ΤΜΗΜΑ ΠΑΡΑΣΤΑΤΙΚΩΝ ΚΑΙ ΨΗΦΙΑΚΩΝ ΤΕΧΝΩΝ
DEPARTMENT OF PERFORMING AND DIGITAL ARTS

COURSES BRIEF DESCRIPTIONS
DPDA

SCHOOL OF ARTS
UNIVERSITY OF THE PELOPONNESE

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

COURSES OUTLINES
DPDA

Revision: 2022-11-18

1st SEMESTER

Introduction to performing arts: theory and applications

Introduction to the complex phenomenon of the performing arts (Theatre, Dance, Performance), their history, their connections and correlations. Study of the traditional as well as modern manifestations, as well as their evolution. Emphasis is given on the concept of representation, its characteristics and functions. The course also studies the effects of space, time and body within the performance process. Applications within the course cover the planning and management of artistic projects.

Introduction to visual-digital arts

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

Introduction to technology

Upon successful completion of the course, students will be able to: 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 and use simple design and development tools.

The body in the performing arts: dance & performance

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.

Art History

The course presents the historical context and characteristics of art history with an emphasis on modern art (late 19th century - 1950). It examines the impact of modernism on the development of the arts and humanities. Emphasis is placed on the fields of painting, sculpture, architecture highlighting the methodological and historical characteristics of the various artistic currents per period, through a series of important creators, techniques and styles in the visual arts (late 19th, early 20th, Russian avant-garde, interwar period).

Freehand Drawing

Στόχος του μαθήματος είναι να παρουσιάσει τις βασικές αρχές και έννοιες του Ελευθέρου Σχεδίου, εστιάζοντας στην αναλυτική σχεδίαση αντικειμένων εκ του φυσικού, την τονική τους απόδοση αλλά και τις συνθετικές επιλογές που θα αποδώσουν καλύτερα τα σχεδιαζόμενα αντικείμενα. Ακόμα με την εξάσκηση στη σχεδιαστική διαδικασία οι φοιτητές-τριες θα επιτύχουν τη βελτίωση της οπτικής αντίληψης και της παρατηρητικοτητας τους. Στο θεωρητικό μέρος του Μαθήματος θα αναπτυχθούν οι βασικές αρχές και έννοιες του Ελευθέρου Σχεδίου. Θα αναλυθούν οι τρόποι παρατήρησης και απόδοσης, της φόρμας, της φωτοσκίασης και των τονικών αξιών σε ένα έργο τέχνης. Θα προσεγγιστούν τα πρωτογενή εικαστικά στοιχεία στη σχεδίαση αντικειμένων. Στο εργαστηριακό μέρος του Μαθήματος θα αναπτυχθούν η φόρμα και το φως στο Ελεύθερο Σχέδιο. Θα αναπτυχθεί η σχεδιαστική αντίληψη και δημιουργική προσέγγιση των επιλεγμένων θεμάτων, τα οποία καλούνται να αναπτύξουν οι φοιτητές/τριες στις εκ του φυσικού μελέτες τους. The aim of the course is to present the basic principles and concepts of Freehand Drawing, focusing on the analytical design of objects from nature, their tonal performance as well as the synthetic options that will best perform the designed objects. In addition, by practicing the design process, the students will succeed in improving their visual perception and observation. In the theoretical part of the Course, the basic principles and concepts of Freehand Drawing will be developed. The ways of observing and rendering, form, shading and tonal values in a work of art will be analyzed. Primary visual elements in object design will be approached. In the laboratory part of the Course, form and light will be developed in Freehand Drawing. The design concept and creative approach to the selected topics will be developed, which the students are asked to develop in their natural studies.

Performance and social applications I

After having successfully completed this course, students will be expected to be able to: Know the scope and functions of applied theater and performance - Understand certain educational, psychological and social dimensions involved in it - Use applied theater methods and

techniques themselves - Further Explore their knowledge and abilities to new performance environments.

Introduction to performance: theory and applications

The course aims to acquaint students with the basic principles of performance theory, understood both as artistic expression and as a means of understanding cultural, political and social processes. The new concept of performance, as examined mainly by Erika Fischer-Lichte and Richard Schechner, does not only concern the performing arts but covers a wide field of performative manifestations of society and culture, overcoming the boundaries between art and life, between theory and deed. The emergence of many theorist-artists such as Richard Schechner, Laurie Anderson, Meredith Monk, Hélène Cixous, Jean-Luc Godard, Jérôme Bel, Orlan, Anne Teresa de Keersmaeker, in the late 20th and early 21st centuries marks the so-called "performative turn', as defined by Erika Fischer-Lichte. The digital age opens up even more fields of performance which enters the so-called "digital paradigm". During the course, students will learn to function as theorist-artists.

