδίαση Διεπαφής Χρήστη, 6η Εκδοση, Shneiderman Ben, Plaisant Cathrine Λεπτομέρειες
- Book [12304]: Επικοινωνία ανθρώπου - υπολογιστή, 3ή Έκδοση, Dix Alan J., Finlay Janet E., Abowd Gregory D., Beale Russell Λεπτομέρειες
- Book [59357418]: Σχεδίαση Διαδραστικότητας, 4η Έκδοση, Preece Jennifer, Rogers Yvonne, Sharp Helen Λεπτομέρειες

EXTRA BIBLIOGRAPHY

- Αξιολόγηση διαδραστικών συστημάτων με επίκεντρο τον χρήστη, Κουτσαμπάσης Παναγιώτης, 2015, Κάλλιπος, <https://repository.kallipos.gr/handle/11419/2765>

Related scientific journals and articles:

- ACM Transactions on Computer-Human Interaction (ACM).
- Behaviour and Information Technology (Taylor & Francis).
- International Journal of Human-Computer Interaction (Taylor & Francis).
- International Journal of Human-Computer Studies (Elsevier).
- Journal of Usability Studies (Usability Professionals' Association).
- Human-Computer Interaction (Taylor & Francis).
- Interacting with Computers (Elsevier; British Computer Society).
- ACM Interactions (magazine, ACM).

The above information is part of the Curriculum Outline
Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese

SPECIALISATION FIELD 1: PERFORMING ARTS

3rd SEMESTER

COURSE TITLE: ACTING: KEY PRINCIPLES AND METHODS

Lecturer: ALEXANDROS EFKLIDES

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03EΠKX04-ΠΤ	SEMESTER	3rd
COURSE TITLE	Acting: key principles and methods		
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	NO		
COURSE URL	https://eclass.uop.gr/courses/2868/		

2. TEACHING RESULTS

TEACHING RESULTS

Students at the end of the course:

- Will know the main historical periods in the art of acting.
- Will be familiar with the techniques and methods of the main acting schools.
- Will have a practical knowledge of the main expressive means of the art of acting.
- Will experience artistic expression using the actor's tools and techniques.
- Will practice individually and in groups in the use of the actor's tools in exercises and projects.
- Will have the opportunity to prepare artistic projects using the tools and techniques they will learn during the course.

GENERAL SKILLS

- Adaptation to new situations
- Decision making
- Autonomous work
- Teamwork
- Project design and management
- Exercise criticism and self-criticism
- Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
- Promoting free, creative and inductive thinking

3. COURSE CONTENT

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

Course description

This introductory course on the art of acting is practice-based. It aims to familiarize students with the main issues of stage expression, a field that is constantly being renewed by the emergence of new ideas or aesthetic and ideological trends. However, from the traditional actor of dramatic theatre to the contemporary performer, across the different traditions and forms of acting, certain principles remain common: presence, address, inventiveness, form, gesture, voice, physicality, event, space are some of the principles of stage performance that we will attempt to explore with the students in a practice-based way.

Course outline

1. Introductory course 1: From actor to performer
2. Introductory lesson 2: Forms and transformations of the actor
3. Presence
4. Body and physicality
5. Voice
6. Gesture
7. Form
8. Action/Event
9. Narration
10. Dialogue/Interaction
11. Song
12. Project presentation and feedback
13. Final project presentation

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	<table><thead><tr><th>ACTIVITY</th><th>SEMESTER WORKLOAD</th></tr></thead><tbody><tr><td>Lectures</td><td>13</td></tr><tr><td>Laboratorywork</td><td>26</td></tr><tr><td>Tutorial</td><td>13</td></tr><tr><td>Study and analysis of scientific papers and book chapters</td><td>13</td></tr><tr><td>Art practice</td><td>41</td></tr><tr><td><i>Autonomous study</i></td><td>45</td></tr><tr><td><i>Total contact hours and training</i></td><td>150</td></tr></tbody></table>	ACTIVITY	SEMESTER WORKLOAD	Lectures	13	Laboratorywork	26	Tutorial	13	Study and analysis of scientific papers and book chapters	13	Art practice	41	<i>Autonomous study</i>	45	<i>Total contact hours and training</i>	150
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<i>Total contact hours and training</i>	150																
EVALUATION OF STUDENTS	Assignments / Presentation of artistic work																

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Mamet, David, *Προς τον ηθοποιό*, Πατάκη, Athens 2002.
- Στανισλάφσκι, Κωνσταντίν, *Η δουλειά του ηθοποιού 1. Βίωμα*, Πλέθρον, Athens 2015
- Στανισλάφσκι, Κωνσταντίν, *Η δουλειά του ηθοποιού 2. Ενσάρκωση*, Πλέθρον, Athens 2015
- Τσέχοφ, Μάικλ, *Για τον ηθοποιό*, Μεταίχμιο, Athens 2008.

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- Μπρουκ, Πίτερ, *Η ανοιχτή πόρτα. Σκέψεις πάνω στην τέχνη του θεάτρου*, Κοάν, Athens 2007.
- Ντιντερό Ντενί, *Το παράδοξο με τον ηθοποιό*, Πρόλογος Βασίλης Παπαβασιλείου, Πόλις, Athens 1995
- Όιντα Γιόσι, *Ο ακυβέρνητος ηθοποιός*, Κοάν, Athens 2001

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School of Arts, University of the Peloponnese

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COURSE TITLE: PEDAGOGY OF PERFORMING ARTS I

Lecturer: GEORGE KONDIS

COURSE CONTEXT

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03EΠΚΧ02 -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	<table border="1"> <thead> <tr> <th><i>ACTIVITY</i></th> <th><i>SEMESTER WORKLOAD</i></th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>LABORATORY WORK</td> <td>20</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS</td> <td>26</td> </tr> <tr> <td>SEMINARS, CASESTUDY</td> <td>25</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>40</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>		<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>	LECTURES	39	LABORATORY WORK	20	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS	26	SEMINARS, CASESTUDY	25	INDEPENDENT STUDY	40	TOTAL CONTACT HOURS AND TRAINING	150
<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>															
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STUDY AND ANALYSIS OF SCIENTIFIC PAPERS	26															
SEMINARS, CASESTUDY	25															
INDEPENDENT STUDY	40															
TOTAL CONTACT HOURS AND TRAINING	150															
EVALUATION OF STUDENTS	Written / oral evaluation & paper presentation															

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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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, School of Arts, University of the Peloponnese

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COURSE TITLE: **DANCE AND TECHNOLOGY: APPROACHES IN COMPOSITION AND RESEARCH**

Lecturer: **GINA GIOTAKI**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03EΠΚΧ05 -ΠΤ	SEMESTER	3
COURSE TITLE	Dance and Technology: Approaches in Composition and Research		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
Lectures, Seminars & Workshops		3	6
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		

PREREQUISITES	YES «The Body in the Performing Arts: Dance and Performance»
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)
COURSE URL	https://eclass.uop.gr/courses/PDA139/

2. TEACHING RESULTS

TEACHING RESULTS	
<p>This module introduces students to the interplay between technology and current approaches in contemporary choreography and dance research. Developments in the use of technology in modern and contemporary dance are discussed historically and are placed in socio-historical context. The module explores examples of existing works, specialist companies and artists that experiment with the use of computers and the camera and discusses current trends in the field. The multifaceted collaboration between dance and technology is examined in its various manifestations including references in creative processes, the emergence of new technologies, production, documentation and archiving. The role of digital technologies in dance research is examined and current topics of debate are discussed, such as the way this interplay may address the notion of dance as intangible cultural heritage. The relationship of dance and technology is examined as new understanding of notions such as embodiment, kinaesthesia, participation, and an ontology of dance are revealed.</p> <p>Learning Objectives After completing this course students will be able to:</p> <ol style="list-style-type: none"> 1. Identify and experiment with different approaches in the interaction between contemporary choreographic composition and technology 2. Demonstrate an embodied understanding of creative approaches to the body in dance and performance 3. Identify and analyse examples of application of technologies in dance research 	
GENERAL SKILLS	
<ul style="list-style-type: none"> -Research, analysis and synthesis of data and information -Adaptability in new circumstances -Decision Making -Independent study -Team-working skills -Critical and reflection skills -Development of free and creative thinking 	

3. COURSE CONTENT

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

<p>1st Week - Introduction to the Course 2nd Week - Basic Principles of Choreographic Composition I 3rd Week - Basic Principles of Choreographic Composition I 4th Week - Choreographic Synthesis and Technology – Case studies 5th Week - Corporeality and Intermedial Performance I 6th Week - Corporeality and Intermedial Performance II 7th Week - Telematic Performance As Artistic Practice and Pedagogic Tool 8th Week - Applications of Technology in Dance Research</p>
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9th Week - Studying Dance as Intangible Cultural Heritage through the Use of Technology
 10th Week - Digital Archives and Timelines in the Historical Study of Dance I
 11th Week - Human Computer Interaction – Somatic Approaches and Design of New Technologies
 12th Week - Digital Archives and Timelines in the Historical Study of Dance II
 13th Week - Experimentation, Design and Guidance on Assessment Projects

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face												
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Information and communication technologies will be used in the delivery and the communication with students.												
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>SEMINARS/INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>ART PRACTICE/WORKSHOP</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>111</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	SEMINARS/INTERACTIVE TEACHING	13	ART PRACTICE/WORKSHOP	13	INDEPENDENT STUDY	111	TOTAL CONTACT HOURS AND TRAINING	150
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LECTURES	13												
SEMINARS/INTERACTIVE TEACHING	13												
ART PRACTICE/WORKSHOP	13												
INDEPENDENT STUDY	111												
TOTAL CONTACT HOURS AND TRAINING	150												
EVALUATION OF STUDENTS	<p>Presentation / Performance: 100%</p> <p>Assessment criteria will be offered analytically during the course of the module and will be available in the course's e-class webpage.</p>												

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE : MULTIMEDIA AND DIRECTING : THEORY AND APPLICATIONS

Lecturer : **Adjunct Lecturer – NSRF 2022-23**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ01-ΠΤ	SEMESTER	4
COURSE TITLE	Multimedia and Directing : Theory and Applications		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		4	6
COURSE CATEGORY	Optional		
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

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

GENERAL SKILLS

3. COURSE CONTENT

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

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face											
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Information and communication technologies will be used in the delivery and the communication with students.											
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th data-bbox="643 1266 1045 1383">ACTIVITY</th> <th data-bbox="1045 1266 1292 1383">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="643 1383 1045 1472">LECTURES</td> <td data-bbox="1045 1383 1292 1472">26</td> </tr> <tr> <td data-bbox="643 1472 1045 1560">Workshop and artistic teaching</td> <td data-bbox="1045 1472 1292 1560">13</td> </tr> <tr> <td data-bbox="643 1560 1045 1648">INDEPENDENT STUDY</td> <td data-bbox="1045 1560 1292 1648">52</td> </tr> <tr> <td data-bbox="643 1648 1045 1856">Study and analysis of specific theatre performances representative of different forms of Directing and aesthetic movements</td> <td data-bbox="1045 1648 1292 1856">20</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	Workshop and artistic teaching	13	INDEPENDENT STUDY	52	Study and analysis of specific theatre performances representative of different forms of Directing and aesthetic movements	20
ACTIVITY	SEMESTER WORKLOAD											
LECTURES	26											
Workshop and artistic teaching	13											
INDEPENDENT STUDY	52											
Study and analysis of specific theatre performances representative of different forms of Directing and aesthetic movements	20											

	Practice through weekly directing exercises – individually	13
	Practice through weekly directing exercises – in groups	13
	Interactive lectures in groups	13
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>Multiple choice exams Oral exams with each student independently 3-4 written exercises Creating and Theatre Directing Notebook Publically presentation of students directing approaches 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%</p>	

5. BIBLIOGRAPHY

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COURSE TITLE: METHODOLOGY II: SCIENTIFIC RESEARCH AND WRITINGLecturer: **GEORGE KONDIS****COURSE CONTEXT****1. GENERAL**

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΙΚΕ03 -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
<p>At the end of the course the student should be able to:</p> <ul style="list-style-type: none"> - 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	Face to face													
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Information and communication technologies will be used in the delivery and the communication with students.													
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d3d3d3;"><i>ACTIVITY</i></th> <th style="background-color: #d3d3d3;"><i>SEMESTER WORKLOAD</i></th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>33</td> </tr> <tr> <td>LABORATORY WORK</td> <td>20</td> </tr> <tr> <td>Study and analysis of scientific papers and book chapters</td> <td>20</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>42</td> </tr> <tr> <td>CASE STUDY</td> <td>35</td> </tr> </tbody> </table>		<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>	LECTURES	33	LABORATORY WORK	20	Study and analysis of scientific papers and book chapters	20	INDEPENDENT STUDY	42	CASE STUDY	35
<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>													
LECTURES	33													
LABORATORY WORK	20													
Study and analysis of scientific papers and book chapters	20													
INDEPENDENT STUDY	42													
CASE STUDY	35													

	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Written / oral evaluation & paper presentation	

5. BIBLIOGRAPHY

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Lecturer: **ALEXANDROS EFKLIDES**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ04-ΠΤ	SEMESTER	4th
COURSE TITLE	Directing: Key principles and methods		
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	NO		
COURSE URL	https://eclass.uop.gr/courses/2614/		

2. TEACHING RESULTS

TEACHING RESULTS
<p>Students at the end of the course:</p> <ul style="list-style-type: none"> ● Will be familiar with the main tools and key movements of the art of directing. ● Will be familiar with the directing methods of artists who have influenced the history of directing. ● Will be familiar with the members, responsibilities and resources of the creative teams of a performance, as well as the responsibilities of the rest of the cast and crew. ● Will be able to carry out the groundwork required to formulate and develop a staging idea. ● Will have the opportunity to demonstrate in a form of their choice a part of their staging idea.

GENERAL SKILLS

- Adaptation to new situations
- Decision making
- Autonomous work
- Teamwork
- Project design and management
- Exercise criticism and self-criticism
- Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
- Promoting free, creative and inductive thinking

3. COURSE CONTENT

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

Course description

The course *Stage directing: key principles and methods* aims to offer students an understanding of the tools, methods, skills, and creative resources used by stage directors. During the course, the students will become familiar with the means of stage directors and the challenges they face preparing a production. The students will get to know the main creative collaborators of the directors and will get acquainted with the methods of managing the creative teams. Finally, examples of methods of important directors will be presented to help understand the different ways of composing the means that the directors dispose. Students will be asked to prepare (individually or in groups) projects on topics of their choice, focusing on the preliminary work that directors need to prepare for every production.

Outline

1. Introductory lecture 1: Direction as an art and as a technique. A brief historical overview of the origins of the art of directing as an art form and technique. Forms and main aesthetic realms of stage directing from the end of the 19th century to the first decades of the 20th century.
2. Introductory lecture 2: Directing from the dramatic to the postdramatic theatre.
3. Introductory lecture 3: a) Theatre production: a brief presentation of the structure and hierarchy of a theatre company. b) The profession of the director: tools, methods, techniques. The relationship between the director and the other theatre professions. The director as an artist and as a manager of both human and financial resources.
4. Directing the text: Reading a play from the director's point of view. Drama analysis and dramaturgical adaptation of the text. Objective and subjective reading. Research and documentation of the directors' view.
5. Deepening the research on the play or the subject-matter and creating the performative material.
6. Co-creating with the creative team: From first ideas to scale model. Coordinating the research of the creative team.
7. Before the rehearsals.
8. The first days of rehearsals.
9. The director's work with the performer.
10. Blocking scenes.
11. The final rehearsal period and the performance.
12. Preliminary presentation and feedback to student projects.
13. Presentation of the students' projects: feedback session. Course 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

BIBLIOGRAPHY IN GREEK

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5th SEMESTER

COURSE TITLE: PERFORMANCE IN GREECE

Lecturer: ADJUNCT LECTURER - SNRF 2022-23

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	05EΠKX01-ΠΤ	SEMESTER	5
COURSE TITLE	Performance in Greece		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
Presentations and essays		4	6
COURSE CATEGORY	Elective		
PREREQUISITES	YES		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
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

- | |
|---|
| <p>1 Introduction: Historical and socio - cultural context, International movements 60 'movements 70 'movements. Introductory concepts and historiographical evolution of performance art</p> <p>2.The terms of Modernism and Postmodern in Greek reality</p> <ul style="list-style-type: none"> • 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INVITED TALKS</td> <td>21</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>90</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	ART PRACTICE	13	INVITED TALKS	21	INDEPENDENT STUDY	90	TOTAL CONTACT HOURS AND TRAINING	150
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LECTURES	26												
ART PRACTICE	13												
INVITED TALKS	21												
INDEPENDENT STUDY	90												
TOTAL CONTACT HOURS AND TRAINING	150												
EVALUATION OF STUDENTS	Participation in class Cooperative presentations in class												

5. BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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COURSE TITLE: PEDAGOGY OF PERFORMING ARTS II

Lecturer: GEORGE KONDIS

COURSE CONTEXT

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	05EΠKX0 2-ΠT	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
<ul style="list-style-type: none"> ● 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
<ul style="list-style-type: none"> - 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

<ol style="list-style-type: none"> 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	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="background-color: #d3d3d3;">ACTIVITY</th> <th style="background-color: #d3d3d3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>FIELD WORK</td> <td>25</td> </tr> <tr> <td>LABORATORY WORK</td> <td>25</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>35</td> </tr> <tr> <td>CASE STUDY</td> <td>24</td> </tr> <tr> <td>Study and analysis of scientific papers and book chapters</td> <td>15</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	FIELD WORK	25	LABORATORY WORK	25	INDEPENDENT STUDY	35	CASE STUDY	24	Study and analysis of scientific papers and book chapters	15	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD																	
LECTURES	26																	
FIELD WORK	25																	
LABORATORY WORK	25																	
INDEPENDENT STUDY	35																	
CASE STUDY	24																	
Study and analysis of scientific papers and book chapters	15																	
TOTAL CONTACT HOURS AND TRAINING	150																	
EVALUATION OF STUDENTS	Written / oral evaluation & public lesson presentation																	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Θανάσaina, 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>
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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, School of Arts, University of the Peloponnese

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COURSE TITLE: PERFORMANCE AND SPACE: THE AUDIENCE, THE ARTIST AND THE PERFORMANCE AS MEETING GROUND

Lecturer: ATHENA STOURNA

1. GENERAL

FACULTY	FINE ARTS
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DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ02-ΠΤ	SEMESTER	04
COURSE TITLE	PERFORMANCE AND SPACE: THE AUDIENCE, THE ARTIST AND THE PERFORMANCE AS MEETING GROUND		
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/PDA106/		

2. TEACHING RESULTS

TEACHING RESULTS	
By the end of the course, students should be able to:	
<ul style="list-style-type: none"> -approach performance space theoretically and liaise it to the act of performance; -recognize the historical evolution of performance space; -know the different kinds and functions of performance space within a performance creation through practical artistic application. 	
GENERAL SKILLS	
<ul style="list-style-type: none"> 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: 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 to 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 a 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, Brith Gof, 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	face to face
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USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes										
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>98</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	ART PRACTICE	13	INDEPENDENT STUDY	98	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD										
LECTURES	39										
ART PRACTICE	13										
INDEPENDENT STUDY	98										
TOTAL CONTACT HOURS AND TRAINING	150										
EVALUATION OF STUDENTS	Essay, Artistic project, Public presentation										

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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The above information is part of the Curriculum Outline

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6th SEMESTER

COURSE TITLE: THE SYNTHESIS OF THE ARTS: THE CONTEMPORARY TOTAL WORK OF ART

Lecturer: ATHENA STOURNA

1. GENERAL

FACULTY	FINE ARTS
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DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ01- ΠΤ	SEMESTER	06
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/		

2. TEACHING OUTCOMES

TEACHING OUTCOMES
<p>By the end of the course, students should be able to:</p> <ul style="list-style-type: none"> -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
<p>Autonomous work;</p> <p>Teamwork;</p> <p>Respect for diversity and multiculturalism;</p> <p>Demonstration of social, professional and moral responsibility and sensitivity towards gender issues;</p> <p>Promotion of free, creative and inductive thinking.</p>

3. COURSE CONTENT

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

<ol style="list-style-type: none"> 1. Introduction. Wagner and the concept of "<i>Gesamtkunstwerk</i>". 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 <i>symposion</i> 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.

