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

ANALYTIC COURSE DESCRIPTIONS
DPDA

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ACADEMIC YEAR   2023-2024

||| **Update:** 2023-10-01

English version

CONTENTS

COURSE TITLE : INTRODUCTION TO PERFORMING ARTS: THEORY AND APPLICATIONS
Lecturer : ALEXANDROS EFKLIDES

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	01ΥΠΧ 01 **SEMESTER** 1st (Winter)
COURSE TITLE	Introduction to Performing Arts: Theory and Applications

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (theory)	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

Introduction to the complex phenomenon of the performing arts (Theatre, Dance, Performance, Music theatre), their history, their connections and correlations. Study of the traditional as well as modern manifestations, as well as their historic development. Emphasis is given on the concept of representation, its characteristics and functions. The course also studies the effects of performer, spectator, space, time and body within the performance process. Introduction to the key methods of performance analysis, as well as to main theoretical tools of performance studies.

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 over 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
EVALUATION OF STUDENTS	Short-answer questions (10%) Written assignments (30%) Final test (60%)

ACTIVITY	SEMESTER WORKLOAD
LECTURES	39
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	21
TEAM PAPER	24
AUTONOMOUS STUDY	41
TOTAL CONTACT HOURS AND TRAINING	**125**

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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

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

EXTRA BIBLIOGRAPHY

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, Erika, *Ιστορία Ευρωπαϊκού Δράματος και Θεάτρου*, τόμος 1 & 2, Πλέθρον, Athens 2012.

Jacqueline Jomaron, *Ιστορία της Σύγχρονης Σκηνοθεσίας: 1914-1940* (Δεύτερος 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.

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

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

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

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	01ΥΠΧ05	**SEMESTER**	1st (Winter)
COURSE TITLE	**Introduction to Visual-Digital Arts**

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (theory)	6

COURSE CATEGORY	Compulsory Course (CC)
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

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 will be given to 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 familiarise 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

- To **analyse** the main histories, trajectories and features of visual arts and digital art

- To **comprehend** the dynamic link between contemporary art and technology

- To **identify** basic methods and techniques of visual arts as well as being able to **comprehend** their complex evolution from analogue to digital framework

- To **identify** the evolution and features of basic processes of depiction, capturing, projection, playback, editing and elaboration of image across fields (i.e. painting, photography, cinema, video, animation, digital art)
- To **apply** basic processes of synthesis and elaboration of image through various mergings of analogue and digital methods

GENERAL SKILLS

- Research, analysis and synthesis of data by using technology
- Design and management of work
- Independent study
- Independent study and acknowledgement of participatory/team work
- Production of new research and ideas
- 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 : From visual to digital arts
2. Visual elements : Point, line, plane, colour, light, shadow, space, texture
3. Painting image I : Processes, techniques, materials
4. Painting image II : Processes, techniques, materials
5. Sculptural image/figure: Space, characteristics, materials
6. Capturing / Imaging the photographic image: Techniques
7. Projection / Recording the moving image : From pre-cinema to cinema
8. Compositing the image : Collage and its impact on art
9. The algorithmic image : Computer art across 20th century
10. The digital image : Case studies and digital art
11. The digital image : Case studies and digital art
12. The digital image : Case studies and digital art
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	

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 (60%) Creative practice (30%) Reflection of creative practice (10%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

● Βασιλάκος, Α. (2008). *Ψηφιακές Μορφές Τέχνης*. Εκδόσεις Τζιόλα.

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*, NY: 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.

COURSE TITLE : INTRODUCTION TO TECHNOLOGY
Lecturer : NIKOS VASILOPOULOS

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	DA area	**SEMESTER**	1st (Winter)

COURSE TITLE	**Introduction to Technology**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3 (1 hour of theory and 2 hours of laboratory)	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

The course is an introduction to digital technology and in particular to information technology and computers, both their hardware and software.
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
- use simple design and development tools

GENERAL SKILLS

- 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

THEORY (1 hour)
1. The evolution of digital technology and computing systems
2. The basic architecture of the computer
3. The representation of data: numerical systems
4. Binary representation and text encoding
5. The digitization of sound and image
6. Data compression: storage media
7. Data input and output: peripheral devices
8. Data processing: program execution
9. System software: the operating system
10. Computer programs and tools
11. Introduction to computer networks and the internet
12. Websites and web technologies
13. Other categories of computer systems and their applications

LAB (2 hours)
1. The parts of a computer
2. The central processing unit
3. The binary and hexadecimal systems
4. Logic gates and digital design
5. Text and audio encoding and compression
6. ASCII art
7. Image and video encoding and compression
8. Programming with LOGO
9. Windows management tools
10. Online art
11. Network management in a DOS environment
12. Static website design
13. Art and artificial intelligence

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION	Use of ICT in teaching

TECHNOLOGIES	Use of ICT when communicating with students. Teaching through an electronic platform.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	13
LAB EXERCISES	26
PROJECTS	40
INDEPENDENT STUDY	46
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	Written exam (75%) Projects (25%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Βιβλίο [50658777]: Εισαγωγή στην Πληροφορική, 10η Έκδ, Beekman Ben, Beekman George Λεπτομέρειες
- Βιβλίο [50656007]: Εισαγωγή στην Πληροφορική και τους Υπολογιστές, Μποζάνης Παναγιώτης Δ. Λεπτομέρειες
- Βιβλίο [112692279]: Εισαγωγή στην πληροφορική, Evans Alan, Martin Kendall, Poatsy Mary Anne (Συγγρ.) - Σταματίου Γιάννης (Επιμ.)

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

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**	1st (Winter)

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
This course examines ways in which the lived body (soma) is experienced, represented, approached and studied in different historical periods. It does so with an emphasis on dance and performance practices, with particular reference to approaches of 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 dance and performance practices. The course also explores examples of artistic work that experiments with an interaction between the lived body, technology and/or virtual image.

Learning Objectives

After completing this course students will be able to:

1. Identify and analyse significant milestones and artistic eras in the evolution of contemporary dance and performance
2. Identify and examine basic principles of theoretical approaches to contemporary dance and performance
3. Demonstrate an embodied understanding of creative approaches to the body in dance and performance

GENERAL SKILLS
-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	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	13
ART PRACTICE	26
INDEPENDENT STUDY	83
TUTORIALS	3
TOTAL CONTACT HOURS AND TRAINING	125

EVALUATION OF STUDENTS	Presentation / Performance: 100% Assessment criteria will be offered analytically during the course of the module and will be available in the course's e-class webpage.

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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.

De Spain, K. (2014) *Landscape of the Now: A Topography of Movement Improvisation.* New York: OUP USA

Fraleigh S.H. (2004) *Dancing Identity: Metaphysics in Motion.*Pittsburgh: University of Pittsburgh Press.

Olsen, A. (2014) *The Place of Dance: A Somatic Guide to Dancing and Dance Making.*Wesleyan University Press.
Reeve, S. (2011) *Nine Ways of Seeing a Body.* Triarchy Press.

Tufnell, M. & Crickmay, C. (2004) *A Widening Field: Journeys in Body and Imagination*, Alton:Dance Books.

Williamson, A. (2014) *Dance, Somatics and Spirituality.* Bristol: Intellect.

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 HISTORY
Lecturer : PANAGIOTIS MATSOUKAS

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	01ΥΠΧ04		**SEMESTER**	1st (Winter)
COURSE TITLE	Art History			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (2h theory & 1h practice)	5

COURSE CATEGORY	Compulsory
PREREQUISITES	No
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No
COURSE URL	eclass.uop.gr | Ιστορία Τέχνης

2. TEACHING RESULTS

TEACHING RESULTS
The course "History of Art" is offered to first-year students of the Department of Performing and Digital Arts. The aim of the course is to present the basic concepts, theoretical approaches and different media, movements, currents, techniques and styles in Western Art (mid-19th century to 2000), to practice critical ability and analyse visual material, as well as to study the relationship of artistic production with historical reality in its broadest sense. After completing the course, students will be able to: • To recognize the movements of Modern Art and the main representatives • To organise the characteristics of Art movements in relation to the socio-historical context • To compare and reflect on the aesthetics of each art movement • Examine the visual material of the Art movements and classify them accordingly

GENERAL SKILLS

Autonomous work
Teamwork
Respect for diversity and multiculturalism
Demonstrating social, professional and ethical responsibility and sensitivity to gender issues
Promotion of free, creative and inductive thinking

3. **COURSE CONTENT**

The content of the course is broken down into 13 teaching units
The following are indicative subject area titles.

THEORY (2 hours)
1. Introduction to the History of art. Theories of Modernity and Modernism. (3h)
2. From Romanticism to Realism. (2h)
3. Impressionism, Post-Impressionism and Symbolism. (2h)
4. European Primitivism. (2h)
5. The Fauves, Expressionism and the New Objectivity. (2h)
6. Cubism. (2h)
7. Futurism, Dada, Surrealism. (2h)
8. Russian and Soviet avant-garde: cubo-futurism, suprematism, constructivism. (2h)
9. German Interwar I. Architecture and design: the Bauhaus. (2h)
10. German Interwar II. Cinema in the Weimar Republic. (2h)
11. American Modernism: Abstract Expressionism and Pop Art. (2h)
12. From Modernism to Postmodernism. (2h)
13. Overview of the material. (3h)
PRACTICE (1 hour)
1. Critical examination of works and texts from the period of Romanticism to Realism
2. Critical examination of works and texts from the period of Impressionism, Post-Impressionism and Symbolism.
3. Critical examination of works and texts from the period of European Primitivism.
4. Critical examination of works and texts from the period of Fauvism, Expressionism and New Objectivity.
5. Critical examination of works and texts from the Cubist period.
6. Critical examination of works and texts from the period of Futurism, Dada and Surrealism.
7. Critical examination of works and texts from the period of the Russian and Soviet avant-garde.
8. Critical examination of works and texts from the German interwar period, architecture and design at the Bauhaus.
9. Critical examination of works and texts from the German interwar period, in the cinema of the Weimar Republic.
10. Critical examination of works and texts from the period of American Modernism: Abstract Expressionism and Pop Art.
11. Critical examination of works and texts from the beginnings of Postmodernism.

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

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audio-visual examples (13 lectures) - Support learning process through eClass with weekly provision of audio-visual material, links, photos, extra bibliography and related information (exhibitions, cultural institutions, etc.)

TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**

LECTURES	26
INTERACTIVE TEACHING	10
WRITING ASSESSMENTS	35
LABORATORY	13
SELF STUDY	41
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	Evaluation I (40%) *Written Assignment or Public Presentation* Evaluation II (60%) *semester exams*

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
- Argan, Carlo Julio, Η Μοντέρνα Τέχνη 1770-1970, ΠΕΚ, 2014. 3 (**41954579**)
- Arnason H. 2005. Η Ιστορία της σύγχρονης τέχνης. Ζωγραφική, γλυπτική, αρχιτεκτονική, φωτογραφία. (**15054**)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
- Φ. Κοκαβέσης (μτφ.), Μ. Παπανικολάου (επιμ.), Αθήνα: Επίκεντρο
- Γκραίη, Κ. 1987. Η Ρωσική Πρωτοπορία, Π. Ρηγοπούλου (μτφ.), Αθήνα: Υποδομή
- Δασκαλοθανάσης, Ν. 2004. Ο Καλλιτέχνης ως Ιστορικό Υποκείμενο από τον 19ο στον 20ό αιώνα. Αθήνα: Εκδόσεις Άγρα
- Gombrich, E. 1998, Το Χρονικό της Τέχνης. Αθήνα: ΜΙΕΤ.
- Συλλογικό έργο. 2010. Έννοιες της Μοντέρνας Τέχνης: Από τον Φωβισμό στον Μεταμοντερνισμό. Αθήνα: ΜΙΕΤ.
- Bordwell, D., Thompson, K., & Smith, J. C. 2020. Film art: An introduction. New York: McGraw-Hill Education
- Eisenman, S., & Crow, T. E. 2011. Nineteenth century art: A critical history. New York: Thames & Hudson Harrison, Ch., Wood, P. 2003. Art in theory, 1900-2000: an anthology of changing ideas. Malden, MA: Blackwell Publishing
- Honour, H., & Fleming, J. 2018. A world history of art. London: Laurence King Publishing
- Rosenblum, R., & Janson, H. W. 2004. Art of the nineteenth century: Painting and sculpture. London: Pearson Prentice Hall

COURSE TITLE : PERFORMANCE AND SOCIAL APPLICATIONS I
Lecturer : STELLA PLATSKOU

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ04	**SEMESTER**	1st (Winter)
COURSE TITLE	**Performance and Social Applications I**		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (2hTHEORY & 1h WORKSHOP)	6

COURSE CATEGORY	Obligatory
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
1. COURSE DESCRIPTION   The aim of this course is to introduce students to Applied Drama/Theatre and Performance, leading them to understanding and learning the basic parameters of the function of a series of applications of performance to be found in different educational, social and therapeutic contexts, being used for a variety of reasons such as, for example, the empowerment of people or groups who find themselves undergoing a transition, being on the verge of social exclusion or in danger of being victimised. Implementation of methods being used in such performative contexts is also offered to students, an objective of the course being the development of their performative abilities in service of differentiated, educational, therapeutic or socially engaged performance.   **2. TEACHING RESULTS**   On completion of this course students will have the ability to: ● Analyse basic traits of Applied Theatre   ● Practise the use of types of Applied Theatre as a means to artistic creation   ● Combine Forum Theatre methodology with Drama in Education techniques   ● Compose a work of Art using elements of Art Therapy

	● Organise production stages of a performance with social applications

GENERAL SKILLS
- Teamwork   - Demonstration of social, professional and moral responsibility and sensitivity   - Promotion of free, creative and inductive thinking   - Promotion of critical thinking and self evaluation   - Planning and executing a project

3. COURSE CONTENT

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

THEORY (2 hours)
1. Introduction - course content.
2. Applied theatre and performance: a short history
3. Augusto Boal: Theatre of the Oppressed and Forum Theatre
4.Theatre in Education
5. Developing personal skills: youth theatre, transitions and resilience
6. Students' presentations
7. Art, Music, and Dance Therapy
8. Drama Therapy
9. Community theatre: Invited lecturer
10. Social justice and theatre for change
11. Theatre for development
12. Teamwork-in-progress'
13. Team presentations
WORKSHOP (1 hour)
1. Introductory workshop
2. Invisible theatre / newspaper theatre workshop
3. Forum Theatre workshop
4. Workshop on bullying
5. Youth theatre workshop
6. Students oral presentations
7. Art Therapy workshop
8. Drama Therapy workshop
9. Community Theatre workshop
10. Social justice workshop
11. Theatre for Development workshop
12. Students' final workshop
13. Final students' workshop 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	
	ACTIVITY	

		SEMESTER WORKLOAD
	LECTURES	**13**
	INTERACTIVE TEACHING	**26**
	ART PRACTICE	**26**
	INDEPENDENT STUDY	**60**
	TOTAL CONTACT HOURS AND TRAINING	**125**
EVALUATION OF STUDENTS	Mid-term creative project: 30% Oral presentation: 30% Essay: 40 %	

5. BIBLIOGRAPHY

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COURSE TITLE :
INTRODUCTION TO PERFORMANCE: THEORY AND APPLICATIONS
Lecturer : ATHENA STOURNA

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS

LEVEL	UNDERGRADUATE			
COURSE CODE	02ΥΠΕ01		**SEMESTER**	2nd (Spring)
COURSE TITLE	**Introduction to Performance: Theory and Applications**			

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (2T+1W)	5

COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS
PREREQUISITES	No
TEACHING LANGUAGE AND EXAMINATION	Greek. 3 lectures may be taught in English.
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No
COURSE URL	https://eclass.uop.gr/courses/PDA138/

2. TEACHING RESULTS

TEACHING RESULTS

1. The aim of this course is to introduce students to the various concepts of performance and its basic characteristics. During class, we will study the various kinds of performance, such as social, cultural, and aesthetic performances, but also performances of everyday life. We will also focus on the elements of ritual and play that permeate performance, we will study the importance of the body and performance space, together with the activation of the senses. The classes will be mainly theoretical but will also include practical workshops.

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

● understand the basic theories of Performance;
● know the different types and functions of Performance;
● approach Performance and its various manifestation, both theoretically and through artistic practice.

GENERAL SKILLS

Work in an intercultural environment
Respect for diversity and multiculturalism;
Respect for the natural environment;
Exercise criticism and self-criticism;
Promotion of free, creative and inductive thinking.

3. COURSE CONTENT

THEORY (2 HOURS)

1. Introduction. Syllabus and course content presentation
2. What is Performance?
3. The emergence and development of Performance Studies.
4. Performance and ritual I. Basic concepts.
5. Performance and ritual II. The theories of E. Durkheim and A. Van Gennep.
6. Performance and ritual III. The theories of Victor Turner and Richard Schechner.
7. Performance and play I. Basic theories of play: Johan Huizinga και Roger Caillois.
8. Introduction to Performance art.
9. The body in Performance.
10. The senses in Performance I. The "higher" senses.
11. The senses in Performance II. The "lower" senses.
12. Intercultural performances.
13. Course overview.

WORKSHOP (1 hour)

1. Introduction. Syllabus and course content presentation
2. Practical workshop I. What is Performance?
3. Practical workshop II. What is Performance?
4. Performance and ritual. Practical workshop I.
5. Performance and ritual. Practical workshop II.
6. Performance and ritual. Practical workshop III.
7. Performance and play. Practical workshop.
8. Performance art: Practical workshop.
9. The body in performance: Practical workshop.
10. The senses in performance. The "lower" senses": Practical workshop.
11. Practical workshop: space, body, senses.
12. Experiments on Intercultural performance.
13. Group presentations.
14. Course overview.

4. TEACHING AND LEARNING METHODS - EVALUATION

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

ACTIVITY	SEMESTER WORKLOAD
LECTURES	26
INTERACTIVE TEACHING	
ART PRACTICE	13
INDEPENDENT STUDY	86
INVITED TALKS	
TOTAL CONTACT HOURS AND TRAINING	125

EVALUATION OF STUDENTS	Class Participation (20%), Oral Presentation (30%) Research Paper (50%).

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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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	Compulsory Course (CC)
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

The course focuses with an introductory approach on the fruitful intersections of performing and digital arts, with emphasis being given on the recent 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 theatre direction, music theatre, 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.

- To **acknowledge** various intermedia and interdisciplinary links between direction, theatre, music theatre, performance art, digital arts, installation art and new media arts

- To **identify** the main features of the emerging field of digital performance (and digital-oriented performances/practices)

- To **comprehend** the dynamic link between performing and digital arts across contemporary culture and creative industries

GENERAL SKILLS

- 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

THEORY (3 hours)

1. Approaching the Performing I: Brief historical trajectories

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. *Body*: Direction, Audiovisual, Augmented approaches

6. *Stage*: Direction, Scenography, Digital approaches

7. *Audience*: Performative, Participatory, Digital approaches

8. *City*: Hybrid plays and artistic practices across public space

9. *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 (theatre 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	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	39
INDEPENDENT STUDY	49
WRITTEN ESSAY	25
INVITED TALKS	12
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	Theoretical essay (60%) Short critical reflection (20%) Short critical reflection (20%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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- Cameron, D., Wotzko, R., Anderson, M., Brater, E and Taylor-Batty, M. (eds.) (2017). *Drama and Digital Arts Cultures*. London: Bloomsbury
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- Lehmann, Hans-Thies (2006). *Postdramatic Theatre*, London: Routledge

COURSE TITLE : METHODOLOGY I: INTRODUCTION TO PAPER WRITING
Lecturer : GEORGE KONDIS

COURSE CONTEXT

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	02ΥΠΕ03		SEMESTER	2nd (spring)
COURSE TITLE	Methodology I: Introduction to Paper Writing			
INDEPENDENT TEACHING ACTIVITIES			WEEKLY TEACHING HOURS	ECTS
	Lectures per week		3 (2h theory – 1h workshop)	6

COURSE CATEGORY	compulsory		
PREREQUISITES :	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE URL	https://eclass.uop.gr/courses/PDA104/		

2. TEACHING RESULTS

TEACHING RESULTS

The aim of the course is for the students to get to know and understand the basic principles and mechanisms of organising 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 organisation and writing methods, thematic peculiarities, ways and mechanisms of presentation). They will also be able to organise a simple research field defining the framework, directions and steps to be followed to complete the work.

Upon successful completion of the courses, students will be in position:

- To **form** appropriate research condition
- **Apply** basic rules of organisation/assignment of thematic material
- To **compose** a variety of information
- To **analyse** the registered theme
- To **write** a scientific text

GENERAL SKILLS

- Autonomous and teamwork
- Work in an interdisciplinary environment
- Exercise criticism and self-criticism
- Promoting free, creative and inductive thinking
- Highlighting peculiarities in the researched topics

3. COURSE CONTENT

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

Theory
1. "I research with method". Definitions and meaning of "research" and "methodology".
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.
5. Basic rules of writing: clarity. documentation, evaluation of information.