Performing and digital arts: intersections

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.

Methodology I: Introduction to paper writing

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.

Digital image processing

The course is an introduction to the principles of digital image processing and its applications in the digital arts. It aims to teach students to use digital cameras and other image sources, in conjunction with appropriate software, to enrich their digital creations with visual content. Students become familiar with spatial and spectral characteristics, as well as transformations and adjustments of digital image properties. They experiment with the knowledge they acquire and create works of artistic photography and digital painting and recognize the differences between types of digital images. They are also getting familiar with the latest developments in the field of artificial intelligence, related to the visual arts. Finally, basic video editing and image-based graphics creation techniques are taught.

Scenography and the meaning of space in performing arts: introductory elements

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

Human and Machine

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).

SPECIALISATION FIELD 1: PERFORMING ARTS

3rd SEMESTER

Acting: key principles and methods

This is an introductory course in the art of acting that has a practical and experiential orientation and aims to acquaint students with the main challenges of stage expression, a field constantly redefined by new ideas, developments, aesthetic and ideological trends. However, from the traditional drama actor to the modern performer, in the different traditions and forms of acting certain principles remain common: presence, address, inventiveness, form, gesture, voice, physicality, the sense of event, the space dimension are some of the principles of stage interpretation that we will try to explore experientially with the students.

Pedagogy of performing arts I

The course is an introduction to the Science of Pedagogy with emphasis on teaching and the modern principles of its organization. The students will get to know the basic stages in the development of Pedagogical theories and Teaching, while they will approach the modern special theoretical and practical dimensions in the Teaching of the Performing Arts. At the end of the educational process they will present Performing Arts subjects with modern teaching methods.

Dance and technology: approaches in composition and research

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.

4ᵗʰ SEMESTER

Multimedia and directing : theory and applications

The course 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

Methodology ii: scientific research and writing

At the end of the course the student should be able to: - formulate research hypotheses and proposals - forms a personal bibliographic research program - manage a program (classic / electronic) source indexing - handle basic research tools (method, questionnaires, statistical tables, etc.) - form a framework for scientific synthesis and writing - handle presentation techniques of the final result.

Directing: key principles and methods

Students at the end of the course: 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.

Performance in Greece

The course examines the history of performance art in Greece. Chronologically, the historical retrospective spans from the late 1960s to the present, focuses on visual creation and includes performance with live presence of actions in front of an audience or video - performance which is recorded with visual or auditory media. We particularly focus on the functions of the body, the relationship with the space, the communication with the audience, as well as the hybrid nature of performance as a genre that combines various arts. In the course, performance art in Greece is also included in a socio-political context with an emphasis on its anti-systemic functions during the period of dictatorship and post-colonialism. Greek works are correlated with developments in the field of art internationally, in order to evaluate their importance. Works by important artists such as Kaniaris, Thodoros, Lida Papakonstantinou, Maria Karavela and Dimitris Alithinos and younger artists such as Maria Papakonstantinou, Panos Charalambous, Thanasis Chondros & Alexandra Katsiani, Stathis & Anestis Logothetis, Aris Prodromidis, Zoumboulis and Graikou, Aspa are studied Stasinopoulou, Niki Kanagkini.

Pedagogy of performing arts II

The course examines the pedagogical approach of the performing arts at various levels of the educational process. The Performing Arts are presented through the prism of the specialized thematic presentation (course themes) but also of the students' overall relationship with the world. In this semester the students will present their ideas in practical exercises in schools and gain a first teaching experience.

Performance and space: the audience, the artist and the performance as meeting ground

By the end of the course, students should be able to: -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.

6ᵗʰ SEMESTER

The synthesis of the arts: the contemporary total work of art

The Total Work of Art (Gesamtkunstwerk) will be examined historically, in its artistic, cultural and social dimension (ceremonies, carnival, dinner). The concept of inter-artism of the Total Work of Art will be studied through different arts such as the performing arts (Opera, Theatre, Dance, Performance), Architecture and Garden Design. Particular emphasis will be placed on the creation of the contemporary Total Work of Art through contemporary movements and practices in the visual, performing and digital arts, taking into account the viewer's practices of interaction, participation and co-creation.