4. TEACHING AND LEARNING METHODS - Assessment

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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>15</td> </tr> <tr> <td>STUDY AND ANALYSIS OF BIBLIOGRAPHY</td> <td>30</td> </tr> <tr> <td>ACADEMIC WRITING</td> <td>15</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>51</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	15	STUDY AND ANALYSIS OF BIBLIOGRAPHY	30	ACADEMIC WRITING	15	INDEPENDENT STUDY	51	TOTAL CONTACT HOURS AND TRAINING	150
	ACTIVITY	SEMESTER WORKLOAD													
	LECTURES	39													
	INTERACTIVE TEACHING	15													
	STUDY AND ANALYSIS OF BIBLIOGRAPHY	30													
	ACADEMIC WRITING	15													
	INDEPENDENT STUDY	51													
	TOTAL CONTACT HOURS AND TRAINING	150													
STUDENT ASSESSMENT	Final Exam (70%) and Oral Presentation or Research Paper (30%).														

5. BIBLIOGRAPHY

<p>Recommended Bibliography</p> <p>Αρτώ, Α. 1992. <i>Το θέατρο και το είδωλό του</i>. Αθήνα: Δωδώνη</p> <p>Adorno, Th. W. 1947. 'Wagner, Nietzsche and Hitler'. <i>The Kenyon Review</i>. 9 (1): 155–162</p> <p>Biggin, R. 2017. <i>Immersive Theatre and Audience Experience: Space, Game and Story in the Work of Punchdrunk</i>. Cham: Springer International Publishing</p> <p>Broadhurst, S. & Price, S. 2018. <i>Digital Bodies: Creativity and Technology in The Arts and Humanities</i>. London: Palgrave Macmillan</p> <p><i>Desnoiresterres, G. 1877. Grimod de la Reynière et son groupe : D'après des documents inédits</i>. Paris: Didier</p> <p>Di Benedetto, St. 2017. 'Scenography and the Senses. Engaging the tactile, olfactory, and gustatory senses'. <i>The Routledge Companion to Scenography</i>. A. Aronson (ed.). London: Routledge</p>
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Supplementary Reading during Semester Lectures

The following information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: THEATRE OF THE REAL: THEORY AND APPLICATIONS

Lecturer: ALEXANDROS EFKLIDES

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06EΠΚΕ0 1-ΠΤ	SEMESTER	6th
COURSE TITLE	Theatre of the Real: theory and applications		

INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY	CC / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	NO		
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
<p>This course aims to familiarize students with the history and methods of Theatre of the Real.</p> <p>At the end of the course the student should:</p> <ul style="list-style-type: none"> • Know the main forms of the Theatre of the Real. • Recognize the different methodologies of different Theatre of the Real forms. • Be able to use the research methodology of at least one of Theatre of the Real 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

1. Introduction: truth, real, reality. Issues of theory, methodology and ethics of the Theatre of the Real.
2. Prehistories: The documentary theatre
3. Theatre and testimony
4. Theatre of real people
5. Theatre of real spaces
6. Theatre of real events
7. Methodology of research in the Theatre of the Real
8. Dramaturgy of the Theatre of the Real
9. Directing the real
10. Presentation of student works and discussion
11. Presentation of student works and discussion
12. Presentation of student works and discussion
13. 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	26
	Laboratorywork	13
	Tutorial	13
	Study and analysis of scientific papers and book chapters	21
	Art practice	36
	<i>Autonomous study</i>	41
	<i>Total contact hours and training</i>	150
EVALUATION OF STUDENTS	Assignments / Presentation of artistic work	

5. BIBLIOGRAPHY

In English

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In Greek

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- Μαράκα, Λίλα «Η Επίδραση του Γερμανικού. Θεάτρου-Ντοκουμέντο της Δεκαετίας του '60 στη Σύγχρονη Ελληνική Δραματουργία», *Σύγκριση*, τ. 5ος, 1993.

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COURSE TITLE: SOMATIC APPROACHES TO PERFORMANCE

Lecturer: GINA GIOTAKI

1. GENERAL

FACULTY	FINE ARTS
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DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ04-ΠΤ	SEMESTER	6
COURSE TITLE	Somatic Approaches to Performance		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
Lectures & Workshops		3	6
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	YES «The Body in the Performing Arts: Dance and Performance»		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)		
COURSE URL	https://eclass.uop.gr/courses/PDA142/		

2. TEACHING RESULTS

TEACHING RESULTS
<p>This module introduces and studies contemporary practices in dance and movement, and performance theories with a focus on the lived experience of the performer. The course focuses on somatic approaches to movement and to the creative process of a choreographic piece of work or a performance. It studies examples from modern, post-modern and contemporary dance. Drawing connections between approaches and practices, the course examines somatic practices as training methods for the dancer, performer or actor and analyses the way in which these approaches influence the performative phenomenon and develop performance skills. The course also makes reference to practices such as: physical theatre, dance theatre and actor training methods such as Meyerhold's Biomechanics and Grotowski's Poor Theatre. Students study the application of contemporary somatic approaches to: a. the creative process of choreographic practice, and, b. to artistic work created for specific community contexts. The course positions somatic approaches in a conceptual framework and introduces students to phenomenological theories such as that of Merlau-Ponty, Horton Fraleigh and Sandra Reeve aiming towards: a. the development of performance and choreographic skills and b. an understanding, distinction and broadening of the application contexts of somatic practices and their potential contribution on well-being, through a contemporary scholarly discourse.</p> <p>Learning Objectives</p> <p>After completing this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate an embodied understanding of somatic practices through their application in dance and performance - Identify and analyse principles of practice drawn from varied somatic approaches during a creative process

- To position and analyse the phenomenon of performance through a relevant theoretical/ontological/conceptual framework

GENERAL SKILLS

- Research, analysis and synthesis of data and information
- Adaptability in new circumstances
- Decision Making
- Independent study
- Team-working skills
- Awareness in difference and multiculturalism
- Critical and reflection skills
- Development of free and creative thinking

3. COURSE CONTENT

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

- 1st Week - Introduction to the Course and Experiential Workshop
- 2nd Week – Notions of Embodiment in Dance and Performance I
- 3rd Week – Notions of Embodiment in Dance and Performance II
- 4th Week – Post-modernism in Dance Practice
- 5th Week – Corporeality and Creative Processes in Dance Theatre & Physical Theatre
- 6th Week – Actor Training and the Body: A View into Meyerhold’s Biomechanics
- 7th Week – Actor Training and the Body: Exploring Grotowski’s Poor Theatre
- 8th Week – Notions of Embodiment, Emergent Form and Choreographic Composition
- 9th Week - Movement Improvisation Techniques and Phenomenology
- 10th Week - Somatic Approaches to Contemporary Choreographic Practice I
- 11th Week – Somatic Approaches to Contemporary Choreographic Practice II
- 12th Week – Improvisation in site-specific performance
- 13th Week - Experimentation, Design and Guidance for Student Projects: Preparation for Assessment

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Information and communication technologies will be used throughout the delivery of the course and in the communication with students.	
TEACHING STRUCTURE	ACTIVITY	SEMESTER WORKLOAD
	ART PRACTICE/WORKSHOP	39

	BIBLIOGRAPHIC ANALYSIS AND STUDY	26
	INDEPENDENT STUDY	85
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>Presentation / Performance: 100%</p> <p>Assessment criteria will be offered analytically during the course of the module and will be available in the course's e-class webpage.</p>	

5. BIBLIOGRAPHY

Ρηγοπούλου, Πέπη (2003) *Το Σώμα. Ικεσία κι Απειλή*, Εκδόσεις Πλέθρον.

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Μπαρμπούση, Βάσω (2004) *Ο Χορός στον 20ο Αιώνα*, 5η Έκδοση, Εκδόσεις Καστανιώτη.

Abram, D. (1996) *The Spell of the Sensuous*. New York: Vintage.

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Reeve, S. (2011) *Nine Ways of Seeing a Body*. Triarchy Press.

Pallant, C. (2006) *Contact Improvisation: An Introduction to a Vitalizing Dance Form*. Jefferson USA: McFarland & Company, Inc., Publishers.

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SPECIALIZATION FIELD 2: DIGITAL ARTS

3rd SEMESTER

COURSE TITLE: **3D CONTENT CREATION I**

Lecturer: **ADJUNCT LECTURER NSNF 2022-23**

1. GENERAL

FACULTY	FINE ARTS
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DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03EΠKX01 -ΨΤ	SEMESTER	6
COURSE TITLE	3D Content Creation 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	
<p>The course is an introduction to the methods and technologies of 3D content development.</p> <p>3D content is a key element in a wide range of applications, such as 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.</p> <p>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.</p> <p>After the end of the course students will have:</p> <ul style="list-style-type: none"> • 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 acquired the basic principles of photogrammetry and the creation of 3D content using photographic material. 	
GENERAL SKILLS	
<ul style="list-style-type: none"> • 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

<p>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.</p> <p>Lectures include:</p> <p>Lecture 1 Introduction to the evolution of 3D technologies: Historical background, basic elements of theory</p> <p>Lecture 2 Capture of 3D objects Capture methods, photogrammetry, 3D scanning etc.</p> <p>Lecture 3 Photogrammetry Introduction to photogrammetry. Different methodologies for capturing objects using photogrammetry.</p> <p>Lecture 4 Photogrammetry Software Available software.</p> <p>Lecture 5. 3D Scanning Tools, Methodologies, Software.</p> <p>Lecture 6 Software and basic techniques for creating 3D graphics</p> <p>Lecture 7 3D video creation and editing software</p> <p>Lecture 8 Case study of creating 3D content.</p> <p>Lecture 9 Digital Character Development - Animation Basic Principles, Approaches, Character Animation and Scenery</p> <p>Lecture 10 Animation Software and case study</p> <p>Lecture 11 Virtual Reality Technologies Introduction, basic principles, use of digital characters and scenes, programming environments.</p> <p>Lecture 12 Applications of 3D technology in Education and Culture</p> <p>Lecture 13 Review and presentation of group work</p>
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4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD			
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	<p>3D graphic creation software and Animation</p> <p>Virtual reality data development software</p> <p>Learning process support through e-class electronic platform</p> <p>Learning process support with video lessons (part of them can be created from teaching staff and students of the department)</p>		
TEACHING STRUCTURE	<table border="1"> <tr> <td>ACTIVITY</td> <td>SEMESTER WORKLOAD</td> </tr> </table>	ACTIVITY	SEMESTER WORKLOAD
ACTIVITY	SEMESTER WORKLOAD		

	LECTURES	39
	PRACTICE	39
	INDEPENDENT STUDY	72
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>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.</p> <p>I. Written final exam (GA) (50%) - Comparative evaluation of theory elements</p> <p>II. Midterm Written Examination (P) (20%)</p> <p>III. Teamwork (OE) (30%)</p> <p>Group exercise:</p> <ul style="list-style-type: none"> • Placement of objects in space. • Creation and Installation of cameras. • Materials and Maps (Material Editor). • Lighting and special effects. • Presentation of Papers. <p>The grade of the course ($GE * 0.5 + P * 0.2 + OE * 0.3$) must be at least five (5).</p>	

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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COURSE TITLE: PROGRAMMING AND ART I

Lecturer: NIKOS VASILOPOULOS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02YIIX02	SEMESTER	3d
COURSE TITLE	Programming and Art I		

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	NO		
COURSE URL	https://eclass.uop.gr/courses/2869/		

2. TEACHING RESULTS

TEACHING RESULTS	
<p>Upon successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • understand the fundamentals of computer programming • create digital art by developing code • combine basic shapes and geometric patterns on the computer • use transformations and symmetries in visual and musical compositions • introduce movement and interactivity into their works • design with simple mathematical models and objects 	
GENERAL SKILLS	<ul style="list-style-type: none"> • 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

<ul style="list-style-type: none"> • Introduction to programming • Languages and tools • Basic shapes in two dimensions • Condition statements and loops • Geometric patterns and transformations • Design based on symmetry in space • Subroutines and Functions • Parametric equations and motion • Examples of two-dimensional curves • Recursion and symmetry of scale • Programming with objects • Events and interaction • Algorithmic 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LAB EXERCISES</td> <td>13</td> </tr> <tr> <td>PROJECT</td> <td>61</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>50</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB EXERCISES	13	PROJECT	61	INDEPENDENT STUDY	50	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	26												
LAB EXERCISES	13												
PROJECT	61												
INDEPENDENT STUDY	50												
TOTAL CONTACT HOURS AND TRAINING	150												
EVALUATION OF STUDENTS	The final grade is obtained from the average of the grade of the oral 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

<p>OFFICIAL BIBLIOGRAPHY</p> <ul style="list-style-type: none"> Σαντοριναίος Ματθαίος, Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος" <p>EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES</p> <ul style="list-style-type: none"> Λιακέας Γιώργος, Η γλώσσα Javascript, ΕΚΔΟΣΕΙΣ ΚΛΕΙΔΑΡΙΘΜΟΣ ΕΠΕ, 2021 Kaufmann Morgan, Learning Processing: a beginner's guide to programming images, animation, and interaction, 2nd edition <p>The above information is part of the Curriculum Outline - Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese</p> <p style="text-align: center;">www.pda.uop.gr</p> <p style="text-align: center;">© 2022-2023</p>

COURSE TITLE: DIGITAL ARTS PEDAGOGY I: ARTS AND TECHNOLOGY IN EDUCATION

Lecturer: PANAGIOTIS MATSOUKAS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03EΠΚΧ0 3-ΨΤ	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	eClass		

2. TEACHING RESULTS

TEACHING RESULTS	
<p>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).</p>	
GENERAL SKILLS	
<ul style="list-style-type: none"> ● 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)
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 century : 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>85</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td></td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	13	ART PRACTICE	13	INDEPENDENT STUDY	85	INVITED TALKS [...]		TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	39														
INTERACTIVE TEACHING	13														
ART PRACTICE	13														
INDEPENDENT STUDY	85														
INVITED TALKS [...]															
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	Projects and final test														

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5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Εισαγωγή στην Παιδαγωγική Επιστήμη, Ιωάννης Ε. Πυργιωτάκης. ΠΕΔΙΟ ΕΚΔΟΤΙΚΗ, ΔΙΑΦΗΜΙΣΤΙΚΗ ΚΑΙ ΡΑΔΙΟΤΗΛΕΟΠΤΙΚΩΝ ΠΑΡΑΓΩΓΩΝ Α.Ε., 978-960-9552-33-2, 1/2011

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3. Στυλιάρης, Γ., Δήμου, Β. 2015. Σύγχρονες θεωρίες μάθησης και συνεισφορά στον σχεδιασμό εκπαιδευτικών υπολογιστικών περιβαλλόντων. [Κεφάλαιο Συγγράμματος]. Στο Στυλιάρης, Γ., Δήμου, Β. 2015. Διδακτική της πληροφορικής. [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. κεφ 1. Διαθέσιμο στο: <http://hdl.handle.net/11419/723>
4. Τζιφόπουλος, Μενέλαος Χ. "Τα ψηφιακά κόμικς στο σχολείο του 21ου αιώνα: προετοιμάζοντας τους σύγχρονους εκπαιδευτικούς." Παιδαγωγική επιθεώρηση 65 (2019).

The above information is part of the Curriculum Outline

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4th SEMESTER

COURSE TITLE : MODERN ART

Lecturer : ADJUNCT LECTURER NSRF 2022-23

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΙΚΕ02-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	
<ul style="list-style-type: none"> ● 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

<p>1.Introduction: The decades after the war.</p> <ul style="list-style-type: none"> • 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. <p>2. Post-war art</p> <ul style="list-style-type: none"> • 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 ἰδραση 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/Nochlinggreatwomenartists.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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>21</td> </tr> <tr> <td>ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>80</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>10</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	21	ART PRACTICE	13	INDEPENDENT STUDY	80	INVITED TALKS [...]	10	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
INTERACTIVE TEACHING	21														
ART PRACTICE	13														
INDEPENDENT STUDY	80														
INVITED TALKS [...]	10														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	<ul style="list-style-type: none"> • Participation in class • Cooperative presentations in class • Final essay where the accurate content and creativity is the main goal 														

5. BIBLIOGRAPHY

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2. Freeland Cynthia, *Μα είναι αυτό τέχνη; μτφ. Μ Αλμπάνη, Πλέθρον, 2010.*
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The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

www.pda.uop.gr

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COURSE TITLE: PROGRAMMING AND ART II

Lecturer: **KATERINA EL RAHEB**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ03	SEMESTER	04
COURSE TITLE	Programming and Art II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2 hours lectures and 1 lab)	6
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	YES (Programming and Art I)		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO / YES (in English)		
COURSE URL	eClass https://eclass.uop.gr/courses/1685/		

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2. TEACHING RESULTS

TEACHING RESULTS

The course aims at three main axes: a. the introduction to programming concepts and technologies as a creative act, b. the introduction to the basic principles of digital design and interaction c. the introduction to the relationship between contemporary art and programming in the 20th and 21st centuries.

Programming and Art II as an elective course, a continuation of the course Programming and Art I and aims to develop skills and understanding of procedural programming and the application of programming skills to art. For this purpose, the Processing language and programming environment (<https://processing.org/>) is used, an environment developed by artists, for artists.

Learning objectives of Programming and Art II Students should be:

- to describe the types of programming art and explain how technology relates to art in different contexts.
- to understand and analyze the basic principles of algorithmic thinking and mathematical perception in art.
- to explain how the elements of digital design (Color, Shape, Typography, Motion) in relation to a combination with human perception can be a trigger for artistic creation and to be able to propose artistic ideas.
- To delve into the concepts of creative programming and be able to design and develop their own artistic examples.

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

1Introduction - Programming and Art	
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Course presentation (structure, assignments, workshops) - What is creative programming/
Programming in Art - A short introduction beyond the image - Examples of artistic creations with digital media

2. Historical review and definitions in the partnership of Information Technology, Science and Art.
The roots of algorithmic art: From the Renaissance and the Bauhaus school to Creative Programming

3. Algorithmic Thinking in Artistic Creation - from Digital Interactive Art to Algorithmic/Generative Art
- Creative Programming

4. The environment and the programming language and Processing environment - Software and
Programming Languages - A language by artists for artists - Basic principles of Processing - Basic parts
of a program - Examples

5. Digital Design and Algorithmic Art I- Image and Visual Perception
Form and shapes in contemporary art. Drawing a 2D object on paper and on screen. Cartesian
Coordinates. Points, Lines, Surfaces, Vectors

6. Digital Design and Algorithmic Art - Color and Shape
Human visual perception and color. Digital encoding. Color in digital art. Editing (color, properties,
motion)

7. Digital Design and Algorithmic Art - Typography - Text
Language and Writing. Digital text. Fonts. Gestalt rules

8. Digital Design and Algorithmic Art - Random Values -Randomness
Variable in space, color and shape. Random variables and randomness in art.

9. Digital Design and Algorithmic Art - Review
From the concept of repetition in Art to loops and Retrospection. Mathematical thinking in artistic
creation.

10. Digital Design and Algorithmic Art I- Object Movement as Parametric Art - from Animation to
Audiovisual - Functions, Objects & Transformations

11. Live Coding in the art of Augmented Performance and Interactive installations. Examples of digital
applications in the performing arts.

12. Contemporary trends: Data in Artistic Creation (Data Art), Artificial Intelligence Art (AI art),
Multimodality

13. Case Study / Thematic Work / Discussion and presentation of intermediate work and examples

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures, Laboratory Exercise, Study & analysis of bibliography, Interactive teaching, Project, Writing/coding of a project, Writing of a paper / papers.														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of slides and laboratory exercises, use of multimedia to demonstrate examples, use of internet live coding technique (development of code examples in Processing live with students). Use of e-class.														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LAB AND ARTISTIC PRACTICE</td> <td>13</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>50</td> </tr> <tr> <td>TASKS, APPLICATIONS AND INDIVIDUAL STUDY</td> <td>55</td> </tr> <tr> <td>INVITED ARTISTS AND VISITS</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB AND ARTISTIC PRACTICE	13	INTERACTIVE TEACHING	50	TASKS, APPLICATIONS AND INDIVIDUAL STUDY	55	INVITED ARTISTS AND VISITS	6	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
LAB AND ARTISTIC PRACTICE	13														
INTERACTIVE TEACHING	50														
TASKS, APPLICATIONS AND INDIVIDUAL STUDY	55														
INVITED ARTISTS AND VISITS	6														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	Lab participation, regular tasks and exercises, Final Project and presentation/oral test.														