6. Basic rules of writing: arguments, structure.
7. Work structure. Keywords. Summary. Introduction. Main subject. Conclusions.
8. Text composing tools.
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.
12. Presentation procedures and techniques. The ppt and its rules of organisation.
13. Individual / group work. Examples, practical exercises.

Workshop
1. Examples of research concepts. Searching concepts in specific surveys.
2. Proposal of work title and search/explain special information.
3. Search and checking information in different sources.
4. Materials and Material Organization Exercises.
5. Writing Exercises – Presentation
6. Writing Exercises – Presentation
7. Text organisation exercises
8. Text organisation exercises
9. Exercises-presentation: documentation, analysis, interpretation.
10. Exercises in referrals (systems, typology, use)
11. Search Exercises for Supplementary Elements and Annex Configuration.
12. Organisation and PPT presentation.
13. Individual themes search procedures.

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. Learning process support through Eclass with weekly providing audiovisual material, links, photos, bibliography and related information (exhibitions, cultural institutions, etc.)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	26
LABORATORY	13
INTERACTIVE TEACHING	26
WORKSHOP EXERCISE	32
TRAINING VISITS	8
INDEPENDENT STUDY	20
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	oral evaluation (40%) paper presentation (60%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY

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COURSE TITLE : DIGITAL IMAGE PROCESSING
Lecturer : NIKOS VASILOPOULOS

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	DA area

COURSE CODE	DA area	**SEMESTER**	2nd (spring)
COURSE TITLE	Digital Image Processing		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3 (1 hour of theory and 2 hours of laboratory)	5

COURSE CATEGORY	Obligatory
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

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

GENERAL SKILLS

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

3. COURSE CONTENT

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

THEORY (1 hour)
1. The digital camera
2. Raster images
3. Raster image processing
4. Applications in digital arts
5. Linear and morphological filters
6. Artistic filters
7. Spectral analysis and processing
8. Vector images
9. Computer Vision and Artificial Intelligence
10. Content recognition in images
11. Video
12. Processing in time
13. Depth estimation

LAB (2 hours)
1. Image capture, lens properties, colour temperature, gamma correction
2. Brightness, colour spaces, histograms
3. Merging, geometric transformations, colour adjustment
4. Pixel art, threshold art, gif art, glitch art, photomosaics, panoramic photos

5. Noise removal, edge and contour enhancement, special visual effects
6. Digital painting, conversion of photography into a painting
7. Colour spectrum, texture, frequency filters
8. Graphic representation, conversion of a photo into a sketch
9. Convolutional Neural Networks and Adversarial Machine Learning
10. Style transfer from a painting to a photo
11. Video processing techniques
12. Optical flow and motion tracking
13. 3D modeling from consecutive images, using stereo vision

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. Teaching through an electronic platform.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	13
LAB EXERCISES	26
PROJECT	40
INDEPENDENT STUDY	46
TOTAL CONTACT HOURS AND TRAINING	**125**

EVALUATION OF STUDENTS	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). ● FINAL EXAM (50%) ● PROJECT (50%) A score of 5.0 is required for both the final exam and the project.

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Βιβλίο [94701659]: Η Τεχνική της Αναλογικής και Ψηφιακής Φωτογραφίας, Αναστάσιος Σχίζας
- Βιβλίο [68374176]: Επεξεργασία Ψηφιακών Εικόνων, Αναγνωστόπουλος Χρήστος Νικόλαος

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- ΠΑΠΑΜΑΡΚΟΣ ΝΙΚΟΛΑΟΣ, ΨΗΦΙΑΚΗ ΕΠΕΞΕΡΓΑΣΙΑ ΚΑΙ ΑΝΑΛΥΣΗ ΕΙΚΟΝΑΣ, ΑΦΟΙ ΠΑΠΑΜΑΡΚΟΥ Ο.Ε., 2013
- Maître, Henri. From photon to pixel: the digital camera handbook. John Wiley & Sons, 2017.
- Chung, Bryan WC. Pro Processing for Images and Computer Vision with OpenCV: Solutions for Media Artists and Creative Coders. Apress, 2017.
- Gonzales, Στέφανος Κόλλιας (επιμέλεια), Ψηφιακή Επεξεργασία Εικόνας, 4η Έκδοση, Α. ΤΖΙΟΛΑ & ΥΙΟΙ Α.Ε., 2018

- Furht, Borko, Esad Akar, and Whitney Angelica Andrews. *Digital Image Processing: Practical Approach.* Springer International Publishing, 2018.
- Singh, Himanshu. *Practical Machine Learning and Image Processing: For Facial Recognition, Object Detection, and Pattern Recognition Using Python.* Apress, 2019.
- Αναστάσιος Σχίζας, Η ΤΕΧΝΙΚΗ ΤΗΣ ΑΝΑΛΟΓΙΚΗΣ ΚΑΙ ΤΗΣ ΨΗΦΙΑΚΗΣ ΦΩΤΟΓΡΑΦΙΑΣ, ΑΝΑΣΤΑΣΙΟΣ ΣΧΙΖΑΣ, 2020
- 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, Faculty of Fine Arts, University of Peloponnese

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COURSE TITLE : FREEHAND DRAWING
Lecturer : PANAGIOTIS MATSOUKAS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE15-ΠΨΤ	SEMESTER	2nd (spring)
COURSE TITLE	Freehand Drawing		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	5
COURSE CATEGORY	Elective		

34

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 ● 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 colours ● Create different compositional proposals for placing simple and complex objects on their drawing surface ● Create balances of contrasts and harmonies with shading technique ● Classify and relate the Freehand drawing's vocabulary to be used in other analog and digital design courses ● Develop their visual perception and observation
GENERAL SKILLS
● Autonomous work ● Teamwork ● Promoting free, creative thinking ● Exercise criticism and self-criticism

3. COURSE CONTENT

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

1. The idea in Art - Goals and applications of Freehand drawing - Basic rules of freehand drawing - Necessary tools and materials
2. Placement of the subject- Rendering of the subject in proportion to the drawing area- Position in drawing
3. The importance of measurements and the use of the proportion drawing tool, edge slopes on objects
4. Observation and recognition of natural shapes - Light and illumination, Relative brightness, luminous surface, shadowing and tones, illumination of objects from different light sources -
5. Quality of tone, texture - colour of objects and tonal gradations of drawing
6. Logical formulation of composition, Balance, Symmetry- Form and abstraction,
7. Shapes and lines, analysis of curves in straight lines, convexity and sphericity - transparency in objects, Positioning of objects, Stylization
8. Perspective - surface lines - contrasts, gradations of levels, outline or framing and framing of subjects
9. Shadows (texture), shadows in specific places, the background

10. Charcoal drawing and its techniques – The scales (gradations) of black
11. Design of molds - busts
12. Portraiture, Types of portraiture- Stages of portraiture, study of facial anatomy, self-portraiture
13. 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		
	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
Αρφαράς Μιχάλης, 2001, Ελεύθερο Σχέδιο - Α' Τόμος - Συνθέσεις με Μολύβι, Εκδόσεις Ίων

Αρφαράς Μιχάλης, 2003, Ελεύθερο Σχέδιο - Β' Τόμος - Ο Άνθρωπος, Εκδόσεις Ίων

FURTHER BIBLIOGRAPHY

Vakalo, E. G., Optical Syntax, Ed. Nefeli, Athens

Herbert L. R. Contemporary Art, Publications Schima.

Klee P. (1989). The artistic thinking. Classes at the Bauhaus School. Volume I & II. Translated version. Melissa Publications.

Gombrich E. The Chronicle of Art, Ethniki Bank.

Itten, G., Art of Color, Texts of Visual Artists 5, Association of Art Teachers, 1998, Central Disposal: Papanastasiou 49, 10445 Athens

Kandinsky, B., Point, Line on the surface, Athens 1980

Karystinos, P., Stefos N., Freehand Drawing, Professor's book, Pedagogical Institute

Lampraki-Plaka, M., The Essays on Painting - Alberti and Leonardo, Vikelaia Municipal Library, Heraklion, Crete 1988

Merlot-Ponty, M. (1991). Cézanne's doubt. The eye and the spirit. Nefeli Publications

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

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	02ΕΠΕ08 **SEMESTER** 2nd (spring)
COURSE TITLE	**Scenography and the meaning of space in Performing Arts: introductory elements**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3 (1h theory / 2h workshop)	5

COURSE CATEGORY	Optional Compulsory (General background)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek

THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)
COURSE URL	https://eclass.uop.gr/courses/PDA161

2. TEACHING RESULTS

Teaching Results

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

Teaching Results: Upon successful completion of courses, students will be able to:
- compose the individual elements (drawing, colour, tonality, lighting, volume, scale textures, sound) giving 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;
- apply the theatre costume and mask to the scene composition;

GENERAL SKILLS
- Decision making
- Respect for natural environment
- Team work
- Project planning and management
- Promotion of free, creative and inductive thinking

3. COURSE CONTENT

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

ART WORKSHOP: Through gradual learning of the vocabulary, corrections and discussions, students are called to communicate their personal aesthetics via a text, choreography or performance which they have chosen to do the scenography. Furthermore, they may present their work using a real building or space. Working individually or in a team with various techniques, they will provide a perspective of materiality to the representation of their idea

(sketches, collages, storyboards, digital model, plastic scale model, etc.) by presenting a theoretical work supporting the specific choice and the influences that have led to it.