Theatre of the real: theory and applications

This course aims to familiarize students with the history and methods of Theatre of the Real. At the end of the course the student should: 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.

Somatic approaches to performance

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.

SPECIALIZATION FIELD 2: DIGITAL ARTS

3rd SEMESTER

3d content creation I

The course is an introduction to the methods and technologies of 3D content development. 3D content is a key element in a wide range of applications, such as business, research and science. 3D content includes 3D design (industrial, architecture, etc.), 3D graphics, 3D video and more. Respectively, applications and technologies that exploit or produce 3D content are 3D scanning, 3D printing and so on. The aim of the course is 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.

Programming and art I

The course is an introduction to fundamental computing principles and programming techniques for creative artists. The course does not require any programming experience, it is aimed at developing skills and understanding of procedural style programming and applying such skills to art. Within this course students will get familiar with the Processing programming environment, a programming environment developed by and for artists.

Digital arts pedagogy i: arts and technology in education

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).

4th SEMESTER

Video Art and Multimedia

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.

Modern Art

The course examines the visual practices that took shape from the post-war period, during the mid-20th century, to the beginning of the 21st, mainly in the United States and Europe. The structure of the course revolves around the examination of art in its historical and socio-political context, also introducing the main theoretical approaches to the study of contemporary art. In this context, issues will be touched upon including the US cultural policy in the middle of the Cold War, the relationship of contemporary visual practices with 'low' culture, the role of institutions, curators and artists within the new landscape that was formed in the field of contemporary art, the question of identities, topographical art and public space, the evolution of 'traditional' media, such as painting, and the emergence of new ones (video, performance, relational art, etc.), through common prism of the concept of the political in contemporary art.

Programming and Art II

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.

5th SEMESTER

Virtual Reality I

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).

3D content creation II

The course is a continuation of the course 'Creating 3D content I' and puts more emphasis on practice and creation through digital tools using free and open source software. Upon completion of the course students should be able to design 3D models of objects and interiors. 3D content is a key element in a wide range of applications, business, research and science. 3D content includes 3D design (industrial, architecture, etc.), 3D graphics, 3D video and more. Respectively, applications and technologies that exploit or produce 3D content are 3D scanning, 3D printing and so on. The aim of the course is the further study of 3D content development, handling of 3D objects, lighting and rendering techniques as well as specialized objects such as characters treated at different levels.

Digital Technology and Character Animation I

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.

Digital Technology and Character Animation II

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.

Digital arts pedagogy II: arts and technology in education

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.

Virtual Reality II

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.

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

Design and development of digital games

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.

Digital technology in dance creation, research and education

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.

Performative applications for children in the digital age

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).

Virtual worlds development

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.

Installation art and digital media

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. use of video, projections, mapping, text, public space, sound). The course provides the opportunity for exhibiting part of the works in gallery space or festival.

Performance, directing and the internet: theory and applications

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. Specifically, the course is designed in three streams. The first stream approaches the internet as a dramatic medium. It examines the concepts of interactive and multimedia dramaturgy: the ways in which individuals and communities engage through the internet and the forms of connection that these modes devise. The second stream concerns the internet as a performance venue. This includes Simulated Life Games (SLG). The development and creation of an avatar is studied based on a theatre role or persona. In the same category, the course examines artists who develop online

performance events either by creating new open source software (f.e. UpStage) or by conceiving new ways of artistic expression via internet applications. Finally, the course frames an ontology of the internet performance space, clarifying relative notions such as the concept of cyberspace, virtual reality (VR) and augmented reality (AR) as well as the internet and multimedia performance space to explore its political, social and anthropological implications.

Colour: theory and practical applications

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. Upon successful completion of courses, students will be able to: 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 though presentations of colour syntheses/literature/list of publications.

Design and artistic synthesis

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.

Contemporary american theatre and performance

Students should develop their: 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.

English I: Language and Culture

This course is about A1 and A2 level students who need to improve their language skills in the context of English-speaking culture and progress to an intermediate level of competence. The focus will be on improving reading comprehension, academic writing and presentation skills so that they can understand and communicate effectively about art subjects at university level by the end of their studies. The texts will provide a background for practical exercises that will develop their grammatical, syntactic and lexical level of communication, both written and spoken and in the appropriate format. Content and Language Integrated Learning (CLIL) will be used as both a methodology and a source of motivation with activities focusing on content, communication, knowledge and culture.