5. BIBLIOGRAPHY

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Links

- <https://processing.org/>
- <http://learningprocessing.com/>
- <https://openprocessing.org/>

The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

www.pda.uop.gr

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COURSE TITLE : VIDEO ART AND MULTIMEDIA

LECTURER : BILL PSARRAS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03EΠΚΧ 02-ΨΤ (DA)	SEMESTER	4th (Spring)
COURSE TITLE	Video Art and Multimedia		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (2 theory + 1 practice)	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/373/

2. TEACHING RESULTS

TEACHING RESULTS	
<p>The course aims to present the historical, methodological, social and technological perspectives of video art, through selected artists' cases (1960-today), by exploring the important impact of video art in the international contemporary art scene. Also, it intends to make students aware of the impact of video cameras as an expressive medium, moving image, sound, screen and other multimedia approaches across related fields such as performance art, installation art, conceptual art, experimental cinema and site-oriented practices. The course aims to underline the creative and artistic aspects of multimedia (video, sound, image, text), the experimental/poetic intersections through visual elements, time, non-linear narrative, text and body gesture. The course aims to develop audiovisual aesthetics and art practice with multimedia/digital media character; focusing on the conception and creation of artworks during the course practice part.</p> <p>Following the end of semester, students will be able to:</p> <ul style="list-style-type: none"> • Understand the histories and main characteristics of video art and multimedia (video, sound, text, image) as well as their intersections with space, time, body and technology. • Apply and use audiovisual media as part of the concept/creation of a video art work • Identify various methodological and artistic approaches on contemporary works of art (i.e. video art, experimental video, video sculpture, video poetry) as a foundational platform for their artistic development • Acknowledge and reflect on the multimedia aesthetics/approach and its potential towards expanded artistic practices and arts-based research 	
GENERAL SKILLS	
<ul style="list-style-type: none"> • Independent study and acknowledgement of participatory/team work • Develop critical approach and creative thinking • Understand the main aspects of artistic process (concept-practice-media) • Respect others and develop a multicultural approach • Develop consecutive thinking and ability towards synthesis of data, ideas • Develop social, ethical and professional awareness 	

3. COURSE CONTENT

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

THEORY (2 hours)

1. Introduction to art practice and multimedia histories

2. Multimedia : Image, Video, Sound, Text, Screen
3. Video Art: Historical, social and technological context during 20th century
4. Video Art: Time, audiovisual synthesis and non-linear narratives
5. Video Art: Body, gesture and performance art
6. Video Art: Performative and multimedia aspects of archives/found footage
7. Video Art: Video poetry, metaphors and text
8. Video Art: Expanded forms in the case of video sculptures and space
9. Art case study I
10. Art case study II
11. Art case study III
12. Invited artist talk
13. Reviews /concluding thoughts and projects

ART LAB (1 hour)

1. Introduction on audiovisual softwares I
2. Introduction on audiovisual softwares II
3. Editing video and sound I
4. Editing video and sound II
5. Editing video and sound III: Body and performance art
6. Experimental uses of text and colour on audiovisual media I
7. Experimental uses of text and colour on audiovisual media II
8. Experimental uses of text and colour on audiovisual media III
9. Artistic practice: Live feedback for undergraduates projects I
10. Artistic practice: Live feedback for undergraduates projects II
11. Artistic practice: Live feedback for undergraduates projects III
12. Critical reflections and review I
13. Critical reflections and review II

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
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USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th data-bbox="630 373 1057 436">ACTIVITY</th> <th data-bbox="1065 373 1286 436">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="630 447 1057 468">LECTURES</td> <td data-bbox="1065 447 1286 468">26</td> </tr> <tr> <td data-bbox="630 478 1057 499">LAB</td> <td data-bbox="1065 478 1286 499">13</td> </tr> <tr> <td data-bbox="630 510 1057 531">ART PRACTICE</td> <td data-bbox="1065 510 1286 531">26</td> </tr> <tr> <td data-bbox="630 541 1057 562">INTERACTIVE TEACHING</td> <td data-bbox="1065 541 1286 562">6</td> </tr> <tr> <td data-bbox="630 573 1057 594">INDEPENDENT STUDY</td> <td data-bbox="1065 573 1286 594">73</td> </tr> <tr> <td data-bbox="630 604 1057 625">INVITED TALKS / MUSEUM VISITS</td> <td data-bbox="1065 604 1286 625">6</td> </tr> <tr> <td data-bbox="630 636 1057 699">TOTAL CONTACT HOURS AND TRAINING</td> <td data-bbox="1065 636 1286 699">150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB	13	ART PRACTICE	26	INTERACTIVE TEACHING	6	INDEPENDENT STUDY	73	INVITED TALKS / MUSEUM VISITS	6	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD																
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LAB	13																
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INTERACTIVE TEACHING	6																
INDEPENDENT STUDY	73																
INVITED TALKS / MUSEUM VISITS	6																
TOTAL CONTACT HOURS AND TRAINING	150																
EVALUATION OF STUDENTS	Written examinations (40%) Art project (60%)																

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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- Λαζαρίνης, Φ. (2015). Πολυμέσα. Αθήνα: Kallipos eBooks

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Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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5th SEMESTER

COURSE TITLE : VIRTUAL REALITY I

Lecturer: ANASTASIOS THEODOROPOULOS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ03-ΨΤ	SEMESTER	05
COURSE TITLE	Virtual Reality I		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	6	
	2-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/courses/1434/		

2. TEACHING RESULTS

TEACHING RESULTS

Applications of Virtual Reality (VR) technologies: various technological VR approaches and characteristics of virtual environments/worlds are investigated. Moreover, the course explores ways of utilizing and designing 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 (e.g., games).

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

- identify the characteristics 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 development 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.

3. COURSE CONTENT

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

Theory

- Introduction to Virtual Reality (VR), definitions, history
- The main features of VR, immersion
- Human factors in VR: perception, intellect, action
- Input - output in VR environments
- Interaction in VR environments
- Architectures and taxonomy of VR systems
- Graphics, introduction to three-dimensional (3D) computer graphics, 3D models
- Content development, techniques and tools
- Experience design
- Interaction design
- Lighting, physics modeling, virtual people
- VR application areas with emphasis on arts, culture and education
- Digital Exhibitions and VR

Laboratory

- VR development tools
- Modeling tools
- Creating a Digital Virtual Exhibition part 1
- Creating a Digital Virtual Exhibition part 2
- Introduction to 3D models, basic objects
- Creating a Virtual World part 1
- Creating a Virtual World part 2
- Handling in VR environment
- VR game part 1
- VR game part 2
- VR game part 3
- Evaluation of VR environments
- Issues-problems using VR technology

4. 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>FIELD WORK</td> <td>23</td> </tr> <tr> <td>LABORATORY WORK</td> <td>26</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS</td> <td>15</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td>60</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	FIELD WORK	23	LABORATORY WORK	26	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	15	AUTONOMOUS STUDY	60	TOTAL CONTACT HOURS AND TRAINING	150
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AUTONOMOUS STUDY	60															
TOTAL CONTACT HOURS AND TRAINING	150															
EVALUATION OF STUDENTS	Projects (50%) and final test (50%)															

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- (Πλήρως Εμβυθισμένη) Εικονική Πραγματικότητα Μάθηση και Εκπαίδευση, Φωκίδης Ε. Ατσικπάση Π., 2022, Εκδόσεις Ζυγός, Κωδικός στον Εύδοξο 112694591
- *Ανάπτυξη συστημάτων εικονικής πραγματικότητας*, Λέπουρας, Γ., Αντωνίου, Α., Πλατής, Ν., Χαρίτος, Δ., 2015. [ηλεκτρ. βιβλ.], Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Κωδικός στον Εύδοξο [320154](https://hdl.handle.net/11419/2546). Διαθέσιμο στο: <http://hdl.handle.net/11419/2546>

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
- Grigore C. Burdea, Philippe Coiffet, Virtual Reality Technology, 2^η έκδοση, Wiley, 2003
- Scientific Journals and Articles.

The above information is part of the Curriculum Outline
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COURSE TITLE : 3D CONTENT CREATION IILecturer: **ADJUNCT LECTURER SNRF 2022-23****1.**

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	05EΠKX01 -ΨΤ	SEMESTER	6
COURSE TITLE	3D Content Creation II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		4	6
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	YES – course: 3D Content Creation 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	
<p>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.</p> <p>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.</p> <p>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:</p> <ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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	<ul style="list-style-type: none"> ● 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	26
	PRACTICE	13
	INTERACTIVE TEACHING	36
	INDEPENDENT STUDY	75
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>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.</p> <p>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 space. • Creation and Installation of cameras. • Materials and Maps (Material Editor). • Lighting and special effects. • Presentation of Papers.</p> <p>The grade of the course ($GE * 0.5 + P * 0.2 + OE * 0.3$) must be at least five (5).</p>	

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, School of Arts, University of the Peloponnese

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COURSE TITLE: DIGITAL TECHNOLOGY & CHARACTER ANIMATION I

Lecturer: KATERINA EL RAHEB

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	05EΠKX01-ΨΤ	SEMESTER	05
COURSE TITLE	DIGITAL TECHNOLOGY & CHARACTER ANIMATION I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2 hours lectures and 1 lab)	6
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO / YES (in English)		
COURSE URL	eClass https://eclass.uop.gr/courses/1183/		

2. TEACHING RESULTS

TEACHING RESULTS
<p>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.</p> <p>At the end of the course, the students of the department should be able:</p> <ul style="list-style-type: none"> -To recognize and define the basic types of animation (traditional -frame by frame), digital two-dimensional (2D) and three-dimensional (3D) animation, motion graphics, and stop-motion, etc. -Be able to explain basic principles of animation, and define basic techniques, recognize modern digital tools <p>To be able to analyze, design artistic works with animated characters applying basic knowledge of animation and capture their ideas through illustrated scenarios (storyboarding) using modern digital media.</p>

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

3. COURSE CONTENT

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

<p>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</p> <p>2th Lesson – The types of animation Traditional animation -frame by frame, 2D animation, CGI 3D animation, motion graphics, stop-motion</p> <p>3th Lesson- History of animation and the evolution of techniques Brief historical retrospection on the evolution of the art of animation</p> <p>4th Lesson - Traditional and two-dimensional (2D)animation Basic principles of animation. Presentation and analysis of examples</p> <p>5th Lesson - Digital animation Presentation of the techniques of modern animation and the corresponding tools. Presentation and analysis of examples</p> <p>6th Lesson - Applications of digital animation Analysis of examples where the art of animation today is applied (education, advertising, virtual reality experiences, etc.)</p> <p>7th Lesson– Creating Characters Analysis of the elements of personality and expressiveness of the characters from cartoons to digital animation</p> <p>8th Lesson- The art of 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</p> <p>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.</p> <p>10th Lesson - Mixing animated characters and live acting Examples of mixing animated and living characters in the performing arts, cinema, and other applications e.g., informal learning is presented and analyzed.</p> <p>11th Lesson- Digital animated characters and movement capture Modern techniques for character animation through motion capture technologies are presented</p> <p>12th Lesson – Digital animated characters and virtual environments Virtual characters, avatars and embodiment</p> <p>13th Lesson- The art of animation towards the future, artistic and research modern trends.</p>

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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LAB AND ARTISTIC PRACTICE</td> <td>13</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>50</td> </tr> <tr> <td>LITERATURE AND CASE STUDY</td> <td>55</td> </tr> <tr> <td>INVITED ARTISTS AND VISITS</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB AND ARTISTIC PRACTICE	13	INTERACTIVE TEACHING	50	LITERATURE AND CASE STUDY	55	INVITED ARTISTS AND VISITS	6	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
LAB AND ARTISTIC PRACTICE	13														
INTERACTIVE TEACHING	50														
LITERATURE AND CASE STUDY	55														
INVITED ARTISTS AND VISITS	6														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	Lab participation, regular tasks and exercises, Final Project and presentation/oral test.														

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Frame by Frame, Ελένη Μούρη, Έκδοση: 2/2009, ISBN: 960-8152-03-8 NEXUS PUBLICATIONS ΑΝΩΝΥΜΗ ΕΚΔΟΤΙΚΗ ΔΙΑΦΗΜΙΣΤΙΚΗ ΚΑΙ ΕΜΠΟΡΙΚΗ ΕΤΑΙΡΙΑ, Κωδικός Βιβλίου στον Εύδοξο: 20241
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>
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4. Δημιουργική πράξη και παραγωγή στα κινούμενα σχέδια, Ελένη Μούρη, Παναγιώτης Κυριακουλάκος (επιμ.), Κωδικός Βιβλίου στον Εύδοξο: 112694250 Έκδοση: 1/2021 Διαθέτης (Εκδότης): ASIFA HELLAS ΕΛΛΗΝΙΚΗ ΕΝΩΣΗ ΚΙΝΟΥΜΕΝΩΝ ΣΧΕΔΙΩΝ ΑΜΚΕ, ISBN: 9786188282711

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

5. 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
6. Λαζαρίνης, Φ., 2015. Πολυμέσα. [ηλεκτρ. βιβλ.] Αθήνα: Σύσδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/2045> (ΚΕΦ. 4 & ΚΕΦ. 10)
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Σχολή Ηλεκτρολόγων Μηχανικών και Μηχανικών Υπολογιστών. Τομέας Τεχνολογίας Πληροφορικής και Υπολογιστών).

9. Σαντοριναίος, Ματθαίος, Σταυρούλα Ζώη, Νεφέλη Δημητριάδη, Ταξιάρχης Διαμαντόπουλος, and Γιάννης Μπαρδάκος. "Το εργαστήριο του σύγχρονου καλλιτέχνη και οι χώροι προβολής του ψηφιακού έργου." (2015).

10. Thomas, F., Johnston, O., & Thomas, F. (1995). The illusion of life: Disney animation (p. 28). New York: Hyperion.

11. 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).

Σύνδεσμοι προτεινόμενου 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/>

6th SEMESTER

COURSE TITLE: DIGITAL TECHNOLOGY & CHARACTER ANIMATION II

Lecturer: ANASTASIOS THEODOROPOULOS

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	3	6	
	2-hours lectures + 1-hour laboratory		

COURSE CATEGORY	Elective - Thematic Area: DIGITAL ARTS (DA)
PREREQUISITES:	Digital Technology and Character Animation I
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://eclass.uop.gr/courses/2859/

2. TEACHING RESULTS

TEACHING RESULTS
<p>The course follows its prerequisite “Digital Technology and Character Animation I”. It emphasizes on the artistic creation (practice) of small projects by using modern digital tools. The aim is to deepen the knowledge acquired in the prerequisite course and to familiarize students with animation development software, so that they understand the basic principles and concepts of movement, facial expression, character development and their placement within the context of a narrative (e.g., in a video game). The course focuses on creating expressive animated characters typically found in a game environment, modeling them and developing a narrative through their visual characteristics, movement, placement in the appropriate background, use of sound/lighting, etc.</p> <p>At the end of the course the student will:</p> <ul style="list-style-type: none"> • know the basic principles and concepts of movement, facial expression, character development and its placement within the context of a narrative, • understand the stages of development-animation of a character in a digital game environment, • develop skills on 3D art production methods for digital applications and digital games.
GENERAL SKILLS
<p>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.</p>

3. COURSE CONTENT

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

<p>Theory</p> <ul style="list-style-type: none"> • Introduction and structure of the course, repetition from the prerequisite course • Techniques and challenges for character development in virtual environments • Creative Media, Game Art and character animation, categorization and analysis • Interaction in digital/virtual environments/digital games • Animated digital characters and expression (emotion and personality) • Modeling, anatomy study • Modeling, character textures • Modeling, character movement • Digital character editing, placement in a virtual environment • Integrating characters into game engines • Transfer of 2D and 3D animation techniques to interactive animation formats (AR and VR gaming) • Animation in the space (mapping projection) • Design and project management within a digital game <p>Laboratory</p> <ul style="list-style-type: none"> • Digital Character Animation Tools, Concept Design • Walking Circle - Bringing the lower body to life
--

- Walking Circle - Bringing the upper body to life
- Animated digital characters and expression
- 3D Modeling, anatomy and textures
- 3D Modelling, rigging & skinning on characters
- Running Circuit - Bringing the lower body to life
- Running Circuit - Bringing the upper body to life
- Environment creation
- Lighting
- Rendering
- Digital Sculpting
- Design and project management within a digital game

4. 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	<table border="1"> <thead> <tr> <th><i>ACTIVITY</i></th> <th><i>SEMESTER WORKLOAD</i></th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>FIELD WORK AND ARTISTIC PRACTICE</td> <td>57</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td>41</td> </tr> <tr> <td>TOTAL HOURS</td> <td>150</td> </tr> </tbody> </table>	<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>	LECTURES	26	INTERACTIVE TEACHING	26	FIELD WORK AND ARTISTIC PRACTICE	57	AUTONOMOUS STUDY	41	TOTAL HOURS	150
<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>												
LECTURES	26												
INTERACTIVE TEACHING	26												
FIELD WORK AND ARTISTIC PRACTICE	57												
AUTONOMOUS STUDY	41												
TOTAL HOURS	150												
EVALUATION OF STUDENTS	Projects (70%) and final test (30%)												

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Frame by Frame, Ελένη Μούρη, Έκδοση: 2/2009, ISBN: 960-8152-03-8, NEXUS PUBLICATIONS ΑΝΩΝΥΜΗ ΕΚΔΟΤΙΚΗ ΔΙΑΦΗΜΙΣΤΙΚΗ ΚΑΙ ΕΜΠΟΡΙΚΗ ΕΤΑΙΡΙΑ, Κωδικός Βιβλίου στον Εύδοξο: 20241.
- Ιστορία και αισθητική του κινούμενου σχεδίου, Γιάννης Βασιλειάδης, Έκδοση: 1/2006, Αιγόκερως, Κωδικός Βιβλίου στον Εύδοξο: 86183354.
- 70 Χρόνια Δημιουργίας Ελληνικών Κινουμένων Σχεδίων, Ιορδάνης Ανανιάδης, Γιάννης Βασιλειάδης, Νίκος Βεργίτης, Δημήτρης Δεληνικόλας, Αναστασία Δημητρά, Βασίλης Ευδοκιάς, Βασίλης Καραμητσάνης, Λευτέρης Κρέτσος, Παναγιώτης Κυριακουλάκος, Σοφία Μαντουβάλου, Ελένη Μούρη, Γιώργος Νικολούλιας, Αρίσταρχος Παπαδανιήλ, Αλέκος Παπαδάτος, Παναγιώτης Ράππας, Άγγελος Ρούβας, Σπύρος Σιάκας, Στράτος Στασινός, Έκδοση: 1/2016, ASIFA Hellas, Κωδικός Βιβλίου στον Εύδοξο: 68404176.

EXTRA BIBLIOGRAPHY

- 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
- Λαζαρίνης, Φ., 2015. Πολυμέσα. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/2045> (ΚΕΦ. 4 & ΚΕΦ. 10)

- Καρυδάκης, Γ. (2009). Εμφύχωση συνθετικών χαρακτήρων: ανάλυση συναισθήματος στην αλληλεπίδραση ανθρώπου-μηχανής (Doctoral dissertation, Εθνικό Μετσόβιο Πολυτεχνείο (ΕΜΠ). Σχολή Ηλεκτρολόγων Μηχανικών και Μηχανικών Υπολογιστών. Τομέας Τεχνολογίας Πληροφορικής και Υπολογιστών).