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

1. INTRODUCTION TO SCENOGRAPHY – LABORATORY – 1-HOUR THEORY + 2-HOUR WORKSHOP	● The Cambridge Introduction to Scenography, Cambridge University Press ● Theatre and Performance Design, J. Collins, A. Nisbet, Routledge
2. DESIGN OF STAGING SPACE– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	● The Theater of the Bauhaus, Oskar Schlemmer, Wesleyan University Press ● D. Dorn, M. Shanda, Drafting for the Theatre
3. STORYBOARDING– LABORATORY - 1-HOUR THEORY + 2-HOUR WORKSHOP	● The Art of Storyboarding with Ridley Scott, Eyes on cinema, YouTube ● S. Paez, A. Jew, Professional Storyboarding
4. DIGITAL MODEL/PLASTIC SCALE MODEL– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	● Digital media, Projection Design and Technology for Theatre, Routledge ● Sketch Up for Scenic Design, D. l. Hall ● Διονύσης Φωτόπουλος, Σκηνογράφος, εκδ. Μουσείο Μπενάκη ● T. Brejzek, L. Wallen, J. Mckinney The model as Performance: Staging space in Theatre and Architecture
5. CONTEMPORARY SCENOGRAPHY– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	● 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- 1- HOUR THEORY + 2-HOUR WORKSHOP	● H. George, The Elements of Sculpture, Phaidon
7. SCENOGRAPHY, ENVIRONMENTS, INSTALLATIONS, ENVIR11ONMENTAL ART– LABORATORY- 1-HOUR THEORY + 2-HOUR WORKSHOP	● «Τα Περιβάλλοντα, οι Δράσεις και ο θεατής στη σύγχρονη τέχνη» Α. Κωτίδης, το ΒΗΜΑ ● W. Chen, Interactive Installation Art & Design
8. MEANING OF SPACE THROUGH COLOR– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	● The Art of Color, Johannes Itten Joseph Albers: Interaction, Yale University Press)/ Images: Sipa/L.Joly courtesy of the Musée d'Art Moderne de Paris#annialbers #josefalbers #AnniJosefAlbers #MAMParis @museedartmodernedeparis/

9. TONALITY AND LIGHTING– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	● 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- 1- HOUR THEORY + 2-HOUR WORKSHOP	● Roesner, David. Musicality in Theatre: Music as Model, Method and Metaphor in Theatre-Making, Routledge, 2016 ● A. Farnell, Designing sound, the MIT Press, Leonard J.A. Theatre sound, Routledge	
11. THEATRE COSTUME AS CONVEYOR OF CONCEPTS– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	● Το κοστούμι, Μανωλεδάκη-Λαζαρίδη Ιωάννα)	
12. HOW A THEATRE COSTUME IS MADE– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	● C. Ray Smith, The theatre crafts book of costume ● S.Pantouvaki,P.McNeil, Performance costume, Bloomsbury	
13. MASK IN THEATRE– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	● Μάσκες, θέατρο, Δ. Φωτόπουλος. εκ. Καστανιώτη	

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Audiovisual examples, support of learning process through eClass by providing audiovisual material, links, photographs, extra bibliography and related information (reports, cultural institutions, etc.)
TEACHING STRUCTURE	

Activity	Semester Workload
Lectures	13
Art workshop	26
Project-Artistic creativity	49
Educational visits	8
Seminars	4
Independent study	25
Total	125

EVALUATION OF STUDENTS	Language of evaluation: Greek, English Method of evaluation: ● Summative evaluation (40%) including:

	● Presentation of portfolio/draft of the final assignment with documentation of 300 words (10%);
	● Presentation of portfolio and art work with documentation of 300 words (10%);
	● Progress: presentation of portfolio and the progress of the initial draft with documentation of 300 words (20%);
	● Final assessment (60%) including: a) the final presentation in digital form or plastic model or project in space. The final presentation may be collective but it will be accompanied by an individual documentation of 300 words containing influences/references to artists, bibliography, ergography of artists and presentation of portfolio.
	● * The portfolio consists in the personal research done in stages by students since the beginning of the course and it may include sketches, photographs, video, notes-remarks, references to artists, collages and drawings-drafts (dated) in relation to the processing of the final assignment. Moreover, it includes all presentations (with a presentation date) which precede the final assignment.

5. BIBLIOGRAPHY

COURSE BOOKS {EUDOXUS}:
● Μοντέρνα και Σύγχρονη Σκηνογραφία-Ορόσημα και Εξελίξεις, Μαρία Κονομή, εκδ. Κουλεδάκης Θεόδωρος {κωδ.102073318}
● Τι είναι σκηνογραφία, Howard Pamela,εκδ.Επίκεντρο {κωδ.15169}

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
● Πατρικαλάκης Φ., Ιστορία της Σκηνογραφίας,19ος-20ος αιώνας, Αιγόκερως/Τέχνη
● J.Collins&A.Nisbet,Theatre and Performance Design,Routledge
● John Gage: Colour and Meaning, Thames and Hudson,2000
● Ξενάκης Ι., Κείμενα περί Μουσικής και Αρχιτεκτονικής,Ψυχογιός,2001
● Barthes, Roland. *Camera Lucida: Reflections on Photography*., Vintage, 2000.
● Lehmann, Hans-Thies. *Postdramatic Theatre*., Routledge, 2006.
● Karttunen, Anssi. Programme Note Notes on Light (2006).
● Δ. Μυταράς, Η Σκηνογραφία της Ζωγραφικής, Ιανός
● 'Οπυ Ζούνη, εκ. Αδάμ, 1997
● Ι.Μανωλεδάκη,Το κοστούμι, εκδ.Ρώμη.
● W. Kentridge, Other Faces (part of the Drawings for projection),2011
● Jan Svankmajer, Anima Animus Animation, 1998

- Russell, John (20 February 1981). "David Hockney's Designs for Met Opera's 'Parade'". The New York Times.
- E. Keir, The Semiotics of Theatre and Drama, Methuen & Co Ltd
- A. Holmberg, the Theatre of Robert Wilson, Cambridge University Press
- 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
- A.Oddey,Ch.White,The Potentials of Spaces,intellect,Bristol,UK.

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 : HUMAN AND MACHINE
Lecturer : ANASTASIOS THEODOROPOULOS

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	02ΥΠΕ 02	**SEMESTER**	2nd (Spring)	
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, video games
• 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		
	ACTIVITY	*SEMESTER WORKLOAD*
	LECTURES	26
	INTERACTIVE TEACHING	13
	LABORATORY WORK	13
	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 Catherine 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).

SPECIALISATION FIELD 1:   **PERFORMING ARTS**

3rd SEMESTER

COURSE TITLE : ACTING: KEY PRINCIPLES AND METHODS
Lecturer : ALEXANDROS EFKLIDES

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	03ΕΠΚΧ04-ΠΤ	**SEMESTER**	3rd (Winter)
COURSE TITLE	**Acting: key principles and methods**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3 (1 theory, 2 practice)	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

This introductory course on the art of acting is practice-based. It aims to familiarise 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 an practice-based way.
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**

Course outline
Practice
1. Introductory course 1: From actor to performer
2. Introductory course 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

Theory
1. Introductory course 1: From actor to performer
2. Introductory course 2: Forms and transformations of the actor
3. Theories of stage presence
4. From actor's body to performer's physicality
5. Vocal traditions and techniques in acting
6. Gesture in acting: from No theatre, to Brecht and dancetheatre
7. The formalist actor in 20st century avant-gardes
8. Action as the core element in Stanislavski's methods
9. Theatre of narration
10. The dialogue as a core element of dramatic theatre
11. Acting in music theatre
12. Discussion on the presentations
13. Feedback

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 13 Laboratory Work 26 Tutorial 13 Study and analysis of scientific papers and book chapters 13 Art practice 41 *Autonomous study* *45* ***Total contact hours and training*** ***150***
EVALUATION OF STUDENTS	Written assignments (20%) Presentation of artistic work (80%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
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• Τσέχοφ, Μάικλ, *Για τον ηθοποιό*, Μεταίχμιο, Athens 2008.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
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• Λεκόκ Ζακ, *Το ποιητικό σώμα*, Κοάν, Athens 2005.
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• Mamet, David, *Προς τον ηθοποιό*, Πατάκη, Athens 2002.
• Μπάρμπα Εουτζένιο, *Το χάρτινο κανό: ένας οδηγός προς την θεατρική ανθρωπολογία*, Δωδώνη, Athens 2008.
• 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

COURSE TITLE : PEDAGOGY OF PERFORMING ARTS I: CONTEMPORARY APPROACHES TO PERFORMING ARTS IN EDUCATION
Lecturer : GEORGE KONDIS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ02-ΠΤ	**SEMESTER**	3rd (winter)
COURSE TITLE	Pedagogy of Performing Arts I: contemporary approaches to performing arts in education		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week		3 (2 h theory – 1 h workshop	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/1083/		

2. TEACHING RESULTS

TEACHING RESULTS

The course is the introduction to pedagogical science with emphasis on the role and importance of performing arts. The basic concepts of pedagogical practice, teacher/taught relationships, the importance and ways of teaching practice and the importance of performing arts as content and teaching tool in various learning subjects and self-interest are presented and analyzed. The lesson is filled with specific teaching practices and seminars.

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
- **produce** teaching scenarios in the themes of performing arts
- **apply** didactic scenarios in the classroom with an emphasis on the performing arts
- **adjust** their scripts to the student potential to which they address

GENERAL SKILLS

- Autonomous & team work
- Adaptation to new situations
- Respect for diversity and multiculturalism
- Ability of social, professional and moral 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

THEORY
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. Learning and teaching in postmodernity
6. Educational purposes and learning objectives
7. Teaching methods
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.

WORKSHOP
1. Discussion - analysis of basic concepts.
2. Small teaching videos-search for information/discussion.
3. Presentation of texts and practices for modernity.
4. Presentation of texts and practices for post-modernity.
5. Comparative presentation of teaching techniques.
6. Course Target Exercises
7. Practical examples of teaching methods.
8. Presentation/discussion of examples (style, intelligence, culture).
9. Reading - Understanding Curriculum. Examples.
10. Practical Applications for Teaching Arts.
11. Exercises of Program Organization in Performing Arts.
12. Examples/analysis of interdisciplinary approaches.
13. Production and presentation of educational application.

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. Support for learning process through Eclass with weekly providing audiovisual material, links, photos, extra bibliography and related information, in personal and group communication.
TEACHING STRUCTURE	

ACTIVITY	*SEMESTER WORKLOAD*
LECTURES	**26**
INTERACTIVE TEACHING	**61**
WORKSHOP	**13**
INDEPENDENT STUDY	**50**
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	oral evaluation (40%) production of a teaching scenario (60%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Βιβλίο [11559], *Η διδασκαλία στην τομή της νεωτερικής και μετανεωτερικής σκέψης*, Εκδόσεις Κριτική.

- Βιβλίο [77115260] *Εισαγωγή στην Παιδαγωγική. Θεμελιώδη προβλήματα της Παιδαγωγικής Επιστήμης*, Ξωχέλλης Δ.Παναγιώτης, Εκδόσεις Κυριακίδης.

EXTRA BIBLIOGRAPHY

- Γραμματάς, Θ. (2014). Το Θέατρο στην εκπαίδευση. Καλλιτεχνική έκφραση και παιδαγωγία. Αθήνα: Μπάμπαλης.
- Κλαδάκη, Μ. (2019). Η εκπαίδευση των εκπαιδευτικών στη θεατρική αγωγή. Το παράδειγμα της Φινλανδίας. Εκδ. Γρηγόρης.