English III: Language, terminology and culture

This module is designed so that the students can deepen their knowledge with English-speaking cultural issues through the learning of English special terminology, related to the objects investigated by the TPPT, so that they could seamlessly familiarize themselves with the necessary international bibliography. Authentic texts related to various types of art (visual and digital) will be approached for study, followed by a variety of language exercises and open, free activities, aiming at the balanced linguistic empowerment of students and their ultimate proficiency in English in relation to scientific fields of interest , both verbally and in writing, in a manner that is always pleasant.

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

Digital creative writing, interactive literature, digital storytelling, digital editions

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.

Introduction to narrative and scriptwriting

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.

Digital audio processing: music composition

Upon successful completion of the course, students will be able to: know the processes of digitizing audio and its properties; understand the operation of basic audio processing algorithms; look for sound samples and create their own sounds; follow conventional and alternative paths for their musical compositions; choose appropriate software and effective methods to edit their music; apply filters and sound effects to their artistic creations; utilize programming knowledge in the development and execution of their projects; use artificial intelligence tools when they need them.

Web applications and performance

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

Art game and public space

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. Blast Theory, Rafael Lozano-Hemmer, Esther Polak, locative artists), where their art method brings together augmented forms of play, participatory experiences and performative ways of engagement. Course examines how the notion of play is linked to aspects of experience, knowledge, understanding and imagination as well as the ways they impact on the dialogue between performer/user and augmented public space. In particular, it explores basic theoretical features of public space and virtual space, the new media language (Manovich) focusing on technological and artistic ways of immersion, interaction and participation through locative and augmented media. To conclude, the course is being provided as a combination of artistic theory and technological experimentation, highlighting the possibility of the creation of an art game in the outdoor spaces of Nafplion city.

Theories of gender and sexuality in the theatrical act

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.

Processes in the production of an audiovisual artwork

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).

Dance and the community: movement pedagogy and applied practice

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.

Socially engaged performance III: social theatre

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.

Irish Theatre

Taught in English. A brief introduction to the history of Ireland, its culture and theatre, is followed by an approach to major Irish playwrights and selected, representative plays. Each work is approached in the socio-political context of its time both as a dramaturgy and as a performance event. The aims of the course are both to introduce the English-speaking Irish theater and to improve all the students' language skills in English, including their familiarity with the relevant vocabulary. The active participation of students through interaction and oral presentations as well as short written commentary on multimedia material that is part of the course is desirable.

Scenography: outdoor space

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.

Participatory / collective dramaturgy / the dramaturg performer: theory and applications

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.

Utopia and dystopia in the theatrical act

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.

English II: Language and Culture

Continuation of "English I: Language and Culture", this course offers students of intermediate language level (B1) the possibility to improve their language abilities through the development of all four skills (reading, listening, speaking and writing) mainly through their exposure to authentic material with reference to Arts and Culture. In this context, selected elements of culture of English-speaking peoples are approached and analyzed critically. Part of the course is the continuation of the effort to familiarize students with academic writing in English, as well as their practice in oral presentations, so that they acquire the ability to support their work in public, possessing the necessary public speaking skills.

Line and pictorial drawing

The aim of the course is to present the systems of geometric representations of space and their applications, with the contribution of correct projection, axonometry and perspective. Even with the visualization of the three-dimensional space on the two-dimensional surface of the paper

with the help of geometry, the students will also become familiar with the concept of scale, and they will get to know the basic concepts of the architectural vocabulary.

Performance art: theory and applications

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.

7th SEMESTER

Diploma Project I (DP) - Optionally

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.

Job Placement (JP) - Optionally

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.

Free Choice Courses (FC) 3rd/5th/7th SEMSTER

They are described above.

8ᵗʰ SEMESTER

Diploma Project II (DP) - Optionally

Completion and public presentation of the Thesis.

Job Placement (JP) - Optionally

In the JP, the student has the opportunity to apply in practice the acquired knowledge at a theoretical and artistic level as well as technical skills in real work conditions (creative, temporal, human level). It is declared once in either the 7th or 8th semester.

Free Choice Courses (FC) 4th/6th/8th SEMESTER

They are described above.