Software

- Maya Autodesk educational edition <https://www.autodesk.com/products/maya/overview>
- Unity Game Engine <https://unity.com/>
- 2D/3D animation/rigging/modeling/sculpting <https://www.blender.org/>
- 3D characters and animation library <https://www.mixamo.com/>
- Online photo editing tool <https://www.photopea.com/>
- 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/>

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COURSE TITLE : DIGITAL ARTS PEDAGOGY II: ARTS AND TECHNOLOGY IN EDUCATION

Lecturer: PANAGIOTIS MATSOUKAS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΙΚΕ0 1-ΨΤ	SEMESTER	06
COURSE TITLE	Digital Arts Pedagogy II: Arts and Technology in Education		
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	NO		
COURSE URL	eClass		

2. TEACHING RESULTS

TEACHING RESULTS	
<p>The course is a continuation of the course Digital Arts Pedagogy I: Arts and Technology in Education and aims to empower students to approach 21st century education and digital technologies, utilizing digital arts categorizations. In particular, they will be able to recognize the new pedagogical approaches and the digital learning technologies, utilize educational tools and environments for teaching digital arts, and also create and classify educational resources. Likewise, get acquainted with learning theories and pedagogical strategies, develop learning designs using digital tools, such as educational scenarios, lesson plans and micro-teachings. Finally, utilize applications of Web 2.0 and open and creative classrooms to develop lesson plans or learning objects.</p>	
GENERAL SKILLS	
<p>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</p>	

3. COURSE CONTENT

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

<p>1. 21st Century Education and Digital Technologies, Digital Arts Categorizations. 2nd New pedagogical approaches and digital learning technologies, 3rd Educational tools and environments for teaching digital arts, 4th Open educational resources, 5th Learning theories and their use in digital learning, pedagogical strategies, 6th & 7th Learning designs using digital tools, for the preparation of educational scenarios, lesson plans and micro-teachings. 8th Concept mapping 9th Investigative learning and digital technologies 10th & 11th Web 2.0 Applications and Instructional Designs 12th & 13th Open and creative classes</p>

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	<table border="1"> <thead> <tr> <th data-bbox="630 373 1057 436">ACTIVITY</th> <th data-bbox="1065 373 1286 436">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="630 447 1057 478">LECTURES</td> <td data-bbox="1065 447 1286 478">26</td> </tr> <tr> <td data-bbox="630 489 1057 520">INTERACTIVE TEACHING</td> <td data-bbox="1065 489 1286 520">13</td> </tr> <tr> <td data-bbox="630 531 1057 562">ART PRACTICE</td> <td data-bbox="1065 531 1286 562">13</td> </tr> <tr> <td data-bbox="630 573 1057 604">Exercises/ Applications</td> <td data-bbox="1065 573 1286 604">26</td> </tr> <tr> <td data-bbox="630 615 1057 646">INDEPENDENT STUDY</td> <td data-bbox="1065 615 1286 646">72</td> </tr> <tr> <td data-bbox="630 657 1057 674">TOTAL CONTACT HOURS AND TRAINING</td> <td data-bbox="1065 657 1286 674">150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	13	ART PRACTICE	13	Exercises/ Applications	26	INDEPENDENT STUDY	72	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
INTERACTIVE TEACHING	13														
ART PRACTICE	13														
Exercises/ Applications	26														
INDEPENDENT STUDY	72														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	Projects and final test														

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Ψηφιακές τεχνολογίες και μάθηση του 21ου αιώνα, Τζιμογιάννης Αθανάσιος, ΕΚΔΟΣΕΙΣ ΚΡΙΤΙΚΗ ΑΕ, 86055478/ 2019
2. Η Γλώσσα των Νέων Μέσων, Lev Manovich, ΕΙΔΙΚΟΣ ΛΟΓΑΡΙΑΣΜΟΣ ΚΟΝΔΥΛΙΩΝ ΕΡΕΥΝΑΣ ΑΝΩΤΑΤΗΣ ΣΧΟΛΗΣ ΚΑΛΩΝ ΤΕΧΝΩΝ ΕΛΚΕ – ΑΣΚΤ, 68389443/ 2016

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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- Griffin, P. & McGaw, B., & Care, E. (2012). *Assessment and Teaching of 21st Century Skills*. Dordrecht: Springer
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- Jonassen, D.H., & Land, S. M. (Eds.) (2010). *Theoretical foundations of learning environments*. New York: Routledge (2nd edition).
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The above information is part of the Curriculum Outline
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COURSE TITLE: VIRTUAL REALITY II

Lecturer: KATERINA EL RAHEB

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ03- ΨΤ	SEMESTER	06
COURSE TITLE	VIRTUAL REALITY II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2 hours lectures and 1 lab)	06
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	YES (VIRTUAL REALITY I)		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO / YES (in English)		
COURSE URL	eClass https://eclass.uop.gr/courses/2860/		

2. TEACHING RESULTS

TEACHING RESULTS	
<p>The Virtual Reality II course, as a continuation of the Virtual Reality I course, aims to deepen the contemporary research and design questions of the use and application of Virtual and Extended Reality (Augmented, Virtual and Mixed) Reality with an emphasis on the field of Culture, Education and Art through the lens of Human Computer Interaction. Re-examining the definition of Virtual Reality through the lens of Human-Centered Design, Performing Arts and Embodied theory and through case studies the course examines the concepts of Immersion and Sense of Presence and Embodiment and the role of Social Virtual Worlds (Social VR). The emphasis is placed on the human factors that make the use of Virtual Reality effective in educational contexts, and a new medium for Interactive Stages in artistic contexts.</p> <p>Learning Objectives of the course are the students at the end of the course</p> <ul style="list-style-type: none">- Be able to list and explain the human factors that must be considered when designing a Virtual Reality experience- Be able to explain and propose user-centered design and evaluation methodologies.- To be able to report and critically analyze the use of Virtual Reality in the field of education and Culture- To be able to reflect on examples of using Virtual Reality as a space for artistic creation and to propose ideas and technological solutions.	
GENERAL SKILLS	
<p>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</p>	

3. COURSE CONTENT

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

<p>1st Course - Introduction to the subject and structure of the course Course presentation (structure obligations, attendance, tasks, workshops) Introduction to the definition and concepts of Virtual Reality</p> <p>2nd Course – Virtual Reality and Performing Arts Virtual worlds and their relationship with cinema, theater and embodied practices</p> <p>3rd Lesson-Virtual Reality and Potential Spaces Artistic creation, case examples (gaming, realistic, environments, aesthetic directions)</p> <p>4th Lesson - Virtual Reality and Applications in Culture Examples from applications in archaeological sites, museums and experiences for the public in the context of informal learning.</p> <p>5th Lesson - The concept of Presence and Integration - The role of human-centered design - research questions (e.g., Sense of Presence and Embodiment, Orientation, Gestures and Interaction with Objects, the “Proteus” effect)</p> <p>6th Lesson - The Body in the Virtual Environment - from Character Animation to Immersion and Embodiment, Appearance and Interaction.</p> <p>7th Lesson - Multimodality and Virtual Environments</p>

Immersion as a multimodal, multisensorial experience involving sight, hearing, touch and smell. Examples, open research questions.

8th Lesson - Christ-Centered Design and Evaluation

Methodologies and examples of user-centered design of virtual environments - Challenges and peculiarities in the evaluation of virtual experiences

9th Lesson - Social dimension of Virtual Reality

Emphasis on online and social virtual reality experiences and their effectiveness as pedagogical tools

10th Lesson- Interactive stagings, performance choreography in Virtual Environments Case Examples

11th Lesson - Movement and interaction in Virtual Environments - non-verbal communication, expressiveness and social interaction - Modern tools, equipment and methodologies

Lesson 12- Design Tools for Virtual Reality/ Interaction Design and Storyboarding for Virtual Reality

13th Lesson- Task analysis and group discussion

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures, Laboratory Exercise, Study & analysis of bibliography, Interactive teaching, Project, Writing/coding of a project, Writing of a paper / papers.														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of slides and laboratory exercises, use of multimedia to demonstrate examples, use of internet live coding technique (development of code examples in Processing live with students). Use of e-class.														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th data-bbox="630 1031 1052 1094">ACTIVITY</th> <th data-bbox="1060 1031 1286 1094">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="630 1104 1052 1136">LECTURES</td> <td data-bbox="1060 1104 1286 1136">26</td> </tr> <tr> <td data-bbox="630 1146 1052 1178">LAB AND ARTISTIC PRACTICE</td> <td data-bbox="1060 1146 1286 1178">13</td> </tr> <tr> <td data-bbox="630 1188 1052 1220">INTERACTIVE TEACHING</td> <td data-bbox="1060 1188 1286 1220">50</td> </tr> <tr> <td data-bbox="630 1230 1052 1262">LITERATURE AND CASE STUDY</td> <td data-bbox="1060 1230 1286 1262">55</td> </tr> <tr> <td data-bbox="630 1272 1052 1304">INVITED ARTISTS AND VISITS</td> <td data-bbox="1060 1272 1286 1304">6</td> </tr> <tr> <td data-bbox="630 1314 1052 1325">TOTAL CONTACT HOURS AND TRAINING</td> <td data-bbox="1060 1314 1286 1325">150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB AND ARTISTIC PRACTICE	13	INTERACTIVE TEACHING	50	LITERATURE AND CASE STUDY	55	INVITED ARTISTS AND VISITS	6	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
LAB AND ARTISTIC PRACTICE	13														
INTERACTIVE TEACHING	50														
LITERATURE AND CASE STUDY	55														
INVITED ARTISTS AND VISITS	6														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	Participation in the laboratory and completion of small frequent exercises-assignments, Assignments (50-70%) and oral or written examination (30-50%)														

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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FREE CHOICE COURSES OF 3rd/5th/7th SEMESTER

COURSE TITLE: DESIGN AND DEVELOPMENT OF DIGITAL GAMES

Lecturer: ANASTASIOS THEODOROPOULOS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	08EPKE01- ΨΤ	SEMESTER	05 th or 07 th
COURSE TITLE	Design and Development of Digital Games		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	6	
	2-hours theory + 1-hour laboratory		
COURSE CATEGORY	Elective		
PREREQUISITES:	Programming and Art I		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE URL	https://eclass.uop.gr/courses/2858/		

2. TEACHING RESULTS

TEACHING RESULTS

This course is about the design and development of digital games. Its purpose is a) to introduce the student to the theoretical background that establishes the research area of game design such as rules, goals, aesthetic decisions and structured worlds, through an interdisciplinary approach to the study of video games and their role as an art medium and b) to introduce an understanding of basic programming principles and practices used in the games industry. In terms of design, a game's development cycle, player profile, game components, concept/design document, storytelling techniques, basic design tools, level design, and evaluation are covered. Regarding development within the course, students will become familiar with case studies and develop simple games (2D and/or 3D) utilizing free software as well as previous knowledge and techniques (e.g. character animation), studying their structure, function and influence on society and the arts.

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

- understands the development stages of a digital game and the people involved in this process,
- distinguish and evaluate features related to player profiling, game elements, storytelling techniques and level design,
- study and analyze digital games through their structure, function and influence on society, culture, education and the arts,
- create a detailed game design document and develop simple game cases using appropriate software.

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

Theory

- 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

Laboratory

During the labs, students will study/examine case studies related to the design and development of digital games. They will also become familiar with game development platforms like Unity game engine, Twine, Ren'Py.

- Game Element Swap
- Game Element Identification
- Creating a game part 1 – design and development tools
- Action Theory Analysis

- Creating a game part 2 - kinds of play
- GDD - Paper Prototype
- Creating a game part 3 - the player experience
- Gaming the System
- Playtesting
- Identifying Mechanics, Dynamics and Aesthetics
- Interactive Narrative with Twine
- Leverage Points, places to intervene in a Game
- Systems Mapping

4. 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	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;"><i>ACTIVITY</i></th> <th style="background-color: #d9ead3;"><i>SEMESTER WORKLOAD</i></th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>FIELD WORK</td> <td>13</td> </tr> <tr> <td>LABORATORY WORK</td> <td>39</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS</td> <td>12</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td>60</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>		<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>	LECTURES	26	FIELD WORK	13	LABORATORY WORK	39	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	12	AUTONOMOUS STUDY	60	TOTAL CONTACT HOURS AND TRAINING	150
<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>															
LECTURES	26															
FIELD WORK	13															
LABORATORY WORK	39															
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	12															
AUTONOMOUS STUDY	60															
TOTAL CONTACT HOURS AND TRAINING	150															
EVALUATION OF STUDENTS	Projects (50%) and final tests (50%)															

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Ανάπτυξη παιχνιδιών, Μ. Λυγκιάρης, Γ. Δεληγιάννης, Εκδόσεις Faggoto, Κωδικός Βιβλίου στον Εύδοξο: 68400387.
- Βιντεοπαιχνίδια: Βιομηχανία και ανάπτυξη, Κ. Αναγνώστου, Εκδόσεις Κλειδάριθμος, Κωδικός Βιβλίου στον Εύδοξο: 13626.
- Ψηφιακά Παιχνίδια, Γιάννης Σκαρπέλος, John Richard Sageng, Ηλίας Στουραίτης, Ηρώ Βούλγαρη, Ελεάνα Πανδιά, Ελίνα Ροϊνιώτη, Χάρης Παπαεωαγγέλου, Πέτρος Πετρίδης, Γεώργιος Ν. Γιαννακάκης, Αντώνιος Λιάπης, Εκδόσεις CREATIVE FORCE O.E., Κωδικός Βιβλίου στον Εύδοξο: 86183314.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Proceedings of the International Conference FDG on the Foundations of Digital Games, ACM DL.
- Proceedings of the International Conference GALA– Games and Learning Alliance Conference, Springer.
- Proceedings of the International Conference CHI-PLAY, ACM DL.
- Rogers, S. (2014). Level Up! The guide to great video game design. John Wiley & Sons.
- Schell, J. (2008). The Art of Game Design: A book of lenses. CRC press.
- Macklin, C., & Sharp, J. (2016). Games, Design and Play: A detailed approach to iterative game design. Addison-Wesley Professional.

- Koster, R. (2013). Theory of fun for game design. " O'Reilly Media, Inc."
- Karpouzis, K., & Yannakakis, G. N. (2016). Emotion in Games. Cham: Springer.
- Swink, S. (2008). Game feel: a game designer's guide to virtual sensation. CRC press.
- Yannakakis, G. N., & Togelius, J. (2018). Artificial intelligence and games (Vol. 2, pp. 2475-1502). New York: Springer.
- Scientific Journals and Articles.

Software

- Unity Game Engine <https://unity.com/>
- Ren'Py is a visual novel engine <https://www.renpy.org/>
- Twine, open-source tool for making interactive fiction <https://twinery.org/>
- Visual game creator, browser based <https://flowlab.io/>
- Microsoft Blocks and JavaScript in the MakeCode editor <https://arcade.makecode.com/>
- Maya Autodesk educational edition <https://www.autodesk.com/products/maya/overview>

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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COURSE TITLE: DIGITAL TECHNOLOGY IN DANCE CREATION, RESEARCH AND EDUCATION

Lecturer: KATERINA EL RAHEB

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE11- ΠΨΤ	SEMESTER	03/05/07
COURSE TITLE	Digital Technology in dance creation, research, and education		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2 hours lectures and 1 lab)	6
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO / YES (in English)		
COURSE URL	eClass https://eclass.uop.gr/courses/2861/		

2. TEACHING RESULTS

TEACHING RESULTS

This course focuses on the application of digital technology in the creation, research, and education of dance. Driven by examples from the contemporary research and artistic creation fields (e.g., works by the choreographers M. Cunningham, W. McGregor, W. Forsythe) in this course digital technology applications, such as motion capture systems, extended reality equipment, web applications, machine learning techniques, are presented and analysed, focusing on the ways in which technologies can be creatively combined with dance as embodied knowledge, as art, and as a form of intangible cultural heritage. Dance research and creation as a field of studying the human body movement, promotes the design and development of human-centred embodied digital applications and artworks. In the course, emphasis is placed on understanding such examples and developing design skills for similar applications.

The objectives of the course are at the end of the course the students

- Recognize and be able to state the goals, methods and modern equipment for recording dance movement
- To get to know and be able to cite historical and contemporary examples of collaboration between IT research and the performing arts of dance.
To understand the different contexts in which the people of research and application of IT collaborate with the art of dance (research, (inter)artistic creation, education, anthropology of dance, highlighting cultural heritage, etc.
- To be able to design and propose technology application ideas for the art of dance.

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

1st Lesson - Introduction to subject matter and course structure (dance/dance movement, motion capture, technology and performing arts)
2nd Course- Motion Recording - Historical review (from Notation systems to modern technologies) - Archiving and Documentation
3rd Course Technologies for the study of dance - dance as intangible cultural heritage and object of anthropological study.
4th Course - Multimedia and dance – Notation systems and online applications -
5th Lesson – Motion Capture Technologies (Motion Capture, Depth Cameras, Virtual Reality Equipment)
6th Course - Artistic creation I modern/ contemporary dance and technologies for choreography
7th Course - Artistic creation II - augmented performances and digital technologies in the dance scene
8th Lesson- Dance in the digital world (virtual, augmented and immersive environments, gaming)

9th Lesson- Pedagogical and educational applications for dance using modern technologies
 10th Course- Design and application of technologies in dance as a research field of embodied perception and knowledge.
 11th Lesson- Assessment, challenges and possibilities, current and future trends
 12th Lesson – Case study / task analysis
 13th Lesson- Presentation and analysis of assignment

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures, Laboratory Exercise, Study & analysis of bibliography, Interactive teaching, Project, Writing/coding of a project, Writing of a paper / papers.														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of slides and laboratory exercises, use of multimedia to demonstrate examples, use of internet live coding technique (development of code examples in Processing live with students). Use of e-class.														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LAB AND ARTISTIC PRACTICE</td> <td>13</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>50</td> </tr> <tr> <td>LITERATURE AND CASE STUDY</td> <td>55</td> </tr> <tr> <td>INVITED ARTISTS AND VISITS</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB AND ARTISTIC PRACTICE	13	INTERACTIVE TEACHING	50	LITERATURE AND CASE STUDY	55	INVITED ARTISTS AND VISITS	6	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
LAB AND ARTISTIC PRACTICE	13														
INTERACTIVE TEACHING	50														
LITERATURE AND CASE STUDY	55														
INVITED ARTISTS AND VISITS	6														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	Assignments (50-70%) and oral exam - presentation of work (30-50%)														

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Σημειογραφία της Χορευτικής Κίνησης, Κωδικός Βιβλίου στον Εύδοξο: 2815, Έκδοση: Α/2005 Συγγραφείς: ΜΑΡΙΑ ΚΟΥΤΣΟΥΜΠΑ ISBN: 9607860489 Τύπος: Σύγγραμμα Διαθέτης (Εκδότης): "Εκδόσεις ΠΡΟΠΟΜΠΟΣ" ΚΙΜΕΡΗΣ Κ. ΘΩΜΑΣ
2. Ψηφιακές μορφές τέχνης, Βασιλάκος Αθανάσιος, ΕΚΔΟΣΕΙΣ Α. ΤΖΙΟΛΑ & ΥΙΟΙ Α., ISBN 978-960-418-159-9, Κωδικός βιβλίου στον Εύδοξο 18549065 1η εκδ./2008
3. Η ανθρωπολογία του χορού, Κωδικός Βιβλίου στον Εύδοξο 6795, Έκδοση α/2005 Συγγραφείς Anya Peterson Royce ISBN: 9608392179 Τύπος: Σύγγραμμα Διαθέτης (Εκδότης): ΚΑΠΟΛΑ ΚΩΝ. ΠΑΓΩΝΑ

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

4. Dixon, S. (2015). Digital performance: a history of new media in theater, dance, performance art, and installation. MIT press.
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7. 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).
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9. 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)

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COURSE TITLE: PERFORMATIVE APPLICATIONS FOR CHILDREN IN THE DIGITAL AGE

Lecturer: ADJUNCT LECTURER SNRF 2022-23

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	07EΠKX02-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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LAB EXERCISES</td> <td>13</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>36</td> </tr> <tr> <td>PROJECT</td> <td>40</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>35</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB EXERCISES	13	INTERACTIVE TEACHING	36	PROJECT	40	INDEPENDENT STUDY	35	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
LAB EXERCISES	13														
INTERACTIVE TEACHING	36														
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).														

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5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- P. Nesi and R. Santucci, Information Technologies for Performing Arts, Media Access, and Entertainment: Second International Conference, ECLAP 2013, Porto, Portugal, April 8-10, 2013, Revised Selected Papers. Vol. 7990. Springer, 2013
- Μ. Καμποροπούλου, Εκπαίδευση, Τέχνη και Δημιουργικότητα σε Σύγχρονα Μουσειακά Περιβάλλοντα, ΕΚΔΟΣΕΙΣ ΔΙΑΔΡΑΣΗ, 2015
- Κ. Φανουράκη, Το θέατρο στην εκπαίδευση με τη χρήση των ψηφιακών τεχνολογιών, ΕΚΔΟΣΕΙΣ ΠΑΠΑΖΗΣΗ, 2016

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COURSE TITLE: VIRTUAL WORLDS DEVELOPMENT

Lecturer: **ADJUNCT LECTURER SNRF 2022-23**

1. GENERAL

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**

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

TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th><i>ACTIVITY</i></th> <th><i>SEMESTER WORKLOAD</i></th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>FIELD WORK</td> <td>15</td> </tr> <tr> <td>LABORATORY WORK</td> <td>39</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS</td> <td>15</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td>55</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>	LECTURES	26	FIELD WORK	15	LABORATORY WORK	39	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	15	AUTONOMOUS STUDY	55	TOTAL CONTACT HOURS AND TRAINING	150
	<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>													
	LECTURES	26													
	FIELD WORK	15													
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	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	15													
	AUTONOMOUS STUDY	55													
	TOTAL CONTACT HOURS AND TRAINING	150													
EVALUATION OF STUDENTS	Projects and final tests														

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Βιβλίο [94701919]: Γραφικά Υπολογιστών με Open GL, 4η Έκδοση, Baker, Hearn, Carithers
Λεπτομέρειες
- Βιβλίο [94643361]: ΓΡΑΦΙΚΑ ΚΑΙ ΕΙΚΟΝΙΚΗ ΠΡΑΓΜΑΤΙΚΟΤΗΤΑ, Hughes/Van
Dam/McGuire/Sklar/Foley/Feiner/Akeley Λεπτομέρειες
- Βιβλίο [59396199]: Σχεδίαση Διεπαφής Χρήστη, 6η Έκδοση, Shneiderman Ben, Plaisant Catherine
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, ΔΗΜΗΤΡΙΟΣ 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

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COURSE TITLE : INSTALLATION ART AND DIGITAL MEDIALecturer : **BILL PSARRAS****1. GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE14- ΠΨΤ (DA)	SEMESTER	5th – 7th (Winter)
COURSE TITLE	Installation art and Digital Media		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2h theory and 1 hour practice)	6
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	YES (Course: <i>Video Art and Multimedia</i> - 4th semester)		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (English)		
COURSE URL	https://eclass.uop.gr/courses/2862/		

2. TEACHING RESULTS

TEACHING RESULTS
<p>The course focuses on the field of installation art by exploring in depth the historical, methodological and multimedia evolution of such a field during the 20th century. It presents main theories of place and space, approaches on the spatialisation of experience as well as on the hybrid/performative character of installation art by analysing theories and practices of such a field (video installations, sound installations, mixed media, conceptual, interactive, land art) focusing how digital media, projections and space can be active elements. The course analyses theoretical and artistic (multimedia) methodologies by highlighting issues of immersion, site-specificity, interaction, interaction and public space. The course aims to develop aesthetics, art practice and understanding of artwork as an expanded multimedia experience, by focusing on the conception and creation of artworks during the practice part of the course (i.e. <i>use of video, projections, mapping, text, public space, sound</i>). The course provides the opportunity for exhibiting part of the works in gallery space or festival.</p> <p>Following the end of semester, students will be able to:</p>

- Identify and analyse the conceptual, historical and aesthetic elements of installation art as well as of spatialised experiences
- Apply/integrate audiovisual media, digital media, projections, objects and in situ elements towards the creation of work of art (installation art)
- Understand the concepts of immersion, site-specificity, interaction and public space as main elements of expanded forms of installation art
- Understand, reflect on and experiment with the intersections of installation art, performance art and public space.