- Κοντογιάννη, Α. (2008). Μαύρη αγελάδα, Άσπρη αγελάδα. Αθήνα: Μοτίβο.
- Λενακάκης, Α. (2014). Ο θεατροπαιδαγωγός. Το προφίλ ενός καινοτόμου εκπαιδευτικού. Εκδ. Διάδραση.
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- Φανουράκη, Κ. (2016). Το θέατρο στην εκπαίδευση με τη χρήση των ψηφιακών τεχνολογιών, εκδ. Παπαζήσης.
- Baudrit, A. (2007). Η ομαδοσυνεργατική μάθηση. Αθήνα: Κέδρος.
- Hollins, E.R. (2007). Ο πολιτισμός στη σχολική μάθηση. Αθήνα: Μεταίχμιο.
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- Φλουρής, Γ. (2005). Από το παραδοσιακό σχολείο στο σχολείο των πολλαπλών τύπων νοημοσύνης. Μια πρόκληση για το μέλλον. Αθήνα: Ατραπός.

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	03ΕΠΚΧ05-ΠΤ - PA	**SEMESTER**	3rd (Winter)
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

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.

Learning Objectives
After completing this course students will be able to:
1. Identify and experiment with different approaches in the interaction between choreographic composition and technology
2. Identify and analyse examples of application of technologies in dance research
3. Invent, design and present applications of technology in choreographic and/or research contexts

GENERAL SKILLS

-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

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 and Performance Research
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 for Assessment Projects

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	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	13
SEMINARS/INTERACTIVE TEACHING	13
ART PRACTICE/WORKSHOP	26
INDEPENDENT STUDY	98
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Presentation / Performance: 100% Assessment criteria will be offered analytically during the course of the module and will be available in the course's e-class webpage.

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
Adshead, Janet (2007) *Η Ανάλυση του Χορού.* Εκδόσεις: Πασχαλίδης
Παπαλεξίου, Έλενα (2022) *Δημιουργικά αρχεία ως ζωντανά τοπία μνήμης στην ψηφιακή εποχή,* Fagotto Books
Royce, Anya Peterson (2005) *Η Ανθρωπολογία του Χορού.* Εκδόσεις Νήσος
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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
Abram, D. (1996) *The Spell of the Sensuous.* New York: Vintage.
Broadhurst, S., and Machon, J. (2006) *Performance and technology: Practices of virtual embodiment and interactivity*, Palgrave MacMillan.
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Hunter, C. (2015). Moving Sites: Investigating site-specific dance performance. London: Routledge.

Kaye, N. (2000). S*ite-Specific Art: Performance, Place and Documentation*. London: Routledge.

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Nelson, R. (2013). Practice as Research in Arts: Principles, Protocols, Pedagogies, Resistances. New York: Palgrave Macmillan.

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Tufnell, M. & Crickmay, C. (2004) *A Widening Field: Journeys in Body & Imagination.* Dance Books

Salter, C. (2010). *Entangled: Technology and the Transformation of Performance*. The MIT Press.

SPECIALISATION FIELD 1:   PERFORMING ARTS

4th SEMESTER

COURSE TITLE : MULTIMEDIA AND DIRECTING: THEORY AND APPLICATIONS
Lecturer : ELINA ROINIOTI

1. **GENERAL**

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	04ΕΠΚΕ01ΠΤ		**SEMESTER**	4th (Spring)
COURSE TITLE	**Multimedia and Directing : Theory and Application**			
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/3374/			

2. **TEACHING RESULTS**

TEACHING RESULTS

The course includes two interrelated fields of research : Multimedia and Directing. Taking the theoretical tradition of multimedia as a point of departure, we will examine the changes that have occurred both in artistic practice and aesthetic perception, as well as in the way we perceive the limits of reality and the human body today. In this context, specific concepts like hypertext, navigation, and interaction, have been central to multimedia production, and, thus, to performing art production, especially in direction. Through specific examples from digital games, animation, and digital art, we will study the new challenges and possibilities available to us at present.

LEARNING RESULTS
After completing the course, students should be able :

a) To have acquired knowledge of the basic principles of Multimedia Theory
b) To know the conditions that led to the use of multimedia in the performing arts
c)To develop critical thinking regarding the relationship between performing arts, technology, and society
d) To understand the new emerging conditions in the field of directing

GENERAL SKILLS

- Adapt to new situations
- Work autonomously
- Work in an international environment.
- Work in an interdisciplinary environment.
- Generation of new research ideas.
- Respect for diversity and multiculturalism.
- Demonstrate social, professional and ethical responsibility and sensitivity to gender issues.
- Creative thinking
- Artistic practice

3. **COURSE CONTENT**

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

THEORY
1. Cyberspace and Internet History
An introduction to the conditions that shaped the modern digital landscape
2. From media to multimedia
The emergence of multimedia
3. Definition and characteristics of multimedia
Multimedia characteristics and categorization
4. Theories of multimedia
Theoretical framing and critical approach
5. Introduction to Hypertext and Hypermedia I
Conceptual approach to hypertext and hypermedia
6. Introduction to Hypertext and Hypermedia II
Case Studies
7. Image, sound, lighting and aesthetic perception
Their role and function in the modern digital project
8. Extended reality I
Definition and characteristics of virtual, mixed, and augmented reality
9. Extended reality II- Applications

Case Studies
10. Directing using multimedia and the new challenges
What is the role of the director in the age of multimedia, and what is changing in the directorial practice
11. Principles of directing in digital games and animation
Case studies from the digital games and animation field
12. Cyborg, the concept of transhumanism, and the uncanny valley
New digital media, biotechnology, ethics, and politics
13. Visual communication, visual culture, and multimedia art
Contemporary visual culture and artistic practices

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to Face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Using Powerpoint and other audiovisual tools, weekly supportive teaching through eclass and through specific audiovisual material like photographs, videos, digital art, installations, video games etc.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	39
INTERACTIVE TEACHING	26
WRITING ESSAY	25
INVITED ARTISTS AND VISITS	14
INDEPENDENT STUDY	46
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Class participation (20%)
	Final assignment / Written exams (80%)

5. BIBLIOGRAPHY

Official Bibliography
- Ζευγώλης Δ.& Στυλιαράς Γ. 2011. Πολυμέσα. (Κωδικός Βιβλίου στον Εύδοξο: 18548913)
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Extra Bibliography

- Βασιλάκος,Α. 2008. Ψηφιακές Μορφές Τέχνης, Εκδόσεις Τζιόλα, Αθήνα
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- Baudrillard, J. 1994. Simulacra and Simulations. Transl. Sheila Faria Glaser, University of Michigan Press
- Bell, D. 2004. Cyberculture: the Key Concepts. London & New York: Routledge
- Benjamin, W. 1968. Illuminations, Ed. & Introd.: Hannah Arendt, Transl. Harry Zohn, New York: Schocken Books
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- Packer, R. & Jordan, K. (Eds.). 2002 Multimedia: From Wagner to Virtual Reality. W. W. Norton & Company; Expanded edition
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- Turner, F. 2006. From Counterculture to Cyberculture. Chicago & London: The University of Chicago, Press
- Wallace, P. 2001. The Psychology of the Internet. Cambridge: Cambridge University Press
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COURSE TITLE : METHODOLOGY II: SCIENTIFIC RESEARCH AND WRITING
Lecturer : GEORGE KONDIS

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

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

COURSE TITLE	Methodology II: Scientific research and writing

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
Lectures per week	3 (1h theory – 2h workshop)	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/PDA109/

2. TEACHING RESULTS

TEACHING RESULTS

The aim of the course is for students to get to know and to simulate basic functions and techniques of scientific research with emphasis on literature research, sources of sources, the use of research tools (questionnaire, interview, etc.), basic technical statistics.

1. At the end of the course students should be able to:
   - To **organize** the full context of their scientific research
   - To **implement** a bibliographic research
   - To **compose** the thematic material that have been assigned
   - to **know** the stages of writing
   - **Format** a scientific text and present it.

GENERAL SKILLS

- Search, analysis and synthesis of data and information, using the necessary technologies (indexing…)
- Work in an international and interdisciplinary environment
- Production of new research ideas
- Adapt to new situations
- Promoting free, creative and inductive thinking

3. COURSE CONTENT

THEORY
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.
9. Techniques: observation, research diary, questionnaire, interview, experiment, case study.
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: organisation and presentation

WORKSHOP
1. Research Plan Exercises.
2. Source search and use exercises.
3. Exercises for search and use of sources.
4. Referral Practices (Classic/Electronic)
5. Search/presenting examples of scientific text structure.
6. Examples, practical data collection applications.
7. Examples, Practical Technical Applications.
8. Use analysis systems.
9. Use Analysis Systems - SPSS
10. Writing and presenting part of scientific text (group)
11. Writing and presenting part of scientific text (group)
12. Apply bibliographic references
13. Syntax/presentation of scientific text skeleton (individual)

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face, distance education
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use PowerPoint and Audiovisual Examples - Learning Procedure Support through Eclass with weekly providing audiovisual material, links, photos, extra bibliography and related information.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	13
INTERACTIVE TEACHING	40
WORKSHOP	26
INDEPENDENT STUDY	46
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	oral evaluation (30%)
	paper presentation (50%)
	public Presentation (20%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Βιβλίο [59383804], Μεθοδολογία συγγραφής πτυχιακών εργασιών και επιστημονικών μελετών, Ντάνος Αναστάσιος, εκδ. Σύγχρονη Εκδοτική.

EXTRA BIBLIOGRAPHY

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- Ίσαρη, Φ., Πουρκός, Μ., (2015). Ποιοτική μεθοδολογία έρευνας. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: http://hdl.handle.net/11419/5826

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- Foster, J.J. (2001). Data analysis with SPSS for Windows. New Edition: Version 8-10. London: Sage.

- Ghezzi, C. (2020). Being a researcher: an informatics perspective. Cham: Springer Nature.

- Gustavii, B. (2016). How to write and illustrate a scientific paper (3rd edition) Cambridge: Cambridge University Press.

COURSE TITLE : DIRECTING: KEY PRINCIPLES AND METHODS
Lecturer : ALEXANDROS EFKLIDES

COURSE TITLE: DIRECTING: KEY PRINCIPLES AND METHODS
Lecturer: ALEXANDROS EFKLIDIS
   1. **GENERAL**

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	04ΕΠΚΕ04-ΠΤ		SEMESTER	4th (Spring)
COURSE TITLE	**Directing: key principles and methods**			
INDEPENDENT TEACHING ACTIVITIES			WEEKLY TEACHING HOURS	ECTS
			3 (1 theory, 2 practice)	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
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 creative 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 become 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 creative means that the directors dispose of. 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. 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.

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

Practice
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 performance 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.

Theory
The theoretical part of the course follows the workshop units, giving students the opportunity to deepen their understanding through historical examples of different staging techniques and aesthetic approaches. As stage directing involves theory and practice in an indissoluble way, each module of this laboratory course needs the appropriate theoretical support.

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 13 Laboratory work 26 Tutorial 13 Study and analysis of scientific papers and book chapters 13 Art practice 41 Autonomous study 45 **Total contact hours and training** **150**
EVALUATION OF STUDENTS	Written assignments (20%) Presentation of artistic work (80%)

5. **BIBLIOGRAPHY**

OFFICIAL BIBLIOGRAPHY
- Anne Bogart, *Ένας σκηνοθέτης προετοιμάζεται: δοκίμια για την τέχνη και το θέατρο*, μετ. Ευγενία Τζιρτζιλάκη, Ηριδανός, Αθήνα 2009.
- Anne Bogart & Tina Landau, *Το βιβλίο των viewpoints: πρακτικός οδηγός των Viewpoints και της Σύνθεσης*, μετ. Νάντια Φώσκολου, Πατάκης, Αθήνα 2020.

BIBLIOGRAPHY IN GREEK

- *Αρχιτέκτονες του σύγχρονου θεάτρου*, Δωδώνη, Αθήνα, χ.χ.
- Denis Bablet, *Ιστορία σύγχρονης σκηνοθεσίας: 1ος τόμος: 1887-1914*, μετ. Δαμιανός Κωνσταντινίδης, University Studio Press, Θεσσαλονίκη 2008.
- Ανατόλι Βασίλιεφ, *Επτά ή οκτώ μαθήματα θεάτρου,* μετ. Δέσποινα Σαραφείδου, ΚΟΑΝ, Αθήνα 2010.
- Peter Brook, *Ο άδειος χώρος*, μετ. Μαρία Πασχαλίδου, ΚΟΑΝ, Αθήνα 2016.
- Αντώνης Γλυτζουρής, *Η σκηνοθετική τέχνη στην Ελλάδα*, Πανεπιστημιακές Εκδόσεις Κρήτης, Ηράκλειο 2011.
- Jean-François Dusigne (επιμ.), *Από το θέατρο Τέχνης στην Τέχνη του θεάτρου: ανθολογία θεμελιακών κειμένων του 20ου αιώνα*, μετ. Μάγια Λυμπεροπούλου, ΔΗΠΕΘΕ Πάτρας, Πάτρα 2002.
- Jacqueline Jomaron, *Ιστορία σύγχρονης σκηνοθεσίας: 2ος τόμος: 1914-1940*, μετ. Δαμιανός Κωνσταντινίδης, University Studio Press, Θεσσαλονίκη 2010.
- Judith Weston, *Σκηνοθετώντας τον ηθοποιό*, μετ. Νίκος Λέρος, Πατάκης, Αθήνα 2006.

BIBLIOGRAPHY IN ENGLISH

- Michael Bloom, *Thinking Like a Director: A Practical Handbook*, Farrar, Straus and Giroux 2001
- Eduard Braun, *The Director & the Stage*, Merthuen, London 1982.
- Harold Clurman, *On Directing*, Fireside, New York 1997.
- Frank Hauser & Russell Reich, *Notes on Directing: 130 Lessons in Leadership from the Director's Chair,* Bloomsbury, New York 2003.
- Jeane Luere & Sidney Berger (επιμ.), *The Theatre Team: Playwright, Producer, Director, Designers, and Actors*, Greenwood Press, Westport, Connecticut; London 1998.
- Katie Mitchell, *The Director's Craft: A Handbook for the Theatre*, Routledge, London 2009.
- Gail Pallin, *Stage Management : The Essential Handbook*, Nick Hern Books, London 2011.

5th SEMESTER

COURSE TITLE : PERFORMANCE IN GREECE
Lecturer : KATERINA KANELLI

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	05ΕΠΚΧ01-ΠΤ		SEMESTER	5th (Winter)
COURSE TITLE	Performance in Greece			
INDEPENDENT TEACHING ACTIVITIES			WEEKLY TEACHING HOURS	ECTS
			3 (2 hours theory and 1 hour practice)	6
COURSE CATEGORY	Compulsory Course (CC)			
PREREQUISITES	YES			
TEACHING LANGUAGE AND EXAMINATION	Greek			
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO			
COURSE URL	eClass			

2. TEACHING RESULTS

TEACHING RESULTS
The course aims to study the expressive tool of performance through the tracing of its historiographical evolution from the 1970s until its diverse manifestations today. The emphasis is placed on the performing and visual arts by placing the Greek artists in their historical and social context and in comparison, with the international trends of the time. By the end of the course, students should be able to: ● know the work of the most important Greek artists of performance since the late 60s to the present ● understand the place of performance in the social and political context of the time of its presentation ● discuss and apply the components of performance in artistic practice.
GENERAL SKILLS
● Promotion of free, creative, and inductive thinking ● Respect for diversity and multiculturalism ● Independent study ● Production of new research and 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)
● Introduction I: Historical and social - cultural background of the era, review International movements decades 60s - 70s ● Introduction II: Historical and social - cultural context + translation issues ● Introduction III: Historical and social - cultural context + "other places" (theatre, dance, music) ● Performance in dictatorship and "metapolitefsi": issues of national identity

- Political activism and performance related to Greek historical context I: Dimitris Alithinos
- Political activism and performance related to Greek historical context II: Maria Karavela
- Political activism and performance related to Greek historical context III: Georgia Sagris, political discourse in our time
- Yannis Christou, Grigoris Semitekolo and Ioannis Xenakis: Live art and "Metamusic"
- Oral presentations of students based on the work of Greek artists I
- Oral presentations of students based on the work of Greek artists II
- Feminist art, diversity, identity, sanctuary and mystagogy: Lydia Papakonstantinou a nd Aspa Stasinopoulou
- Private - public spaces: galleries, foreign institutes, discussions for a museum of cont emporary art (Thodoros)
- Institutional reviews, the importance of archives: Per Art Archives (Evangelia Basdek i and Margarita Katara), archives of performance in Greece-Thessaloniki Performance Festival

(LABORATORY) PRACTICE (1 hour)
Individual or group activities and projects that gradually introduce the student to the analysis and study of the body in the artistic process depending on each class' theme.

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	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	**26**
LABORATORY	**48**
INTERACTIVE TEACHING	**13**
INDEPENDENT STUDY	**63**
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Oral Presentation (50%)
	Research Paper (50%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Κωδικός [145961]: Ελένη Σαρόγλου (επιμ.), Λήδα Παπακωνσταντίνου, Performance, Film, Video 1969-2004, Αθήνα: Cube Editions

- Κωδικός [8844] Νίκος Δασκαλοθανάσης, Ο καλλιτέχνης ως ιστορικό υποκείμενο από τον 19ο στον 21ο αιώνα, εκδόσεις Άγρα

- Κωδικός [122074386] : Αγγελική Αυγητίδου, Εισαγωγή στην πράξη της Περφόρμανς στις εικαστικές τέχνες, Ηλεκτρονικό Βιβλίο, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος"

EXTRA BIBLIOGRAPHY

- Γερογιάννη Ειρήνη, Η περφόρμανς στην Ελλάδα, 1968-1986, Futura Αθήνα, 2019.

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

- Αγγελική Αυγητίδου και Ιφιγένεια Βαμβακίδου (επιμ.), Performance Now V. 1: Επιτελεστικές πρακτικές στην τέχνη και δράσεις in situ, Αθήνα: Εκδοτικός Όμιλος Ίων, 2013.

- Ειρήνη Γερογιάννη, Χριστόφορος Μαρίνος και Μπία Παπαδοπούλου (επιμ.), Μαρία Καραβέλα, Αθήνα: AICA Hellas, 2015.

- Μπία Παπαδοπούλου (επιμ.), Τα χρόνια της αμφισβήτησης. Η τέχνη του '70 στην Ελλάδα, Αθήνα: Εθνικό Μουσείο Σύγχρονης Τέχνης και futura: 2005.

- Μοντέρνο-Μεταμοντέρνο, πρακτ. συν., Αθήνα: Σμίλη, 1988. - locus Athens (επιμ.), 7 performances και μία συζήτηση, Αθήνα: futura, 2006.

- Τίνα Πανδή και Σταμάτης Σχιζάκης (επιμ.), Δημήτρης Αληθεινός, Αναδρομική, Αθήνα: Εθνικό Μουσείο Σύγχρονης Τέχνης, 2013.

COURSE TITLE : PEDAGOGY OF PERFORMING ARTS II: CONTEMPORARY APPROACHES TO PERFORMING ARTS IN EDUCATION
Lecturer : GEORGE KONDIS

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	05ΕΠΚΧ02-ΠΤ	**SEMESTER**	5rd (winter)

COURSE TITLE	**Pedagogy of Performing Arts II: Contemporary approaches to performing arts in education**

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
Lectures per week	3 (1h theory and 2 h workshop)	6

COURSE CATEGORY	Elective / PERFORMING ARTS (PA)
PREREQUISITES :	*Pedagogy of Performing Arts I: Contemporary approaches to performing arts in education* (3rd semester)
TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE URL	https://eclass.uop.gr/courses/PDA116/

2. TEACHING RESULTS

TEACHING RESULTS

The course deepens the pedagogical approach to the performing arts at various levels of the educational process. The performing arts are presented in the light of the specialized thematic presentation (themes) and the most comprehensive relationship of students with the world. Modern practices of teaching of the performing arts are presented and students are given the opportunity to conduct their own educational scenarios as, in this semester, students will present practical exercises in schools and will gain a first teaching experience.

At the end of the courses the student should

- have **become familiar** with basic concepts of modern pedagogical theory.
- be **aware** of the orientations and applications of documentary arts in education.
- **express** innovative ideas and **apply** them.
- **organize** teaching scenarios and apply them to the classroom.
- **energizing** their pedagogical practice depending on the group.

GENERAL SKILLS
- Production of new research ideas
- Demonstration of social, professional and moral responsibility in gender issues
- Adapt to new situations
- Design and management of projects
- Decision making

3. COURSE CONTENT

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

THEORY
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.

WORKSHOP
1 Presentation, analysis, discussion of aesthetic scenarios.
2 Organizing educational scenarios - ideas.
3 Organizing educational scenarios - ideas.
4 Presentation and management of class
5 Presentation and management of class
6 SMALLS - Discussion
7 Thematic Presentation - Micro -teaching – Discussion
8 Thematic Presentation - Micro -teaching - Discussion
9 Solution with a line the workshop /thematic per week
10 Examples - Analysis - Discussion
11 Organizing Educational Program - Ideas - Practices
12 Proposals - Planning
13 Proposals - Planning

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face & distance education
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use PowerPoint and Audiovisual Examples - Learning Procedure Support through Eclass with weekly providing audiovisual material, links, photos, extra bibliography and related information. Meetings with practical exercise school managers.