GENERAL SKILLS

- Independent study and acknowledgement of participatory/team work
- Develop critical approach and creative thinking
- Understand an installation artwork through the use of av/digital media
- Respect others and develop a multicultural approach
- Develop consecutive thinking and ability towards synthesis of data, ideas
- Develop social, ethical and professional awareness

3. COURSE CONTENT

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

THEORY (2 hours)

1. Introduction to Installation art: Experience or object?
2. Precursors of installation art: Painting in site, Environments, Land Art
3. Video installations I: Immersion, projections and non-linear narratives
4. Video installations II: Immersion, site-specificity and non-linear narratives
5. Sound installations I: Immersion, site-specificity and sound
6. Conceptual installations / Mixed media I: Materials and site-oriented qualities
7. Light installations: Immersion and site-specificity
8. Interactive installations I: Immersion and interaction
9. Interactive installations II: Immersion and interaction
10. Public space installations I: Ephemeral actions and text-based works
11. Public space installations II: Participatory interactive situations
12. Invited artist talk I
13. Invited artist talk II – Module review

LABORATORY (1 hour)

1. Concept and Idea: Space, objects, senses and technologies I
2. Concept and Idea: Space, objects, senses and technologies II
3. Audiovisual softwares, projections and mapping I
4. Audiovisual softwares, projections and mapping II
5. Audiovisual softwares, projections and mapping III

6. Screens and projections in space: Poetic/creative ideas
7. Themes on space: In situ thinking and materiality I
8. Themes on space: In situ thinking and materiality II
9. Themes on interaction: Interacting with the everyday / mundane
10. Surfaces, textures and urban atmospheres: Experimentations I
11. Surfaces, textures and urban atmospheres: Experimentations II
12. Reviewing undergraduate ideas I
13. Reviewing undergraduate ideas II

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face (in class)																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LABORATORY</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>6</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>73</td> </tr> <tr> <td>INVITED TALK/EDUCATIONAL VISIT</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LABORATORY	13	ART PRACTICE	26	INTERACTIVE TEACHING	6	INDEPENDENT STUDY	73	INVITED TALK/EDUCATIONAL VISIT	6	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD																
LECTURES	26																
LABORATORY	13																
ART PRACTICE	26																
INTERACTIVE TEACHING	6																
INDEPENDENT STUDY	73																
INVITED TALK/EDUCATIONAL VISIT	6																
TOTAL CONTACT HOURS AND TRAINING	150																
EVALUATION OF STUDENTS	Written examinations (50%) Art project (50%)																

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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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
<p>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 the 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 genealogy of the online performing arts since artists have been accessing the internet.</p> <p>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.</p> <p>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.</p> <p>Expected Results: After the successful completion of the module the students will be able to:</p> <ul style="list-style-type: none"> • 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. • Familiarize 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 Performance 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), Cyber Performance, 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)

Longitude, Tim Wright in the Lift (2014)

Week 10: Lineages – 2020s/ Internet Dramaturgies 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 : Preparation 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 communication with students. Support/ Supervising of the learning process.															
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d3d3d3;"><i>ACTIVITY</i></th> <th style="background-color: #d3d3d3;"><i>SEMESTER WORKLOAD</i></th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>83</td> </tr> <tr> <td>INTERACTIVE STUDY</td> <td>28</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> <tr> <td></td> <td></td> </tr> </tbody> </table>		<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>	LECTURES	26	ART PRACTICE	13	INDEPENDENT STUDY	83	INTERACTIVE STUDY	28	TOTAL CONTACT HOURS AND TRAINING	150		
<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>															
LECTURES	26															
ART PRACTICE	13															
INDEPENDENT STUDY	83															
INTERACTIVE STUDY	28															
TOTAL CONTACT HOURS AND TRAINING	150															
EVALUATION OF STUDENTS	Language of Assessment: Greek Assessment Method: Written Essay, Artistic/Practice-based Presentation															

5. BIBLIOGRAPHY

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COURSE TITLE: COLOUR: THEORY AND PRACTICAL APPLICATIONS

Lecturer: CHARIKLEIA THANOU

1. GENERAL

FACULTY	FINE ARTS
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DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE1 6-ΠΨΤ	SEMESTER	3 rd , 5 th , 7 th
COURSE TITLE	COLOUR: THEORY AND PRACTICAL 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	ECTS	
	3	6	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at 4.</i>			
COURSE CATEGORY <i>general background, special background, specialized general knowledge, skills development</i>	Free Elective (Skills development/Performing arts)		
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
<p>Aims: The course aims to present the qualities of colour as a visual phenomenon and how it affects perception and, at the same time, the application of colour to shaping of art syntheses relating to the aesthetic outcomes that it creates.</p> <p>Teaching Results: Upon successful completion of courses, students will be able to:</p> <ul style="list-style-type: none"> • Understand the properties of colour as an artistic formal element, which interacts with design, tonality, light, volume, textures and sound, and its role in art synthesis and how it composes and gives meaning to space; • Create colour syntheses and colour charts as well as to apply colour at aesthetic and practical level; • Know about colour as a vocabulary of various artists and to make choices; • Recognise colour as a semantic element and how it affects perception; • Support their choices through presentations of colour syntheses/literature/list of publications
GENERAL SKILLS
<ul style="list-style-type: none"> • 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 • Decision making • 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
- Production of new research ideas
- Adapting to new situations

3. COURSE CONTENT

THEORY: Colour theory, colour cycles, colour star, colour sphere, complementary colours, colour-light-texture, colour reality and colour effect, interaction, harmony, balance, symmetry, colour tonality. Colour harmonies. Colour contrasts. Afterimage – optical mixing. Colour and design. Colour and space. Synaesthesia – tone colour. Colour chords. Colour and multisensory aesthetics. Colour semiotics. Colour study in artists and art movements. Digital colours.

ART WORKSHOP: The workshop will be held in parallel with the theory through colour exercises, colour syntheses, colour charts, colour themes regarding aesthetics of space, clothing and scenography. The assignments will be carried out individually or in groups by pigment mixing/digital processing/mockups/collage. In the end, students will present artistic proposals or a project of a public presentation of a team work, which will be accompanied by a theoretical work.

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

Indicative titles of thematic areas follow.

1. CHROMATOLOGY I - LABORATORY	<ul style="list-style-type: none"> ● Johannes Itten, The Art of Color <p>THEORY: Colour theory, colour cycles, colour star, colour sphere, complementary colours, colour-light-texture, colour reality and colour effect, interaction, harmony, balance, symmetry, colour tonality. Colour harmonies. Colour contrasts. Afterimage – optical mixing. Colour and design. Colour and space. Synaesthesia – tone colour. Colour chords. Colour and multisensory aesthetics. Colour semiotics. Colour study in artists and art movements. Digital colours.</p> <p>ART WORKSHOP: The workshop will be held in parallel with the theory through colour exercises, colour syntheses, colour charts, colour themes regarding aesthetics of space, clothing and scenography. The assignments will be carried out individually or in groups by pigment mixing/digital processing/mockups/collage. In the end, students will present artistic proposals or a project which will be accompanied by a theoretical work.</p>
2. CHROMATOLOGY II- - LABORATORY	<ul style="list-style-type: none"> ● Johannes Itten, The Art of Color
3.CHROMATOLOGY III - LABORATORY	<ul style="list-style-type: none"> ● Johannes Itten, The Art of Color
4. CHROMATOLOGY IV - LABORATORY	<ul style="list-style-type: none"> ● Johannes Itten, The Art of Color ● Joseph Albers, Interaction of Color, Yale University Press
5. CHROMATOLOGY V - LABORATORY	<ul style="list-style-type: none"> ● Johannes Itten, The Art of Color ● Joseph Albers, Interaction of Color, Yale University Press
6. COLOUR AND ARTISTS I - LABORATORY	<ul style="list-style-type: none"> ● F. Birren, History of Color in Painting
7. COLOUR AND ARTISTS II - LABORATORY	<ul style="list-style-type: none"> ● P.Ball, Bright Earth: Art and the Invention of Color, University of Chicago Press,2003

8. SYNAESTHESIA – TONE COLOUR I- LABORATORY	<ul style="list-style-type: none"> • Ν.Δοντάς, «Ζωγραφίζοντας με ήχους», Καθημερινή,2005 • Harrison, J. (2001). Synaesthesia: The Strangest Thing Oxford: Oxford University Press.
9. SYNAESTHESIA – TONE COLOUR II- LABORATORY	<ul style="list-style-type: none"> • Β. Καντίνσκι, Για το πνευματικό στην Τέχνη,1911 • Φ. Ζήκα,«Ο ήχος του χρώματος», Cogito ,2008
10. COLOUR AND SPACE I- LABORATORY	<ul style="list-style-type: none"> • Όπυ Ζούνη, εκδ. Αδάμ,1997 • U.Bachmann, Color and Light, English and German Design,General,2011
11. COLOUR AND SPACE II	<ul style="list-style-type: none"> • H.Oiticica: The Body of Color
12. COLOUR AND SPACE III- LABORATORY	<ul style="list-style-type: none"> • Π. Πανόπουλος, Από τη μουσική στον ήχο, Αλεξάνδρεια,2005 • D. Anfam, M. Rothko: The works on canvas, Yale U.Press,2019 • Color and Space, Berkeley, CA,2012
13. COLOUR AND MULTISENSORY AESTHETICS - LABORATORY	<ul style="list-style-type: none"> • Φ. Ζήκα, «Προς μια πολυαισθητηριακή αισθητική», Περιοδικό Cogito,2007 • S. Zeki, Εσωτερική όραση, εκδ.ΠΕΚ

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD <i>Face-to-face, Distance learning, etc.</i>	Face to face																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in communication with students Learning process through an electronic platform																
TEACHING STRUCTURE <i>The manner and methods of teaching are described in detail.</i> <i>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.</i> <i>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.</i>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester Workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>9</td> </tr> <tr> <td>Art workshop</td> <td>30</td> </tr> <tr> <td>Project - Artistic creativity</td> <td>69</td> </tr> <tr> <td>Educational visits</td> <td>8</td> </tr> <tr> <td>Seminars</td> <td>4</td> </tr> <tr> <td>Independent study</td> <td>30</td> </tr> <tr> <td>Total</td> <td>150</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	9	Art workshop	30	Project - Artistic creativity	69	Educational visits	8	Seminars	4	Independent study	30	Total	150
Activity	Semester Workload																
Lectures	9																
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Project - Artistic creativity	69																
Educational visits	8																
Seminars	4																
Independent study	30																
Total	150																
EVALUATION OF STUDENTS <i>Description of the evaluation procedure</i> <i>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,</i>	Language of evaluation: Greek, English Method of evaluation: <ul style="list-style-type: none"> • 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); 																

<p><i>clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<ul style="list-style-type: none"> • Presentation of final work (50%) including: A) Art proposal or project relating to colour B) Theoretical work supporting the presentation
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5. RECOMMENDED BIBLIOGRAPHY

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- C. Dorosz: Designing with Color: Concepts and Applications
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- C. Zwick, Digital Colour for the Internet and other Media, U.K.,2003
- M. Pastoreau, Μπλε, εκδ. Μελάι
- D. Batcelor, Χρωμοφοβία, Άγρα,2008

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- C.A. Riley II, Colour Codes, UPNE,1995
- E. Thomson, Colour Vision: A Study in Cognitive Science and the Philosophy of Perception, Routledge,1995
- M. Kalderon & D. Hilbert, Color Perception, Oxford UP,2000
- A. Byrne & D. R. Hilbert, Readings on Color, MIT PRESS,1997

The above information is part of the Curriculum Outline
Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: DESIGN AND ARTISTIC SYNTHESIS

Lecturer: CHARIKLEIA THANOU

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE1 7-ΠΨΤ	SEMESTER	3 rd , 5 th , 7 th
COURSE TITLE	DESIGN AND ARTISTIC SYNTHESIS		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
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		
	3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at 4.</i>		
COURSE CATEGORY <i>general background, special background, specialised general knowledge, skills development</i>	Free Elective (Skills development/Performing arts)	
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
<p>Aims: The course aims to illustrate the procedure through which the initial conception of the idea in the form of a sketch, draft or drawing develops into a more integrated artistic synthesis, without cancelling the art value of the initial drawing. The final artistic synthesis will be built through knowledge of the design elements, study and comparison of art syntheses by artists and movements that associated Fine with Applied Arts.</p> <p>Teaching Results: Upon successful completion of courses, students will be able to:</p> <ul style="list-style-type: none"> ● Draw easily being aware of the formal and expressive elements of design; ● Visualise clearly the ideas through an art vocabulary; ● Understand spatial relations and comparative design elements and their role in shaping of space; ● Develop an issue relating to Fine and Applied Arts and combine aesthetics and functionality; ● Evolve the ideas of a design into an artistic synthesis concerning the shaping of a space, costume or object; ● Justify the organisation process of their idea by investigating thematic areas and collecting art material.
GENERAL SKILLS
<ul style="list-style-type: none"> ● Search for, analysis and synthesis of data and information with the use of necessary technologies ● Adapting to new situations ● Decision making ● Independent 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

THEORY: The development process from sketch to draft, drawing and study of design, which leads to an artistic synthesis as one more integrated final stage, will be examined. We will deal mainly with artists of Modernism and Formalism who associated Fine with Applied Arts as well as with the respective schools and movements (P. Cezanne, H. Matisse, Cubism, Russian avant-garde, Constructivism, Bauhaus, De stijl, Neo-plasticism, Minimalism, Art Concrete, Conceptual art, H. Bayer, H. Oiticica). Art vocabulary, elements, rules and methods of synthesis and analysis of synthesis as structuring and style. **ART WORKSHOP:** Idea discussion for shaping (design of objects, posters, space, installation or theatre costume) the final presentation may be an individual art proposal or a project (group assignment) which will be accompanied by explanatory texts. Design methods – materials. Importance and properties of materials. Object syntheses, “still life” study, assemblages, human as a “model”. Study of volume, texture, colour and light Study of design in space. Research on personal style, aesthetics and functionality of art syntheses of artists.

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

Indicative titles of thematic areas follow.

1. SKETCH-DESIGN I - LABORATORY	<ul style="list-style-type: none"> • Ελεύθερη Σχεδίαση, μια δημιουργική διαδικασία, εκδ.ΙΩΝ • Hauptman, Jodi. <i>Georges Seurat: The Drawings</i>. New York: The Museum of Modern Art, 2007. • Herbert, Robert L. <i>Seurat's Drawings</i>. New York: Shorewood Publishers, 1962
2. SKETCH-DESIGN II- LABORATORY	<ul style="list-style-type: none"> • Ι.Μανωλεδάκη-Λαζαρίδη, Το σχέδιο, εκδ. Επίκεντρο • W. Wong, Αρχές και Μορφές Σχεδίου • W.Wong, Αρχές Σχεδίασης με Χρώμα
3. SKETCH-DESIGN III- LABORATORY	
4. SKETCH-DESIGN IV- LABORATORY	<ul style="list-style-type: none"> • - LABORATORY.Kandinsky, Σημείο, γραμμή, επίπεδο, εκδ. Δωδώνη • Μ.Αρφαράς, το Ελεύθερο Σχέδιο, εκδ.ΙΩΝ, τ. Α, Β
5. SKETCH-DESIGN V - LABORATORY	<ul style="list-style-type: none"> • Karmel, Pepe. “Le Laboratoire central: Cubist Drawings in the Musée Picasso,” in <i>Cubist Picasso</i>, 149-62. Paris: Musée Picasso, 2007.
6. COLOUR-DESIGN I- LABORATORY	<ul style="list-style-type: none"> • Johannes Itten, <i>Art of Color</i>
7. COLOUR- DESIGN II- LABORATORY	<ul style="list-style-type: none"> • Joseph Albers, <i>Interaction of Color</i>, Yale University Press
8. PRINCIPLES OF SYNTHESIS I- LABORATORY	<ul style="list-style-type: none"> • Johannes Itten, <i>Design and form</i>. Thames and Hudson, London, 1983
9. PRINCIPLES OF SYNTHESIS II- LABORATORY	<ul style="list-style-type: none"> • Rudolf Arnheim, <i>Τέχνη και Οπτική Αντίληψη</i>, εκδ.Θεμέλιο
10. ARTISTIC SYNTHESIS I- LABORATORY	<ul style="list-style-type: none"> • Π. Κλεέ, <i>Η εικαστική σκέψη</i>, εκδ. Μέλισσα
11. ARTISTIC SYNTHESIS II- LABORATORY	<ul style="list-style-type: none"> • Rudolf Arnheim, <i>Οπτική Σκέψη</i> • Gubbins, Pete. 2017. <i>Constructivism to Minimal Art: from Revolution via Evolution (Winterley: Winterley Press)</i>.
12. ARTISTIC SYNTHESIS III- LABORATORY	<ul style="list-style-type: none"> • Ιάκωβος Ποταμιάνος, <i>Αντίληψη, Μορφή και Φως</i>, εκδ. Αντιύλη • Deicher, Susanne (1995). <i>Piet Mondrian, 1872–1944: Structures in Space</i>. Cologne: Benedikt Taschen. ISBN 3-8228-8885-0.