TEACHING STRUCTURE		
	ACTIVITY	*SEMESTER WORKLOAD*
	LECTURES	**13**
	INTERACTIVE TEACHING	**60**
	WORKSHOP	**26**
	INDEPENDENT STUDY	**51**
	TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	Oral evaluation (25%)
	Practical Exercise (50%)
	Internship report (25%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Βιβλίο [122090424], Θέατρο στην εκπαίδευση: Σύγχρονες τάσεις, εξελίξεις και προοπτικές, Μαρία Κλαδάκη, Κωνσταντίνος Μαστροθανάσης, 2023, εκδ. Πατάκης.
- Βιβλίο [32997717], Νέα μάθηση, Mary Kalantzis, Bill Cope, 2013, εκδ. Κριτική.

EXTRA BIBLIOGRAPHY

- Γραμματάς, Θ. (2014). Το Θέατρο στην εκπαίδευση: καλλιτεχνική έκφραση και παιδαγωγία. Αθήνα: Διάδραση.
- Θωμαδάκη, Μ. (1999) Θεατρικός αντικατοπτρισμός, εισαγωγή στην παραστασιολογία. Αθήνα: Ελληνικά Γράμματα.
- Κλαδάκη, Μ., Μαστροθανάσης, Κ. (2023). Αναδυόμενες τεχνολογίες στο εφαρμοσμένο θέατρο και το εκπαιδευτικό δράμα. Αθήνα: Gutemberg.
- Λενακάκης, Α. (2008). Η θεατροπαιδαγωγική ως μοντέλο παρέμβασης στην αγωγή ατόμων με εμπόδια στη ζωή και στη μάθηση. Στο Η. Κουρκούτας & J.P. Chartier (Επιμ). Παιδιά και έφηβοι με ψυχοκοινωνικές και μαθησιακές διαταραχές. (σς. 455-470), Αθήνα: :Τοπίο.
- Παπαδόπουλος, Σ. (2021). Θέατρο στην εκπαίδευση και αρχαία ελληνική σκέψη. Μίμησις του καλλίστου βίου. Αθήνα: Παπαζήσης.
- Χατζηδήμου, Δ. (2014). Προγραμματισμός διδασκαλίας στη θεωρία και στην πράξη: Εκπαιδευτικές-διδακτικές τεχνικές, σχέδια μαθήματος και διδακτικά σενάρια για το δημοτικό σχολείο, το γυμνάσιο και το λύκειο. Αθήνα: Διάδραση.
- Jarvis, P. (2006). The Theory and Practice of teaching. New York: Routledge.

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

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ02 -ΠΤ	SEMESTER	5th (Spring)
COURSE TITLE	**Performance and Space: The audience, the artist and the performance as meeting ground**		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (theory=1h + workshop=2 h)	6
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)	
PREREQUISITES	NO	
TEACHING LANGUAGE AND EXAMINATION	Greek (3 lectures may be taught in English)	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES	
COURSE URL	https://eclass.uop.gr/courses/PDA106/	

2. TEACHING RESULTS

TEACHING RESULTS

1. Short course description
This course provides the study of performance space, through the approach of its different modalities as regards the performer, the acts of performance, and the audience's placement/participation within the performance. The polysemy of performance space will be examined in the form of theoretical lectures and the study of performance's historical evolution in relation to space, together with practical workshops. Various kinds of performance spaces will be taken into consideration: the sacred space, the processional space, the urban/public space, the sympotic space, the museum space, the archaeological site, and the digital space.

2. Learning outcomes

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.

GENERAL SKILLS

● Adaptation to new situations;
● Decision-making;
● Production of new research ideas;
● Autonomous work;
● Teamwork

3. COURSE CONTENT

THEORY
1.Theories of space.Performance space: definition, characteristics. Distinction between theatrical and non-theatrical space.
2.Body, space and culture: confluence, interaction and interpenetration.

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.
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.
7.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.
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.
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.
11.Site-specific performance I: Performing arts in museum spaces.
Case study: Marina Abramović, Tino Sehgal, and the Okypus Theatre Company.
12. Site-specific performance II: Performing in archaeological sites.
Case study: Iannis Xenakis, Brith Gof, Efthimis Theou, and the Okypus Theatre Company (Argolis).
13.The digital space as performance space: new realities.

WORKSHOP
1.What may be considered as performance space? Short exercises.
2.Body and space: short exercises.
3.The relationship between Performance art and the Visual arts: short exercises.
4.Spectatorship within the performance space and the spectator as co-creator: short exercises.
5.Practical workshop I: questions on site, reception and audience participation in the new topographies of Performance.
6.Practical workshop II: questions on site, reception and audience participation in the new topographies of Performance.
7.Practical workshop: the functions and dynamics of performance space.
8.Practical workshop: Promenade performance and processional space.
9.Practical workshop: Public/urban space in performance.
10.Practical workshop: The Banquet and the table as performance space.
11.Practical workshop: Creation of site-specific performances.
12.Practical workshop: study of the specificities of archaeological sites as performance spaces and creation of short performances: the archaeological site of the temple of Hera (Argolis).
13.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	In person	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes	
TEACHING STRUCTURE		

ACTIVITY	SEMESTER WORKLOAD
LECTURES	13
ART PRACTICE	26
INDEPENDENT STUDY	111
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Essay 30%
	Artistic project 30%
	Public presentation 40%

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY

Brook, P. 2016. *Ο άδειος χώρος*, Μ. Πασχαλίδου (μτφ.). Αθήνα: ΚΟΑΝ

Μαρτινίδης, Π. 1999. Μεταμορφώσεις του θεατρικού χώρου. Αθήνα: Νεφέλη

Aronson, A. (ed.) 2017. *The Routledge Companion to Scenography*. Ed. Arnold Aronson. London: Routledge

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Fischer-Lichte, E., & Wihstutz, B. 2015. *Performance and the politics of space: Theatre and topology*. New York: Routledge

Foucault, M. 1984. "Of Other Spaces: Utopias and Heterotopias", J. Miskowiec (tr.), *Architecture /Mouvement/ Continuité,* no 5.

Kotzamani, M. 2017. "Under the starry night: darkness, community and theatricality in Iannis Xenakis's Mycenae *Polytopon*", in Alston, A., Welton, M., Taylor-Batty, M., & Brater, E. 2019. *Theatre in the dark: Shadow, gloom and blackout in contemporary theatre*. London; New York: Methuen: 221-242

Kristiansen, E., & Harsløf, O. (eds.) 2015. *Engaging spaces: Sites of performance, interaction and reflection*. Copenhagen: Museum Tusculanum

Lefebvre, H., & Nicholson-Smith, D. 2009. *The production of space*. Malden, MA: Blackwell

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Performance Research: On Maps and Mapping 6.2 (2001)

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McKinney, J. & Butterworth, Ph. 2009. *The Cambridge Introduction to Scenography*. Cambridge: Cambridge University Press

Pearson, M. and Shanks, M. 2001. *Theatre / Archaeology*. London: Routledge

Rancière, J. 2007. "The Emancipated Spectator". *Artforum International, 45,* 7, 270-282

Stourna, A.-H. 2011. *La Cuisine à la scène : boire et manger au théâtre du XXᵉ siècle.* Rennes/Tours: Presses universitaires de Rennes & Presses universitaires François-Rabelais de Tours, Coll. « Tables des hommes »

Stourna, A.-H. 2018. « L'espace muséal comme scénographie. *Berlin* de Stamatis Polenakis par la Compagnie Okypus à la Pinacothèque nationale de Nauplie en Grèce », in P. Chevalier, A. Mouton-Rezzouk, D. Urrutiaguer (eds.) *Le Musée par la scène. Le spectacle vivant au musée : pratiques, publics, médiations.* Montpellier: Deuxième époque: 265-267

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Zerihan, R., & Chatzichristodoulou, M. 2012. *Intimacy across visceral and digital performance.* Basingstoke: Palgrave Macmillan

6th SEMESTER

COURSE TITLE : THE SYNTHESIS OF THE ARTS: THE CONTEMPORARY TOTAL WORK OF ART
Lecturer : ATHENA STOURNA

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	03ΕΠΚΧ 01-ΠΤ		**SEMESTER**	6th (Spring)
COURSE TITLE	The Synthesis of the Arts: The Contemporary Total Work of Art			
INDEPENDENT TEACHING ACTIVITIES			**WEEKLY TEACHING HOURS**	**ECTS**

		3 Theory=(3 hours)	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/PDA102/		

2. TEACHING RESULTS

TEACHING RESULTS

The Total work of art (*Gesamtkunstwerk*) will be examined historically, in its artistic, cultural and social dimension (ceremonies, public feasts, and banquets). The inter-artistic phenomenon will be studied through different art forms, such as the Performing Arts (*Opera, Theatre, Dance, and Performance Art*), Architecture and Landscape Architecture. The course will focus on the creation of contemporary forms of the Total work of art through current movements and practices in the visual, performing, and digital Arts, taking into consideration the audience's/viewer's interactive involvement and participation in the final creation.

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

- know the concept of Total work of art historically;

- comprehend the Total work of art by emphasising contemporary practice and new media;

- evaluate the Total work of art critically, through the study of artistic works, movements, and trends.

GENERAL SKILLS

- Autonomous work; / Teamwork;
- Respect for diversity and multiculturalism;
- Demonstration of social, professional and moral responsibility and sensitivity towards gender issues;
- Promotion of free, creative and inductive thinking.

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

THEORY

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

2. Aspects of the Total work of art in social and cultural events: Feasts in public spaces.

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

4. Aspects of the Total work of art in the Arts: Opera as a Total work of art, from Richard Wagner to William Kentridge.

5. Aspects of the Total work of art in the Arts: Architecture and Landscape Architecture as a Total work of art – The Gardens of Versailles and the «Plaisirs de l'île enchantée».

6.The historical evolution of the Total work of art in Theatre and Performance: The historical avant-gardes I. Futurism and performance.

7. The historical evolution of the Total work of art in Theatre and Performance: The historical avant-gardes II. Futurism and cuisine.

8. Performing arts in the Bauhaus: Oskar Schlemmer's experiments.

9.The «Théâtre total»: Antonin Artaud and Jean-Louis Barrault.

10.The work of Samuel Beckett as a Total work of art.