13. DESIGN IN SPACE - LABORATORY	<ul style="list-style-type: none"> Davidson, Susan, et al. No Limits, Just Edges. Jackson Pollock: Paintings on Paper. New York: Solomon R. Guggenheim Foundation, 2005 .Reynolds, Jock. Sol LeWitt- Twenty-five Years of Wall Drawings, 1968-1993. Andover: Addison Gallery of American Art. Seattle: University of Washington Press, 1993. Singer, Susanna, ed. Sol LeWitt Drawings 1958-1992. The Hague: Haags Gemeentemuseum, 1992. Semff, Michael, and Marla Prather. Ellsworth Kelly: Plant Drawings, 1948-2010. Munich: Schirmer/Mosel, 2011.
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4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD <i>Face-to-face, Distance learning, etc.</i>																	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in communication with students Learning process through an electronic platform																
TEACHING STRUCTURE <i>The manner and methods of teaching are described in detail.</i> <i>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.</i> <i>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.</i>	<table border="1"> <thead> <tr> <th data-bbox="626 831 1057 898">Activity</th> <th data-bbox="1062 831 1286 898">Semester Workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="626 905 1057 932">Lectures</td> <td data-bbox="1062 905 1286 932">9</td> </tr> <tr> <td data-bbox="626 938 1057 966">Art workshop</td> <td data-bbox="1062 938 1286 966">30</td> </tr> <tr> <td data-bbox="626 972 1057 999">Project - Artistic creativity</td> <td data-bbox="1062 972 1286 999">69</td> </tr> <tr> <td data-bbox="626 1005 1057 1033">Educational visits</td> <td data-bbox="1062 1005 1286 1033">8</td> </tr> <tr> <td data-bbox="626 1039 1057 1066">Seminars</td> <td data-bbox="1062 1039 1286 1066">4</td> </tr> <tr> <td data-bbox="626 1073 1057 1100">Independent study</td> <td data-bbox="1062 1073 1286 1100">30</td> </tr> <tr> <td data-bbox="626 1106 1057 1134">Total</td> <td data-bbox="1062 1106 1286 1134">150</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	9	Art workshop	30	Project - Artistic creativity	69	Educational visits	8	Seminars	4	Independent study	30	Total	150
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Seminars	4																
Independent study	30																
Total	150																
EVALUATION OF STUDENTS <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Language of evaluation: Greek, English Method of evaluation: <ul style="list-style-type: none"> 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) Art proposal or project relating to colour B) Theoretical work supporting the presentation 																

5. RECOMMENDED BIBLIOGRAPHY

- Συλβέστερ Ντέιβιντ, Η ωμότητα των πραγμάτων, εκδ. Άγρα, 1989
- P. Klee, Θεωρία της Μοντέρνας Τέχνης, εκδ. Κάλβος, Αθήνα
- Κ. Κυριακόπουλος, Το κίνημα του Bauhaus και οι επιρροές του στη σύγχρονη οπτική επικοινωνία, εκδ. Ν. Σαράντος
- Χαραλαμπίδης, Βλέπω, γνωρίζω, αισθάνομαι, εκδ. University Studio Press
- Φ. Άμπλερ, Bauhaus, εκδ. Μέλισσα
- L.Hoptman, Drawing Now: eight propositions, N.Y.,2002

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- J. Berger, Η εικόνα και το βλέμμα, εκδ. Οδυσσέας
- G. Apollinaire, οι κυβιστές ζωγράφοι, εκδ. Νεφέλη
- Μ. Φραγκόπουλος, Εισαγωγή στην Ιστορία και τη Θεωρία του Graphic Design, εκδ. Futura
- T. Trodd: The Art of Mechanical Reproduction: from Duchamp to the Digital
- E.Dexter. Vitamin D: New Perspectives in Drawing, New York and London,2005

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Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: CONTEMPORARY AMERICAN THEATRE AND PERFORMANCE

Lecturer: **MARIA VARSAMOPOULOU**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE		SEMESTER	3rd/5th/7th
COURSE TITLE	Contemporary American Theatre and Performance		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY		Free Elective	
PREREQUISITES		B2 English Level Competency	
TEACHING LANGUAGE AND EXAMINATION		English	
THE COURSE IS OFFERED TO ERASMUS STUDENTS		Yes	
COURSE URL		https://eclass.uop.gr/courses/PDA146/	

2. TEACHING RESULTS

TEACHING RESULTS	
	<p>Students should develop their:</p> <ul style="list-style-type: none">Ability to critically analyse theatrical texts in 20th century American Theatre;Ability to understand key issues in the history of contemporary American Drama;Ability to comprehend the dynamics of race in 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 discuss critical race theory;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 endnote/footnotes in support of the written essay.
GENERAL SKILLS	
	<p>Students should:</p> <ul style="list-style-type: none">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;Develop interpersonal (teamwork), creative, analytic skills and inductive thinking;Conduct autonomous work; Show respect for diversity and multiculturalism;Demonstrate 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/ Tennessee Williams : Cat on a Hot Tin Roof
- 4/Arthur Miller : The Crucible
- 5/ Edward Albee : The American Dream
- 6/ Sam Shepherd : True West
- 7/ Amiri Baraka : Dutchman
- 8/ Lorraine Hansberry : A Raisin in the Sun
- 9/ August Wilson : Fences
- 10/ African-American Performance I
- 11/ African-American Performance II : Traditions
- 12/ African-American Performance III : Protests
- 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	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 70%;">ACTIVITY</th> <th style="width: 30%;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td style="text-align: center;">39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td style="text-align: center;">11</td> </tr> <tr> <td>ASSIGNMENTS</td> <td style="text-align: center;">40</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td style="text-align: center;">60</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td style="text-align: center;">150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	11	ASSIGNMENTS	40	INDEPENDENT STUDY	60	TOTAL CONTACT HOURS AND TRAINING	150
	ACTIVITY	SEMESTER WORKLOAD											
	LECTURES	39											
	INTERACTIVE TEACHING	11											
	ASSIGNMENTS	40											
	INDEPENDENT STUDY	60											
TOTAL CONTACT HOURS AND TRAINING	150												
EVALUATION OF STUDENTS	Oral presentation : 10% Response paper : 20 % Creative Project : 20% Essay : 50 %												

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- <https://seatur.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://tuftsoobserver.org/the-power-of-performance-art-as-political-activism/>

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Course Lecture Notes

COURSE TITLE: ENGLISH I: LANGUAGE AND CULTURE

Lecturer: **MARIA VARSAMOPOULOU**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE18- ΠΨΤ	SEMESTER	3rd/5th
COURSE TITLE	ENGLISH I: LANGUAGE AND CULTURE		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY		Elective/ Thematic Area: DIGITAL AND PERFORMING ARTS	
PREREQUISITES	Compulsory for Students without a B1 Certificate of English Language Competency		
TEACHING LANGUAGE AND EXAMINATION	ENGLISH		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE URL	https://eclass.uop.gr/courses/PDA145/		

2. TEACHING RESULTS

TEACHING RESULTS	
Students will be expected to:	
<p>Learn Basic Grammatical Rules; Improve Receptive Skills (Reading/Listening); Develop Productive Skills (Writing/Speaking); Increase their knowledge of theatrical/performance vocabulary; Practise Self-Assessment Skills; Familiarise themselves with British culture and civilisation; Understand/Analyse original academic material in English.</p>	
GENERAL SKILLS	
Students should be able to:	
<ul style="list-style-type: none"> • 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; • Develop interpersonal (teamwork), creative, analytic skills and inductive thinking; • Conduct autonomous work; Show respect for diversity and multiculturalism; • Demonstrate 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

Week 1 : Introduction
Week 2 : Present Tenses I
Week 3 : Present Tenses II
Week 4 : Future Tenses I
Week 5 : Future Tenses II
Week 6 : Past Tenses I
Week 7 : Past Tenses II
Week 8 : Adjectives
Week 9 : Adverbs
Week 10 : Reported Speech
Week 11 : Conditionals
Week 12 : Passive Voice
Week 13 : Revision

4. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face-to-Face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes	
TEACHING STRUCTURE		
	ACTIVITY	SEMESTER WORKLOAD
	LECTURES	39

	INTERACTIVE TEACHING	50
	ART PRACTICE	1
	INDEPENDENT STUDY	60
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Continuous Assessment – 25% Oral Presentations – 25% Final Exam – 50%	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

New Skills in English: Level 1

COURSE TITLE: ENGLISH III: LANGUAGE, TERMINOLOGY AND CULTURE

Lecturer: STELLA PLATSKOU

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE19-ΠΨΤ	SEMESTER	3rd / 5th /7th
COURSE TITLE	ENGLISH III: LANGUAGE. TERMINOLOGY AND CULTURE		
	INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY	Elective		
PREREQUISITES	YES: B2 certificate in English		
TEACHING LANGUAGE AND EXAMINATION	English		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/modules/course_info/index.php?course=PDA141		

2. TEACHING RESULTS

TEACHING RESULTS

Students are expected to:

- Develop both their receptive and productive language skills
- Be able to study and evaluate information on cultural issues
- Learn English terminology relevant to the Performing and Digital Arts
- Master public speaking skills
- Develop writing techniques on areas of interest, especially reviews of art, film, theatre and music.

GENERAL SKILLS

Students are intended to develop personal abilities and teamwork skills, as well as their respect for diversity and multiculturalism. They are also expected to improve their analytic skills and inductive thinking.

3. COURSE CONTENT

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

1. Introduction to Art
2. Modernism and modern art
3. Installation Art
4. New media Art
5. Art reviews
6. Performance spaces
7. Devising
8. Theatre reviews
9. Film
10. Film reviews
11. Music
12. Music reviews
13. Presentation

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes
TEACHING STRUCTURE	

	ACTIVITY	SEMESTER WORKLOAD
	LECTURES	13
	INTERACTIVE TEACHING	26
	INDEPENDENT STUDY	111
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Exam: 50% Continuous Assessment: 25% Oral Presentations: 25%	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Abrams, M. H. (1981). *A Glossary of Literary Terms*. New York: Holt, Rinehart & Winston.
- Benjamin, Walter (1936/1969). 'The work of Art in the age of mechanical reproduction' in *Illuminations*, ed. Hannah Arendt. Schocken Books.
- Carlson, Marvin (1993). *Theories of the Theatre. History and Critical Survey from the Greeks to the Present*. Cornell University Press.
- Graver, B. D. (1971). *Advanced English Practice*. Oxford University Press.
- Leacroft, Richard and Helen (1984). *Theatre and Playhouse. An illustrated Survey of Theatre Building from ancient Greece to the Present Day*. Methuen.
- Maglavera, Tania (2021). *English for Fine Arts Studies*. University Studio Press
- Pirie, David B. (1985). *How to write Critical Essays*. Methuen.
- Styan, J. L. (1981). *Modern Drama in Theory and Practice*. Cambridge University Press.
- Thomson, A. J. & A. V. Martinet (1986). *A practical English Grammar (4th edition)*. Oxford: Oxford University Press.
- Wickham, Glynne (1985/1992). *A History of the Theatre*. Phaidon Press.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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FREE CHOICE COURSES OF 4th/6th/8th SEMESTER

COURSE TITLE: DIGITAL CREATIVE WRITING, INTERACTIVE LITERATURE, DIGITAL STORYTELLING, DIGITAL EDITIONS

Lecturer: ADJUNCT LECTURER SNRF 2022-23

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE09- ΨΤ	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	eClass		

2. TEACHING RESULTS

TEACHING RESULTS

Digital reality has affected the way we tend to construct and deconstruct information, the way we think and produce content. During this course, we will study the characteristics of the new digital era through the lenses of theories of hypertext and cybertext, crossmedia and transmedia, highlighting at the same time, the social aspects of digitality (collaborative learning, collective intelligence, and identity construction). Our interest will be centered around different forms of digital creativity like blognovels, vlogs, fan fictions, visual novels and “choose your own path” interactive storytelling. Emphasis will also be given to narrative as an integral part of digital and pervasive games. Students will be exposed to the fundamental concepts of game theory (flow, immersion, presence, and identification) and different, narrative design techniques. Easy to use online software like Twine, will help us create our own interactive digital stories, claiming a place among the so-called zinisters.

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 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

	INDEPENDENT STUDY	98
	INVITED TALKS [...]	4
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>Students will be assessed based on the final project they will have to submit</p> <p>Final assignment criteria: Understanding the subject Maturity of execution, Development of the topic, Theoretical documentation</p>	

5. BIBLIOGRAPHY

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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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COURSE TITLE: INTRODUCTION TO NARRATIVE AND SCRIPTWRITING

Lecturer: **ADJUNCT LECTURER SNRF 2022-23**

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
Narrative is primarily a communicative act. We use narratives to ascribe meaning, shape and share common experiences (Jenkins) or to rationalise the disorder we live in, reinventing ourselves in the process. From oral histories, myths, and fairytales, to commercials, social media, movies, video games or animation, storytelling plays a crucial role in our lives, in a way that is often overlooked. This course introduces the different aspects and types of narratives through different media, in linear and non-linear forms. Scriptwriting on the other hand, has its own logic and rules. The perspective of the story, the narrative time and rhythm, the difference between first-person and third-person point of view, are

some of the main characteristics and scripting techniques that we will cover. The hero's journey, the art of worldbuilding and the process of turning an idea into a story and a script, can be a creative but often tedious work. But what happens when interactivity is at stake? And how should we deal with primary sources? Through creative exercises and critical thinking, we will attempt to address all of the above issues.

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 emergence 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>35</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>98</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>4</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	35	INTERACTIVE TEACHING	13	INDEPENDENT STUDY	98	INVITED TALKS [...]	4	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	35												
INTERACTIVE TEACHING	13												
INDEPENDENT STUDY	98												
INVITED TALKS [...]	4												
TOTAL CONTACT HOURS AND TRAINING	150												

EVALUATION OF STUDENTS	<ul style="list-style-type: none"> ● Students will be assessed based on a) the final project they will have to submit ● Final assignment criteria: Understanding the subject Maturity of execution, Development of the topic, Theoretical documentation
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5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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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

COURSE TITLE: DIGITAL AUDIO PROCESSING: MUSIC COMPOSITION

Lecturer: **NIKOS VASILOPOULOS**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE10- ΠΨΤ	SEMESTER	4th and 6th
COURSE TITLE	Digital audio processing: music composition		
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	NO		
COURSE URL	https://eclass.uop.gr/courses/2628/		

2. TEACHING RESULTS

TEACHING RESULTS
Upon successful completion of the course, students will be able to: <ul style="list-style-type: none">● 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td></td> <td></td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD		
ACTIVITY	SEMESTER WORKLOAD				

	LECTURES	26
	LAB EXERCISES	13
	PROJECT	61
	INDEPENDENT STUDY	50
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>The final grade is obtained from the average of the grade of the written or oral exam (at the end of the semester) and the grade of the project (delivered before the end of the semester).</p> <p>A score of 5 is required for both the final exam and the project.</p>	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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

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COURSE TITLE: WEB APPLICATIONS AND PERFORMANCELecturer: **ADJUNCT LECTURER SNRF 2022-23****1. GENERAL**

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	08ΕΠΚΕ02- ΨΤ	SEMESTER	8 th (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	eClass		

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	
<ul style="list-style-type: none"> ● 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>EXERCISES / APPLICATIONS</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>33</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>55</td> </tr> <tr> <td>INTERACTIVE STUDY</td> <td>23</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	EXERCISES / APPLICATIONS	13	ART PRACTICE	33	INDEPENDENT STUDY	55	INTERACTIVE STUDY	23
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	26												
EXERCISES / APPLICATIONS	13												
ART PRACTICE	33												
INDEPENDENT STUDY	55												
INTERACTIVE STUDY	23												

	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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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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COURSE TITLE: ART GAME AND PUBLIC SPACE

Lecturer: **ADJUNCT LECTURER SNRF 2022-23**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	08ΕΠΚΕ03 -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	NO		
COURSE URL	eClass		

2. TEACHING RESULTS

TEACHING RESULTS
<p>The course aims to provide a foundation for basic characteristics of art games 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. <i>Blast Theory</i>, <i>Rafael Lozano-Hemmer</i>, <i>Esther Polak</i>, <i>locative artists</i>), 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,</p>

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	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>APPLICATIONS/ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>69</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>39</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>3</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	APPLICATIONS/ART PRACTICE	13	INDEPENDENT STUDY	69	INTERACTIVE TEACHING	39	INVITED TALKS [...]	3	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
APPLICATIONS/ART PRACTICE	13														
INDEPENDENT STUDY	69														
INTERACTIVE TEACHING	39														
INVITED TALKS [...]	3														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	WRITTEN EXAMS (50%) ARTISTIC PROJECT (PORTFOLIO) (50 %) STUDENT ACTIVITY DURING SEMESTER (+)														

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Χαρίτος, Δ. (2007). 'Τα μέσα επικοινωνίας δι εντοπισμού και οι επιδράσεις τους ως προς την κοινωνική αλληλοδράση στο περιβάλλον της σημερινής πόλης' *Ζητήματα Επικοινωνίας*, τεύχος 5, Αθήνα: Εκδόσεις Καστανιώτη, σελ. 46-61.
- Σαντοριναίος, Μ. κ.α. (2015). *Από τις σύνθετες τεχνες στα υπερμέσα: Ένα εγχειρίδιο για τον καλλιτέχνη της ψηφιακής τέχνης*. Kallipos eBook
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The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: THEORIES OF GENDER AND SEXUALITY IN THE THEATRICAL ACT

Lecturer: **MARIA VARSAMOPOULOU**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ0 2-ΠΤ	SEMESTER	4 th /6 th /8 th
COURSE TITLE	Theories of Gender and Sexuality in the Theatrical Act		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY	Free Elective/ Performing Arts /Digital Arts		
PREREQUISITES	No		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE URL	https://eclass.uop.gr/courses/PDA132/		

2. TEACHING RESULTS

TEACHING RESULTS
By the end of the course, students should be able to: Demonstrate knowledge and understanding of theories, histories and performances of sex/gender; Critically analyse and creatively interrogate the ways in which sex and gender are represented and staged; 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; Analyse performance pieces using both theoretical and practical perspectives; Produce practical work that explores sex and gender ethically and creatively using appropriate and original stimuli and resources.

GENERAL SKILLS

On completion of the course students should be able to:

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 content is taught over a 13-week semester

- 1/ Introduction: Defining Gender
- 2/ Defining Sexuality
- 3/ The Body
- 4/ The Gaze
- 5/ Spectatorship
- 6/ Violence
- 7/ The Maternal Body
- 8/ Space/Environment
- 9/ Performing Identity
- 10/ Masculinities
- 11/ Queer/Trans-Identities
- 12/ Protest
- 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	39
	INTERACTIVE TEACHING	30
	ART PRACTICE/ASSIGNMENTS	11
	INDEPENDENT STUDY	70
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Short Written Test : 50% 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)
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- 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

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COURSE TITLE: PROCESSES IN THE PRODUCTION OF AN AUDIOVISUAL ARTWORK

Lecturer: **ADJUNCT LECTURER SNRF 2022-23**

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	<table border="1" style="width: 100%;"> <thead> <tr> <th style="background-color: #d9ead3;"><i>ACTIVITY</i></th> <th style="background-color: #d9ead3;"><i>SEMESTER WORKLOAD</i></th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td style="text-align: center;">26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td style="text-align: center;">40</td> </tr> <tr> <td>ART PRACTICE</td> <td style="text-align: center;">13</td> </tr> <tr> <td>INVITED TALK</td> <td style="text-align: center;">1</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td style="text-align: center;">70</td> </tr> <tr> <td>OVERALL</td> <td style="text-align: center;">150</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> </tbody> </table>	<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>	LECTURES	26	INTERACTIVE TEACHING	40	ART PRACTICE	13	INVITED TALK	1	INDEPENDENT STUDY	70	OVERALL	150						
<i>ACTIVITY</i>	<i>SEMESTER WORKLOAD</i>																				
LECTURES	26																				
INTERACTIVE TEACHING	40																				
ART PRACTICE	13																				
INVITED TALK	1																				
INDEPENDENT STUDY	70																				
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
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EXTRA BIBLIOGRAPHY DURING SEMESTER

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The following information are part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

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COURSE TITLE: DANCE AND THE COMMUNITY: MOVEMENT PEDAGOGY AND APPLIED PRACTICE

Lecturer: **GINA GIOTAKI**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE18- ΠΨΤ	SEMESTER	4,6,8
COURSE TITLE	Dance and the Community: Movement Pedagogy and Applied Practice		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures, Seminars & Workshops	3	6	
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	YES «The Body in the Performing Arts: Dance and Performance»		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)		
COURSE URL	https://eclass.uop.gr/courses/PDA147/		

2. TEACHING RESULTS

TEACHING RESULTS

This course introduces students to fundamental theories and current approaches to movement pedagogy, as shaped in the field of dance education. Through theoretical inquiry and experiential workshops, and drawing examples from countries where dance has been systematically delivered in the curriculum, we examine models of dance pedagogy and the way with which these respond and contribute to different developmental stages and in different phases of education. The module also explores social / artistic movements, such as “community dance” and the evolution of applied performing arts, with emphasis in dance practice. Students will have the opportunity to experiment and analyse pedagogic approaches to applied practice in different community contexts, through analyses of examples of projects / programmes / artists and companies, and through experimentation with the practices they employ.

Learning Objectives

After completing this course students will be able to:

1. Identify and analyse pedagogic approaches to dance and their distinct social applications
2. Experiment and apply appropriate, creative delivery methods in education, community and health contexts
3. Analyse and position dance practices and applied pedagogic approaches within relevant conceptual frameworks

GENERAL SKILLS

- Research, analysis and synthesis of data and information
- Adaptability in new circumstances
- Decision Making
- Developing awareness of difference and multiculturalism
- Independent study
- Team-working skills
- Critical and reflection skills
- Development of free and creative thinking

3. COURSE CONTENT

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

- 1st Week - Introduction to the Course: Arts, Creativity and Community
- 2nd Week - An Introduction to Community Dance
- 3rd Week – Foundational Principles of Dance Pedagogy: Conceptual Framework and Practices I

<p>4th Week – Foundational Principles of Dance Pedagogy: Creative Dance Practice 5th Week – Delivery Methods and practices in different developmental stages I 6th Week - Delivery Methods and practices in different developmental stages II 7th Week – Dance in Health 8th Week – Dance in Health Settings 9th Week – Pedagogic Approaches in Community Dance: Inclusion, Accessibility and Democratic Teaching Practice 10th Week - Dance and Disability I 11th Week - Dance and Disability II 12th Week – Dance for Older Adults 13th Week – Design and Experimentation with Group Projects: Contextualising Delivery</p>
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4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face										
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	ICT will be used in the delivery and communication with students.										
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>WORKSHOPS /INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>111</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	WORKSHOPS /INTERACTIVE TEACHING	26	INDEPENDENT STUDY	111	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD										
LECTURES	13										
WORKSHOPS /INTERACTIVE TEACHING	26										
INDEPENDENT STUDY	111										
TOTAL CONTACT HOURS AND TRAINING	150										
EVALUATION OF STUDENTS	<p>Presentation: 100%</p> <p>Assessment criteria will be offered analytically during the course of the module and will be available in the course’s e-class webpage.</p>										

5. BIBLIOGRAPHY

<p>Essential Reading</p> <p>Gough, M. (2008) (Μετάφραση Σαβράμη, Κ.) <i>Γνωριμία με το Χορό</i>. Αθήνα: Εκδόσεις Πολιτεία Feierabend M. J., Kahan J. (2020) (Μετάφραση Ρέτσιου Σ.) <i>Μπορείς να κινηθείς με αυτό τον τρόπο</i>. Αθήνα: Εκδόσεις Fagotto.</p>

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ΣΥΝΙΣΤΩΜΕΝΗ ΒΙΒΛΙΟΓΡΑΦΙΑ / RECOMMENDED READING

Benjamin, A. (2002) *Making an Entrance: Theory and Practice for Disabled and Non-Disabled Dancers*. London: Routledge

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Πρόσθετες πηγές / Additional Learning Resources

Interesting Websites

You may wish to undertake some reading about the Arts Council England <http://www.artscouncil.org.uk> and find out what has been happening in the North West and in your own local region.

The People Dancing website from the Foundation of Community Dance is very useful <http://www.communitydance.org.uk> and we will be utilising this resource.

The arts landscape is constantly changing and is shaped by a government department the DCMS <https://www.gov.uk/government/organisations/department-for-culture-media-sport>

Σχετικά Περιοδικά / Relevant Journals

Animated

Dance Matters

Body, Movement and Dance in Psychotherapy

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

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COURSE TITLE: SOCIALLY ENGAGED PERFORMANCE III: SOCIAL THEATRE

Lecturer: **ATHENA STOURNA**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE07 - ΠΤ	SEMESTER	4th/6th
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. Theatre in prisons. Workshop at the Open Penal Establishment of Tiryns.
6. Theatre in prisons. Workshop at the Open Penal Establishment of Tiryns.
7. Theatre in prisons. Workshop at the Open Penal Establishment of Tiryns.
8. Theatre in prisons. Workshop at the Open Penal Establishment of Tiryns.
9. Theatre in prisons. Workshop at the Open Penal Establishment of Tiryns.
10. Presentation of group projects: Design and implementation of short projects within local communities and social structures (performance presented by students and prisoners at the Open Penal Establishment of Tiryns).
11. Presentation of group projects: Design and implementation of short projects within local communities and social structures (performance presented by students and prisoners at the Open Penal Establishment of Tiryns).
12. Presentation of group projects: Design and implementation of short projects within local communities and social structures (performance presented by students and prisoners at the Open Penal Establishment of Tiryns).

13. Course overview

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In person										
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes										
TEACHING STRUCTURE	<table border="1"><thead><tr><th>ACTIVITY</th><th>SEMESTER WORKLOAD</th></tr></thead><tbody><tr><td>LECTURES</td><td>39</td></tr><tr><td>EXERCISES/APPLICATIONS</td><td>91</td></tr><tr><td>INDEPENDENT STUDY</td><td>20</td></tr><tr><td>TOTAL CONTACT HOURS AND TRAINING</td><td>150</td></tr></tbody></table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	EXERCISES/APPLICATIONS	91	INDEPENDENT STUDY	20	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD										
LECTURES	39										
EXERCISES/APPLICATIONS	91										
INDEPENDENT STUDY	20										
TOTAL CONTACT HOURS AND TRAINING	150										
EVALUATION OF STUDENTS	Practical application, Public presentation,										

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

In English

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In Greek

- 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.
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The above information is part of the Curriculum Outline

Department of Performing and Digital Arts, School of Arts, University of the Peloponnese

www.pda.uop.gr

COURSE TITLE: IRISH THEATRE

Lecturer: **STELLA PLATSKOU**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE19- ΠΨΤ	SEMESTER	4th / 6th
COURSE TITLE	Irish Theatre		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	YES: B2 in English		
TEACHING LANGUAGE AND EXAMINATION	<u>English</u>		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)		
COURSE URL	https://eclass.uop.gr/courses/PDA143/		

2. TEACHING RESULTS

TEACHING RESULTS

By the end of the course students are expected to have:

- Acquired valuable knowledge on and deeper understanding of Ireland and its theatre.
- Developed both their receptive and productive language skills
- Be able to study and analyze dramatic texts in English
- Have learnt English terminology relevant to Theatre and other Performing Arts
- Dramatically improved academic writing as well as public speaking skills in English.

GENERAL SKILLS

Students are expected to improve their analytic skills and inductive thinking, developing personal abilities and teamwork skills, as well as their respect for diversity and multiculturalism.

Creative project and presentation skills are to be built, too.

Furthermore, they are supposed to enforce their communication and public speech abilities.

3. COURSE CONTENT

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

1. Introduction to Irish history and culture.
2. Irish Theatre and the Literary Revival.
3. J. M. Synge, *Riders to the Sea*
4. Micheal Mac Liammoir, *The importance of being Oscar*
5. Sean O' Casey, *The Plough and the Stars*
6. J. Joyce, *Exiles*
7. B. Bean, *The Hostage*
8. Students' Presentations
9. Brian Friel, *Dancing at Lughnasa*
10. Tom Murphy, *The Gigli Concert*
11. Frank Mc Guinness, *Observe the sons of Ulster marching towards the Somme*
12. Marina Carr, *By the bog of cats*
13. Students' Final Presentations

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face												
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes												
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>35</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>76</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	13	ART PRACTICE	35	INDEPENDENT STUDY	76	TOTAL CONTACT HOURS AND TRAINING	150
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LECTURES	26												
INTERACTIVE TEACHING	13												
ART PRACTICE	35												
INDEPENDENT STUDY	76												
TOTAL CONTACT HOURS AND TRAINING	150												
EVALUATION OF STUDENTS	<p>Mid-term creative project: 30%</p> <p>Final presentation: 30%</p> <p>Classwork; 10%</p> <p>Final Essay: 30 %</p>												

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Primary sources

Plays

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Carr, Marina (1999). *Plays One*. Faber. Available on the website: https://openlibrary.org/works/OL2296106W/Plays_one?edition=ia%3Aplaysone0000carr

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Joyce, James (1979). *Exiles*. Grafton Books. Available on the website: https://manybooks.net/titles/joycejamothers08exiles.html?ga_submit=lrf-gooqle:rfrVOnlf4IqetRx

Mac Liammóir, Micheál (1963). *The Importance of being Oscar*. Oxford University Press. Available on the website: https://openlibrary.org/books/OL4476773M/The_importance_of_being_Oscar

McGuinness, Frank (1986). *Observe the sons of Ulster marching towards the Somme*. Faber.

Murphy, Tom (1984). *The Gigli Concert*. Gallery Press. Available on the website: https://openlibrary.org/books/OL2933653M/The_Gigli_concert

O' Casey, Sean (2001). *The Plough and the Stars*. Faber.

Synge, John Millington, (1981). 'Riders to the Sea' in *The Complete Plays*. Methuen. Available on the website: https://ia800905.us.archive.org/7/items/riderstosea00syngiala/riderstosea00syngiala_bw.pdf

Secondary sources

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- Fitz-Simon, Christopher (1983). *The Irish Theatre*. Thames and Hudson.
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- Greene, Nicholas (1985). *Synge: A Critical study of the Plays*. Macmillan.
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- O' hAoda, Michael (1974). *Theatre in Ireland*. Oxford.
- O' Connor, Ulick (1970). *Brendan Behan*. Abacus.
- O' Toole, Fintan (1994). *Tom Murphy: The Politics of Magic*. New Island Books.
- Roche, Anthony (1994). *Contemporary Irish Drama from Beckett to McGuinness*. Gill & Macmillan
- Watson, G. J. (1979). *Irish Identity and the Literary revival. Synge, Yeats, Joyce, O' Casey*. Groom Helm.
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- Πλάτσκου, Στέλλα (2000). *Το Ιρλανδικό Θέατρο στην Ελλάδα. Πενήντα χρόνια σκηνικής παρουσίας (1943-1992)*. Διδακτορική διατριβή. Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης. Διαθέσιμη στον δυκτιακό τόπο: <https://www.didaktorika.gr/eadd/handle/10442/23095>

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

www.pda.uop.gr

COURSE TITLE: SCENOGRAPHY: OUTDOOR SPACELecturer: **CHARIKLEIA THANOU****1. GENERAL**

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE11- ΠΨΤ	SEMESTER	4 th /6 th
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	
	3	6	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at 4.</i>			
COURSE CATEGORY <i>general background, special background, specialised general knowledge, skills development</i>	Elective (Skills development/Performing arts)		
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

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

- 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 - LABORATORY	<ul style="list-style-type: none"> • 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 - LABORATORY	<ul style="list-style-type: none"> • 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. I. Hall • A. Faulkner-C. Chavez (2019). Adobe Photoshop CC, Classroom in a Book. San Jose, CA: Adobe
3. GRAFFITI ART-LABORATORY	<ul style="list-style-type: none"> • Castleman, Craig. "Getting Up: Subway Graffiti in New York". New York, New York: The Massachusetts Institute of Technology, 1982.
4. MURALS-LABORATORY	<ul style="list-style-type: none"> • 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-LABORATORY	<ul style="list-style-type: none"> • 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@musedartmodernede paris/
6. SCENOGRAPHY AND SCULPTURE-LABORATORY	<ul style="list-style-type: none"> • 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-LABORATORY	<ul style="list-style-type: none"> • 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-LABORATORY	<ul style="list-style-type: none"> • Stanek, Ł. 2011. <i>Henri Lefebvre on Space: Architecture, Urban Research, and the Production of Theory</i>. Minneapolis, MN: University Of Minnesota Press • Grosz, Elisabeth. <i>Architecture from the Outside: Essays on Virtual and Real Space</i>. Cambridge, MA: MIT Press, 2001
9. ENVIRONMENTAL SCENOGRAPHY-LABORATORY	<ul style="list-style-type: none"> • Aronson, A. <i>History and theory of environmental scenography</i>. (U.M.I. Research Press, 1981).
10. INSTALLATION ART/LAND ART-LABORATORY	<ul style="list-style-type: none"> • Lawrence Alloway, Wolfgang Becker, Robert Rosenblum et al., Alan Sonfist, <i>Nature: The End of Art</i>, Gli Ori, Dist. Thames & Hudson Florence, Italy,2004 ISBN 0-615-12533-6 • W. Chen, Interactive Installation Art & Design

	<ul style="list-style-type: none"> • “Τα Περιβάλλοντα, οι Δράσεις και ο Θεατής στη σύγχρονη τέχνη” Α. Κωτίδης, το ΒΗΜΑ
11. STREET THEATRE/CIRCUS CONTEMPORARY-LABORATORY	<ul style="list-style-type: none"> • Stahl, S. 2009 <i>The Cirque: An American Odyssey</i>, 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-LABORATORY	<ul style="list-style-type: none"> • Διονύσης Φωτόπουλος, Σκηνογράφος, εκδ. Μουσείο Μπενάκη • Seigel, Jerrold: <i>The Private Worlds of Marcel Duchamp</i>, University of California Press, 1995. ISBN 0-520-20038-1 • Eco, Umberto (2004). <i>Historia de la belleza</i>. Lumen, Barcelona
13. SITE-SPECIFIC THEATRE-LABORATORY	<ul style="list-style-type: none"> • Pearson, Mike (2010). <i>Site-Specific Performance</i>. Palgrave Macmillan. ISBN 9780230576711. • Pearson, Mike; Shanks, Michael (2001). <i>Theatre/archaeology: Disciplinary Dialogues</i>. Routledge. ISBN 0-415-19458-X. ISBN 978-0-415-19458-7 • Kaye, Nick (2000). <i>Site Specific Art: Place and Documentation</i>. Routledge. ISBN 0-415-18558-0.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD <i>Face-to-face, Distance learning, etc.</i>	Face to face																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in communication with students Learning process through an electronic platform																
TEACHING STRUCTURE <i>The manner and methods of teaching are described in detail.</i> <i>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.</i>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester Workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>13</td> </tr> <tr> <td>Art workshop</td> <td>26</td> </tr> <tr> <td>Educational visits</td> <td>8</td> </tr> <tr> <td>Seminars</td> <td>4</td> </tr> <tr> <td>Project-Artistic creativity</td> <td>69</td> </tr> <tr> <td>Independent study</td> <td>30</td> </tr> <tr> <td>Total</td> <td>150</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	13	Art workshop	26	Educational visits	8	Seminars	4	Project-Artistic creativity	69	Independent study	30	Total	150
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Independent study	30																
Total	150																

<p><i>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.</i></p>	
<p>EVALUATION OF STUDENTS</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<ul style="list-style-type: none"> ● 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;

5. RECOMMENDED BIBLIOGRAPHY

<ul style="list-style-type: none"> ● Hann, R., <i>Beyond Scenography</i>, Routledge, 2018 ● Knight, K. Ch. 2008. <i>Public Art: Theory, Practice and Populism</i>. Blackwell Publishing. ● Rendell, J. 2006. <i>Art and Architecture: A Place Between</i>. London: IB Tauri. ● Berger, A. A. (Ed.). 1998. <i>The Postmodern Presence: Readings on Postmodernism in American Culture and Society</i>. London: AltaMira Press. <p>EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES</p> <ul style="list-style-type: none"> ● Kaye, Nick. <i>Postmodernism and performance</i>. vol. New directions in theatre (Macmillan, 1994). Burian, Jarka. <i>The scenography of Josef Svoboda</i>. (Wesleyan University Press, 1974). ● Shyer, Laurence. <i>Robert Wilson and his collaborators</i>. (Theatre Comm. G, 1989). ● Payne, Darwin Reid. <i>Scenographic imagination</i>. (Southern Illinois University Press, 1993). ● Brecht, Stefan. <i>The theatre of visions: Robert Wilson</i>. (Methuen Drama, 1994).
--

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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COURSE TITLE : Participatory / Collective Dramaturgy / The Dramaturg Performer: Theory and Applications

Lecturer : Adjunct Lecturer SNRF 2022-23

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE20- ΠΨΤ	SEMESTER	4-6-8
COURSE TITLE	Participatory / Collective Dramaturgy / The Dramaturg Performer : Theory and Applications		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		4	6
COURSE CATEGORY	FREE CHOICE COURSE: PERFORMING ARTS (PA)		

PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO
COURSE URL	eClass

2. TEACHING RESULTS

TEACHING RESULTS
<p>With the paradigm in the performing arts shifting from genre separation to interdisciplinarity, the figure of the individual artist also gave way to collective creative processes. Already since the historical avant-gardes of modernism, in the early 20th century, but with much greater frequency from the 1960s on, collective – in the sense of group or community – creativity replaced individual creation. The individual artist gives more and more space to the performers themselves or to larger participatory groups, which contribute, with their own personality and biography, to new dramaturgical modes. The course presents the historical course of collective dramaturgy, studies examples of performances that contributed to the formation of a new perception of dramaturgy and applies the most important methods of participatory / collective dramaturgy to student projects.</p>
GENERAL SKILLS

- Decision making
- Working independently
- *Team work*
- 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

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

Introduction to collective/participatory performances I
 Collective/participatory performances II
 Collective/participatory performances III
 Participation and Dramaturgy I
 Participation and Dramaturgy II
 Participation and Dramaturgy III - practice
 Participation and Dramaturgy IV - practice
 Interdisciplinary encounters I in collective performances I - practice
 Interdisciplinary encounters I in collective performances II - practice
 Interdisciplinary encounters I in collective performances III - practice
 Invited talk
 Invited talk
 Course review

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 in communication with students Learning process through an electronic platform															
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th data-bbox="646 640 1045 762">ACTIVITY</th> <th data-bbox="1045 640 1292 762">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="646 762 1045 852">LECTURES</td> <td data-bbox="1045 762 1292 852">13</td> </tr> <tr> <td data-bbox="646 852 1045 942">INTERACTIVE TEACHING</td> <td data-bbox="1045 852 1292 942">36</td> </tr> <tr> <td data-bbox="646 942 1045 1033">ART PRACTICE</td> <td data-bbox="1045 942 1292 1033">36</td> </tr> <tr> <td data-bbox="646 1033 1045 1123">INDEPENDENT STUDY</td> <td data-bbox="1045 1033 1292 1123">50</td> </tr> <tr> <td data-bbox="646 1123 1045 1213">INVITED TALKS [...]</td> <td data-bbox="1045 1123 1292 1213">15</td> </tr> <tr> <td data-bbox="646 1213 1045 1329">TOTAL CONTACT HOURS AND TRAINING</td> <td data-bbox="1045 1213 1292 1329">150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	INTERACTIVE TEACHING	36	ART PRACTICE	36	INDEPENDENT STUDY	50	INVITED TALKS [...]	15	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD															
LECTURES	13															
INTERACTIVE TEACHING	36															
ART PRACTICE	36															
INDEPENDENT STUDY	50															
INVITED TALKS [...]	15															
TOTAL CONTACT HOURS AND TRAINING	150															
EVALUATION OF STUDENTS	Theoretical examination (50%) Art project (50%)															

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- 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)

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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COURSE TITLE: UTOPIA AND DYSTOPIA IN THE THEATRICAL ACT

Lecturer: MARIA VARSAMOPOULOU

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE21- ΠΨΤ	SEMESTER	4th/6th/8th
COURSE TITLE	UTOPIA AND DYSTOPIA IN THE THEATRICAL ACT		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	6	
COURSE CATEGORY	Elective: DIGITAL AND PERFORMING ARTS (DA/PA)		
PREREQUISITES	No		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE URL	https://eclass.uop.gr/courses/PDA144/		

2. TEACHING RESULTS

TEACHING RESULTS

Students will be expected to:

- Learn about the main definitions and debates involved in utopianism;
- Understand the history of the concepts of utopia and dystopia;
- Discuss the differences between utopia and dystopia;
- Analyse theatrical texts within the framework of utopia and dystopia;
- Explore their own visions of utopia/dystopia in relation to performance;
- Interpret theatrical texts by utilising utopia as a method;
- Explain the importance of a utopian or dystopian point of view in the theatrical act;
- Demonstrate a critical attitude towards current debates within the field;
- Develop their analytical skills;
- Improve their writing skills;
- Practise their presentation skills.

GENERAL SKILLS

On completion of the course students should be able to:

- 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;
- Develop interpersonal (teamwork), creative, analytic skills and inductive thinking;
- Conduct autonomous work; Show respect for diversity and multiculturalism;
- Demonstrate 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

Week 1 – Introduction
 Week 2 – Aristophanes
 Week 3 - Shakespeare
 Week 4 – Performance
 Week 5 – TAZ/DIY
 Week 6 – Protest
 Week 7 – Harold Pinter
 Week 8 – Caryl Churchill
 Week 9 – Edward Bond
 Week 10 – Howard Brenton
 Week 11 – Dawn King
 Week 12 – Samuel Beckett
 Week 13 - Sarah Kane

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face												
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes												
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>50</td> </tr> <tr> <td>ART PRACTICE</td> <td>1</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>60</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	50	ART PRACTICE	1	INDEPENDENT STUDY	60	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	39												
INTERACTIVE TEACHING	50												
ART PRACTICE	1												
INDEPENDENT STUDY	60												
TOTAL CONTACT HOURS AND TRAINING	150												
EVALUATION OF STUDENTS	Oral Presentation : 10% Response Paper : 20% Creative Project : 20% Essay : 50%												

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Aristophanes. *The Birds (414 BCE)*
 Adeshesiah, Sian. *Theatre and Utopia: In Search of a Genre* (2022)

Billington, Michael. *State of the Nation: British Theatre Since 1945* (2007)

Braga, Corin. *From Eden to Utopia, A Morphology of the Utopian Genre* (2016)

Bubor, Martin. *Paths in Utopia*. (1958)

<https://www.proquest.com/docview/1825180848?pg-origsite=summon>

Dolan Jill. *Utopia in Performance. Finding Hope at the Theatre* (2005)

Dolan Jill. *The Feminist Spectator as Critic* (1998).

Dolan, Jill. *Presence and Desire: Essays on Gender, Sexuality and Performance* (1993)

Ferns, C.S. *Narrating Utopia: Ideology, Gender, Form in Utopian Literature* (1999)

Ferguson, John. *Utopias of the Classical World* (1975).

Fortunati, Vita. *Dictionary of Literary Utopias* (2000)

Kumar, Krishan. *Utopia and Anti-Utopia in Modern Times* (1987)

Lacey, Stephen. *British Realist Theatre: The New Wave in its Context, 1956-1965* (1995)

Levitas, Ruth. *The Concept of Utopia* (2010)

Levitas, Ruth. *Utopia as Method: The Imaginary Reconstitution of Society* (2013)

Manuel, Frank Edward. *Utopias and Utopian Thought* (1966)

Milling, Jane. *The Cambridge History of British Theatre* (2004).

Moore, Sir Thomas. *Utopia* (1516/1965)

Moylan, Tom and Raffaella Baccolini. *Dark Horizons: Science Fiction and the Dystopian Imagination* (2003)

Mumford, Lewis. *The Story of Utopias* (1962)

Plato. *The Republic* (375 BCE)

Patterson, Michael. *Strategies of Political Theatre: Post-War British Playwrights* (2003)

Sargent, Lyman Tower. "The Three Faces of Utopianism Revisited" (1994)

Sargent, Lyman Tower. *Utopianism: A Very Short Introduction* (2010)

Sayer, Karen. *Science Fiction: Critical Frontiers* (2000)

Shakespeare, William. *The Tempest* (1610-11)

Shelard Dominic. *British Theatre Since the War* (1999)

Suvin, Darko. *Positions and Presuppositions in Science Fiction* (1988)

Trussler, Simon. *The Cambridge Illustrated History of British Theatre* (2000)

Vakoch, Douglas A. *Dystopias and Utopias on Earth and Beyond: Feminist Ecocriticism of Science Fiction* (2021)

Zamalin, Alex. *Black Utopia: The History of an Idea, from Black Nationalism to Afrocentrism* (2019)

https://theatroedu.gr/Portals/0/main/images/stories/files/Books/2019_praktika_8h_sundiaskepsh_ALL_WEB.pdf?ver=2020-04-29-195944-420

(Πρακτικά Συνεδρίου: Θέατρο και Παραστατικές Τέχνες στην Εκπαίδευση – Ουτοπία ή Αναγκαιότητα; Theatre/Drama and Performing Arts in Education: Utopia or Necessity? 2018/2019 Athens)

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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COURSE TITLE: ENGLISH II: LANGUAGE AND CULTURE

Lecturer: STELLA PLATSKOU

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE22-ΠΨΤ	SEMESTER	4th / 6th
COURSE TITLE	English II: Language and Culture		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
DA OR PA area			
COURSE CATEGORY	Elective / DA or PA area		
PREREQUISITES	<u>YES</u> : B1 certificate in English		
TEACHING LANGUAGE AND EXAMINATION	English		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/PDA140/		

2. TEACHING RESULTS

TEACHING RESULTS
Students are supposed to: <ul style="list-style-type: none"> ➤ Develop both their receptive and productive language skills

- Be able to study and evaluate information on cultural issues
- Develop writing techniques on areas of interest
- Master certain public speaking skills

GENERAL SKILLS

Students are intended to develop personal abilities and teamwork skills, as well as their respect for diversity and multiculturalism. They are also expected to improve their analytic skills and inductive thinking.

3. COURSE CONTENT

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

1. Introduction to English, Culture and the Arts
2. Art History I
3. Art History II
4. Art History III
5. Painting
6. Sculpture
7. Architecture
8. Presentation
9. Photography
10. Design and Designers
11. Computer aided design activities
12. Graphic design - Printing
13. Presentation

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face											
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes											
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>111</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	INTERACTIVE TEACHING	26	INDEPENDENT STUDY	111	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD											
LECTURES	13											
INTERACTIVE TEACHING	26											
INDEPENDENT STUDY	111											
TOTAL CONTACT HOURS AND TRAINING	150											
EVALUATION OF STUDENTS	Exam: 50% Continuous Assessment: 25% Oral Presentation: 25%											

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Abrams, M. H. (1981). *A Glossary of Literary Terms*. Holt, Rinehart & Winston.
- Graver, B. D. (1971). *Advanced English Practice*. Oxford University Press.
- Pirie, David B. (1985). *How to write Critical Essays*. Methuen
- Thomson, A. J. & Martinet, A. V. (1986). *A practical English Grammar (4th edition)*. Oxford University Press.
- Μουζακίτης, Γεώργιος Σ. (1996). *The English we use for Arts*. Γ. Παρίκος & Σία ΕΕ

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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COURSE TITLE : LINE AND PICTORIAL DRAWING

Lecturer: PANAGIOTIS MATSOUKAS

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	ΕΑΠΕΕ14-ΠΨΤ	SEMESTER	4 th / 6 th /8 th
COURSE TITLE	Line and Pictorial Drawing		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	6	
COURSE CATEGORY	FREE CHOICE COURSE		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	eclass.uop.gr Αρχές Γραμμικού Σχεδίου		

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

1st Introduction- Materials, Media, Design Tools, Design Studio Organization, The concept of scale, The placement of dimensions.

2nd Projections- Orthographic projections, The three projection planes, Central and Parallel projection, Exercises

3rd Perspective (Theory)- Perspective Drawing, Vanishing Points

4th Perspective Drawing with a Vanishing Point (Exercises)

5th One Vanishing Point Perspective Design using Canvas (Frontal Perspective) and One Vanishing Point Exterior Perspective

6th Perspective drawing with two vanishing points (or more) (Exercises)

7th Axonometry (Theory)- Axonometric Projections and their types, Axonometric Drawing Steps (Exercises)

8th Construction of an Isometric Axonometric Circle (Exercises)

9th Isometric Plan and Section (Exercises)

10th The Concepts of Plan, Elevation and Section (Theory), Drawing Steps

11th Drawing architectural plans, sections and views to scale (Exercises)
12th Dimensioning, Symbols, Letters, Plate and Legend, Line Types, Line thickness, Decorative Patterns (Exercises)
13th Drawing architectural plans, sections and views to scale (Exercises)
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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>42</td> </tr> <tr> <td>CLASS PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>69</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	42	CLASS PRACTICE	13	INDEPENDENT STUDY	69	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	26												
INTERACTIVE TEACHING	42												
CLASS PRACTICE	13												
INDEPENDENT STUDY	69												
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

<p>OFFICIAL BIBLIOGRAPHY</p> <p>Ράκας Νικόλαος Χ., 2012, Γραμμικό Σχέδιο, Ζήτη Πελαγία & Σία Ι.Κ.Ε</p> <p>Ching Francis D. K., 2006, Αρχιτεκτονικό Προοπτικό Σχέδιο, Ίων</p>

FURTHER BIBLIOGRAPHY

Porter, T. & Greenstreet, B. (1980). Manual of Graphic Techniques, Charles Scribner's Sons, New York

R. Yee (2003). Architectural drawing, New Jersey.

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COURSE TITLE : PERFORMANCE ART: THEORY AND APPLICATIONS

Lecturer : BILL PSARRAS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ01- ΨΤ (DA)	SEMESTER	4th/6th/8th (Spring)
COURSE TITLE	Performance art: Theory and Applications		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (2 hours theory and 1 hour practice)	6	
COURSE CATEGORY	Free Choice Course		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/374/		

2. TEACHING RESULTS

TEACHING RESULTS

The course aims to present contemporary perspectives of performance art during the 20th and 21st century; having body, public space and technology at the center of its approach. It aims to re-approach performative methods at the intersections of thinking, practice, technology by analysing them in theoretical and artistic level. Having selected examples and theories, the course develops a trajectory of performance art by focusing on issues of body, time, repetition, space, objects and other technological media. The course aims to explore how performance art and site-oriented practices are linked in the urban context as well as mapping the ways digital media and technologies document through various ways the performative score. The course aims to develop aesthetics, art practice and understanding of performative gestures, by focusing on the conception and creation of artworks during the course practice part.

Following the end of semester, students will be able to:

- Identify and analyse the conceptual and aesthetic elements of contemporary performance art works
- Apply and integrate performative methods into their art practice in relation to audiovisual media and space.
- Understand the artistic and methodological intersections of performance art and site-oriented works in relation to creative technologies and public space
- Identify methodological and artistic approaches as a means to develop interdisciplinary and intermedia thinking

GENERAL SKILLS

- Independent study and acknowledgement of participatory/team work
- Develop critical approach and creative thinking
- Understand a performance artwork integrated with technology/AV media
- Respect others and develop a multicultural approach
- Develop consecutive thinking and ability towards synthesis of data, ideas
- Develop social, ethical and professional awareness

3. COURSE CONTENT

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

THEORY (2 hours)

1. Introduction – Ten (10) points for Performance art
2. Performance Art and Image: The impact of line and shape
3. Performance Art and Image: II: Ice, stones, water and paradox
4. Performance Art and Scores:: Performing words, sentences and instructions
5. Performance Art and Sound: Body, sound, city
6. Performance Art and Time: Performing time and sites
7. Performance Art, Technology, Site I: The case of psychogeography
8. Performance Art, Technology, Site II: Locative media and art practice
9. Performance Art and Site-specific art I: Participatory works of art
10. Performance Art and Site-specific art II: Ephemerality and public space

11. Presentation of students works
12. Invited artist talk I – Module Review I
12. Invited artist talk II – Module Review II

(LABORATORY) PRACTICE (1 hour)

1. Conception of idea: The shape of an idea, the shape of body
2. In situ experimentation with shapes and lines in outdoor space
3. Creating an ephemeral paradox: Documentation
4. Creating short scores across public space I: Documentation
5. Creating short scores across public space II: Documentation
6. Introduction to audiovisual softwares I
7. Integrating audiovisual media in performance art I
8. Integrating audiovisual media in performance art II
9. Performing a map: Disorientation and randomness as primal matter I
10. Performing a map: Disorientation and randomness as primal matter II
11. Artistic practice: Live feedback for students projects I
12. Artistic practice: Live feedback for students projects II
13. Review / Conclusions

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LABORATORY</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>6</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>73</td> </tr> <tr> <td>INVITED TALK/EDUCATIONAL VISIT</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LABORATORY	13	ART PRACTICE	26	INTERACTIVE TEACHING	6	INDEPENDENT STUDY	73	INVITED TALK/EDUCATIONAL VISIT	6	TOTAL CONTACT HOURS AND TRAINING	150
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TOTAL CONTACT HOURS AND TRAINING	150																
EVALUATION OF STUDENTS	Written examinations (50%) Art project (50%)																

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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7th SEMESTER

COURSE TITLE : **DIPLOMA PROJECT I** [optional]

Lecturer : **Supervisor**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	DP I	SEMESTER	7 TH

COURSE TITLE	Diploma Project I		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
		12	
COURSE CATEGORY	Optional		
PREREQUISITES	In order to be able to initiate a Diploma Project (BA Thesis), students must have passed 'Methodology I: Scientific Research and Writing' successfully AND also have at least 8 courses pending up to the time of DP I start.		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE URL	https://pda.uop.gr/proptychiakes-spydes/		

2. TEACHING RESULTS

TEACHING RESULTS

At the Dept. of Performing and Digital Arts, DIPLOMA PROJECT is an optional process/course; having 18 ECTS. Diploma Project has a theoretical or/and artistic character which includes research, writing and artistic practice which falls into the fields or hybrid intersections of performing and digital arts. Therefore, the *Diploma Project* constitutes a significant turning point for undergraduate students to create, research, combine and experiment with various forms of art, digital technology and performing arts just before completing their BA studies. Diploma Project is kindly suggested to fall into the art practice and/or research of DPDA Faculty Members and Teaching staff.

Diploma Project can have two (2) directions:

- a) **Theory-based** – undergraduate students are able to start a Diploma Project totally focused on a theoretical research text (8-10.000 words) including notes and bibliography. Appendices also do not count on the overall word limit.
- b) **Arts-based** – undergraduate students are able to start a Diploma Project which is influenced by *art practice as a research* paradigm. In this case, the Diploma Project has to be a result of art practice (work of art or/and digital technology application) AND an accompanying research text (thesis) of 4-5.000 words. Appendices also do not count on the overall word limit. The overall artistic work of the thesis must have a duration limit up to 60' minutes (i.e. in cases of plays/choreography)

GENERAL SKILLS

- 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

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

- a) Diploma Project I (theory or arts-based one) can begin at the beginning of 7th semester and it includes research, writing or/and artistic creation – overall it has 12 ECTS.
- b) Diploma Project II (theory or arts-based one) is the second part of DP I and it can include the completion of work towards the final assessment – overall it has 6 ECTS.

To sum up, Diploma Project has 18 ECTS. There is also an opportunity to initiate a Diploma Project through Erasmus context.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Printed copy or/and Electronic copy (PDF) accompanied by documentation material of artwork/application (either in audiovisual means or else) – SEE ALSO DIPLOMA PROJECT MANUAL (website)							
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	SEE ALSO DIPLOMA PROJECT MANUAL (website)							
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d9d9d9;">ACTIVITY</th> <th style="background-color: #d9d9d9;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>INDEPENDENT STUDY</td> <td>300</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>300</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	INDEPENDENT STUDY	300	TOTAL CONTACT HOURS AND TRAINING	300
ACTIVITY	SEMESTER WORKLOAD							
INDEPENDENT STUDY	300							
TOTAL CONTACT HOURS AND TRAINING	300							
EVALUATION OF STUDENTS	Examination / Assessment by Committee							

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Eco, U. (2015). *How to write a Thesis?* The MIT Press.
- How to write a thesis - https://www.ideo.columbia.edu/~martins/sen_sem/thesis_org.html

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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COURSE TITLE : JOB PLACEMENT I or II [optional]

Lecturer :

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	JP I / JP II	SEMESTER	7 TH or 8 TH
COURSE TITLE	Job Placement I / II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		Full time or Part time	12 or 18
COURSE CATEGORY	Optional		

PREREQUISITES	<p>During the <i>Job Placement</i> course, undergraduates have the opportunity to work in fields of the creative industry (companies, institutions, etc.), being able to apply theoretical and practical knowledge stemming from undergraduate courses throughout their academic study. Placement can be selected only once per year (i.e. 7th or 8th semester).</p> <p>Note 1: Undergraduate students choose (optionally) during the 4th year (only during one semester of two)</p> <p>Note 2: During Winter semester of the academic year 2022/23 students will be informed regarding Job Placement availability</p>
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://atlas.grnet.gr/

2. TEACHING RESULTS

TEACHING RESULTS
<p>Job Placement in the University of the Peloponnese forms an educational scheme which refers to a course either compulsory or optional of the Undergraduate Course Guide. Job Placement scheme provides the opportunity to students to come into contact with the cultural industry and art market; applying and using knowledge and skills acquired during their studies.</p> <p>Completing the scheme of Job Placement, students will</p> <ul style="list-style-type: none"> - Be able to familiarise themselves with various working environments - Be able to develop methods to explore new knowledge - Be able to take on initiatives during creative projects - Be able to collaborate with different fields across performing and digital sectors - <p>Link: <i>University of the Peloponnese Job Placement Guide</i> [σύνδεσμος]</p>

GENERAL SKILLS

- 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

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

During the *Job Placement* course, undergraduates have the opportunity to work in fields of the creative industry (companies, institutions, etc.), being able to apply theoretical and practical knowledge stemming from undergraduate courses throughout their academic study. Placement can be selected only once per year (i.e. 7th or 8th semester).

Note 1: Undergraduate students choose (optionally) during the 4th year (only during one semester of two)

Note 2: During Winter semester of the academic year 2022/23 students will be informed regarding Job Placement availability

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Physical presence – SEE ALSO JOB PLACEMENT GUIDE (website)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	SEE ALSO JOB PLACEMENT GUIDE (website)

TEACHING STRUCTURE	ACTIVITY	SEMESTER WORKLOAD
	INDEPENDENT STUDY / PRACTICE	300 or 450
	TOTAL CONTACT HOURS AND TRAINING	300 or 450
EVALUATION OF STUDENTS	Having completed Job Placement, student has to be consistent following the Job Placement Guide of DPDA	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Website: <https://atlas.grnet.gr/>
- Website: <https://pda.uop.gr/proptychiakes-spydes/>

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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FREE CHOICE COURSES 3rd - 5th - 7th SEMESTER

As described in the current document.

8th SEMESTER

COURSE TITLE : **DIPLoma PROJECT II** [optional]

Lecturer : **Supervisor**

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	DP II	SEMESTER	8 TH
COURSE TITLE	Diploma Project II		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
		6	

COURSE CATEGORY	Optional	
PREREQUISITES	In order to be able to initiate a Diploma Project (BA Thesis), student must have passed 'Methodology I: Scientific Research and Writing' successfully AND also having at least 10 courses pending for the BA completion	
TEACHING LANGUAGE AND EXAMINATION	Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-	
COURSE URL	https://pda.uop.gr/proptychiakes-spoydes/	

2. TEACHING RESULTS

TEACHING RESULTS

Diploma Project II (theory or arts-based one) is the second part of DP I and it can include the completion of work towards the final assessment – overall it has 6 ECTS.

GENERAL SKILLS

- 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

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

- a) Diploma Project I (theory or arts-based one) can begin at the beginning of 7th semester and it includes research, writing or/and artistic creation – overall it has 12 ECTS.
- b) Diploma Project II (theory or arts-based one) is the second part of DP I and it can include the completion of work towards the final assessment – overall it has 6 ECTS.

To sum up, Diploma Project has 18 ECTS (12+6). There is also an opportunity to initiate a Diploma Project through Erasmus context.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Printed copy or/and Electronic copy (PDF) accompanied by documentation material of artwork/application (either in audiovisual means or else) – SEE ALSO DIPLOMA PROJECT MANUAL (website)							
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EVALUATION OF STUDENTS	Examination / Assessment by Committee							

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COURSE TITLE : JOB PLACEMENT I or II [optional]

Lecturer :

1. GENERAL

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	JP I / JP II	SEMESTER	7 TH or 8 TH
COURSE TITLE	Job Placement I / II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		Full time or Part time	12 or 18
COURSE CATEGORY	Optional		

PREREQUISITES	<p>During the <i>Job Placement</i> course, undergraduates have the opportunity to work in fields of the creative industry (companies, institutions, etc.), being able to apply theoretical and practical knowledge stemming from undergraduate courses throughout their academic study. Placement can be selected only once per year (i.e. 7th or 8th semester).</p> <p>Note 1: Undergraduate students choose (optionally) during the 4th year (only during one semester of two)</p> <p>Note 2: During Winter semester of the academic year 2022/23 students will be informed regarding Job Placement availability</p>
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://atlas.grnet.gr/

2. TEACHING RESULTS

TEACHING RESULTS
<p>Job Placement in the University of the Peloponnese forms an educational scheme which refers to a course either compulsory or optional of the Undergraduate Course Guide. Job Placement scheme provides the opportunity to students to come into contact with the cultural industry and art market; applying and using knowledge and skills acquired during their studies.</p> <p>Completing the scheme of Job Placement, students will</p> <ul style="list-style-type: none"> - Be able to familiarise themselves with various working environments - Be able to develop methods to explore new knowledge - Be able to take on initiatives during creative projects - Be able to collaborate with different fields across performing and digital sectors - <p>Link: <i>University of the Peloponnese Job Placement Guide</i> [σύνδεσμος]</p>

GENERAL SKILLS

- 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

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

During the *Job Placement* course, undergraduates have the opportunity to work in fields of the creative industry (companies, institutions, etc.), being able to apply theoretical and practical knowledge stemming from undergraduate courses throughout their academic study. Placement can be selected only once per year (i.e. 7th or 8th semester).

Note 1: Undergraduate students choose (optionally) during the 4th year (only during one semester of two)

Note 2: During Winter semester of the academic year 2022/23 students will be informed regarding Job Placement availability

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Physical presence – SEE ALSO JOB PLACEMENT GUIDE (website)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	SEE ALSO JOB PLACEMENT GUIDE (website)

TEACHING STRUCTURE	ACTIVITY	SEMESTER WORKLOAD
	INDEPENDENT STUDY / PRACTICE	300 or 450
	TOTAL CONTACT HOURS AND TRAINING	300 or 450
EVALUATION OF STUDENTS	Having completed Job Placement, student has to be consistent following the Job Placement Guide of DPDA	

5. BIBLIOGRAPHY

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- Website: <https://atlas.grnet.gr/>
- Website: <https://pda.uop.gr/proptychiakes-spydes/>

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FREE CHOICE COURSES 4th - 6th - 8th SEMESTER

As described in the current document.