11. Fluxus' pluralistic creation 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 - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audio-visual material (13 lectures) - Support of the learning process through eClass with weekly audio-visual material, links, photos, extra bibliography and related information (exhibitions, cultural institutions, etc.).

TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	39
	STUDY AND ANALYSIS	40
	INDEPENDENT STUDY OF BIBLIOGRAPHY	31
	ACADEMIC WRITING	40
	TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	- Class Participation (20%) - Oral Presentation (30%) - Research Paper (50%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

● Καραΐσκου, Β. 2009.Εικαστικές και Σκηνικές Πρωτοπορίες στο Πρώτο Μισό του 20ού Αιώνα, Αθήνα: Α. ΠΑΠΑΣΩΤΗΡΙΟΥ & ΣΙΑ Ι.Κ.Ε., κώδ. Εύδοξος: 9622

● Παπαλεξίου, Έ. 2009. Όταν ο λόγος μετατρέπεται σε ύλη: Romeo Castellucci | Societas Raffaello Sanzio, Αθήνα: ΒΙΒΛΙΑ-ΕΚΔΟΣΕΙΣ ΠΛΕΘΡΟΝ Ε.Ε., κώδ. Εύδοξος: 1886

EXTRA BIBLIOGRAPHY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COURSE TITLE : THEATRE OF THE REAL: THEORY AND APPLICATIONS
Lecturer : ALEXANDROS EFKLIDES

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ01-ΠΤ	**SEMESTER**	6th (Spring)
COURSE TITLE	**Theatre of the Real: Theory and Applications**		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3 (2 theory, 1 practice)	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

This course aims to familiarise students with the history and methods of the Theatre of the Real. The Theatre of the Real at present covers an ever-expanding space in the field of performing arts and performance. Having its roots in the political theatre and historical avant-gardes, the Theatre of the Real has known a number of trends, methods and applications such as documentary theatre, verbatim theatre, theatre of the witness, courtroom theatre, non-fictional theatre, autobiographical theatre, site-specific theatre, ethnodrama, etc. The course presents the methods of the Theatre of the Real, while the practice focuses on those methods most frequently encountered in recent artistic production.

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.

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

Theory
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. Conducting and processing an interview
9. Dramaturgy of the Theatre of the Real
10. Directing the real
11. Presentation of student works and discussion
12. Presentation of student works and discussion
13. Final presentation of student works and critical evaluation

Practice

The practical part of the course follows the above theory sections and applies the various processes and trends of the Theatre of the Real using the corresponding tools (interviews, transcriptions, creation of performance texts, dramaturgy and staging of a piece of theatre of the real, performance issues, etc.).

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 Laboratory Work 13 Tutorial 13 Study and analysis of scientific papers and book chapters 21 Art practice 36 Autonomous study 41 **Total contact hours and training 150**
EVALUATION OF STUDENTS	Conducting and processing an interview (20%) Artistic work (80%)

5. BIBLIOGRAPHY

BIBLIOGRAPHY (Eudoxus)

- Thompson, Paul, *Φωνές από το παρελθόν*, Πλέθρον, Αθήνα 2002.
- Βερβεροπούλου, Ζωή, *Το σύγχρονο θέατρο του πραγματικού*, Παπαζήσης, Αθήνα 2023.

In English

- Dreysse, Miriam & Florian Mazacher (ed.), *Rimini Protokoll: Experts of the Everyday. The theatre of Rimini Protokoll,* Alexander Verlag, Berlin 2008.
- Forsyth, Alison & Chris Megson (ed.), *Get Real: Documentary Theatre Past and Present,* Palgrave Macmillan, Basingstoke and New York 2009.
- Martin, Carol, *Theatre of the Real*, Palgrave, London 2013.
- Martin, Carol (ed.), *Dramaturgy of the real on the world stage*, Palgrave Macmillan, Basingstoke and New York 2010.

In Greek

- Abram, Lynn, *Θεωρία προφορικής ιστορίας*, Πλέθρον, Αθήνα 2016.
- Βάις, Πέτερ «Θέατρο ντοκουμέντο. Δεκατέσσερις θεμελιακές θέσεις για την αποκάλυψη της αλήθειας», *Θέατρο*, τ. 34/36, Αθήνα, 1973.
- Βερβεροπούλου, Ζωή, «Από την πράξη στη θεωρία: Μια συζήτηση για το νέο θέατρο-ντοκουμέντο», *Σκηνή* 8 (2016).
- Μαράκα, Λίλα «Η Επίδραση του Γερμανικού. Θεάτρου-Ντοκουμέντο της Δεκαετίας του '60 στη Σύγχρονη Ελληνική Δραματουργία», *Σύγκριση*, τ. 5ος, 1993.

COURSE TITLE : SOMATIC APPROACHES TO PERFORMANCE
Lecturer : GINA GIOTAKI

1. GENERAL

FACULTY	FINE ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	06ΕΠΚΕ04-ΠΤ		**SEMESTER**	6th (Spring)
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

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 theoretical approaches and practices, the course examines somatic practices as training methods in dance and performance, 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.

Learning Objectives

After completing this course students will be able to:
- 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	Presentation / Performance: 100% Assessment criteria will be offered analytically during the course of the module and will be available in the course's e-class webpage.	

5. BIBLIOGRAPHY

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

Γκαρωντύ, Ροζέ, (2008) *Ο Χορός στη ζωή*, 2η Έκδοση, Εκδόσεις Ηριδανός.

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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De Spain, K. (2014) *Landscape of the Now: A Topography of Movement Improvisation.* New York: OUP USA

Fraleigh S.H. (2004) *Dancing Identity: Metaphysics in Motion.* Pittsburgh: University of Pittsburgh Press.

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Hartley, L. (1995) *Wisdom of the Body Moving: An introduction to Body-Mind Centering.*Berkeley:North Atlantic Books.
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Hay, D. (2000) *My Body, The Buddhist.* Hanover NH USA: Wesleyan University Press.
Huwyler, J.S. (1999) *The dancer's body: a medical perspective on dance and dance training.* Alton: Dance Books.
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Pallaro, P. (2007) *Authentic Movement: Moving the Body, Moving the Self, Being Moved.* London: Jessica Kingsley.
Reeve, S (2013) *Body and Performance.* Axminster:Triarchy Press.

Sheets-Johnstone, M. (1999) *The Primacy of Movement (Advances in Consciousness Research)* .Philadelphia: John Benjamins Publishing Co.

Sheets-Johnstone, M. (2009) *The Corporeal Turn: An Interdisciplinary Reader.* Exeter: Imprint Academic.

Todd, M. (1980) *The Thinking Body.*Princeton NJ: Princeton Book Company.

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Williamson, A. (2014) *Dance, Somatics and Spirituality.* Bristol: Intellect.

SPECIALISATION FIELD 2: DIGITAL ARTS

3rd SEMESTER

COURSE TITLE : VIDEO ART AND MULTIMEDIA
Lecturer : BILL PSARRAS

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	03ΕΠΚΧ02-ΨΤ

SEMESTER	3rd (Winter)

COURSE TITLE	**Video Art and Multimedia**

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3 (2 theory + 1 practice)	6

COURSE CATEGORY	Specialisation Elective (SE)
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
The course aims to present the historical, methodological, social and technological perspectives of Video Art, through selected artists' cases (1960s-today), by exploring the

important impact of video art in the international contemporary art scene and its development through the wider area of time-based practices and digital arts. It also 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, and digital arts. 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 cultivate audiovisual aesthetics through art practice with multimedia; focusing on the conception and creation of artworks during the course's practical part.

- To **analyse** and **comprehend** the aspects of video art, the main features of multimedia (video, sound, text, image) as well as their relationship with space, time, body and technologies

- To **apply** audiovisual media into main composition and creation of an audiovisual artwork

- To **combine** different methods with poetic and technological character into the creation of an audiovisual artwork

- To **organise** the stages of conception, pre-production, production and post-production of an audiovisual artwork

GENERAL SKILLS
● Research, analysis and synthesis of data by using technology ● Design and management of work ● Independent study ● Production of new research and ideas ● 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. Capturing, projection, playback, reproduction: Multimedia trajectories

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. Video Art: Digital art and animation

10. Art case study I

11. Art case study II

12. Invited artist talk

13. Reviews /concluding thoughts and projects

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
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	

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**

EVALUATION OF STUDENTS	Written examinations (20%) Art project (50%) Audiovisual practice (30%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
- Perree, Rob (2020). Εισαγωγή στην Βίντεο Τέχνη. Αθήνα: Εκδόσεις Αιγόκερως
- Σαντοριναίος, Μ. κ.α. (2015). Από τις σύνθετες τεχνες στα υπερμέσα: Ένα εγχειρίδιο για τον καλλιτέχνη της ψηφιακής τέχνης. Kallipos eBook

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Paul, C. (2008) Digital Art. London: Thames and Hudson
- Manovich, L. (2001). The Language of New Media. MA: The MIT Press.
- Kac, E. (2007) (ed.) Media Poetry. Chicago: Intellect Books.
- Viola, B. (2004). The Art of Bill Viola. Thames and Hudson.
- Kaye, N. (2007). Multi-media: Video, Installation, Performance. London: Routledge
- Eamon, C. (2009). Film and Video Art. London: TATE Publishing.
- Spielmann, Y. (2005). Video: The Reflexive Medium. MA: The MIT Press.
- Andrews, C.M. (2014). A History of Video Art. London: Bloomsbury
- Martin, S. and Grosenick, U, (2006). Video Art. London: Taschen.
- Bishop, C. (2005). Installation Art: A Critical History. New York: Routledge
- Ingold, T. (2013). Making: Anthropology, Archaeology, Art and Architecture. London: Routledge.
- Lippard, L. (1997). Six Years: The Dematerialization of the Art Object from 1966 to 1972. University of California Press.
- Νεγρεπόντε, Ν. (1995). Ψηφιακός Κόσμος. Εκδόσεις Καστανιώτη
- McLuhan, M. (1964). Understanding Media: the extensions of man, New York: McGraw-Hill
- Δεληγιάννης, Γ. (2007). Διαδραστικά Πολυμέσα και Ψηφιακή Τεχνολογία στις Τέχνες. Αθήνα, Εκδόσεις Fagotto
- Λαζαρίνης, Φ. (2015). Πολυμέσα. Αθήνα: Kallipos eBook
- Platforms: Visual Container Italian Video Art / Festival Miden / ADAF / LUX platform (UK) / Athens Video Poetry Festival

COURSE TITLE : PROGRAMMING AND ART I
Lecturer : NIKOS VASILOPOULOS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	DA area	**SEMESTER**	3rd (Winter)
COURSE TITLE	**Programming and Art I**		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (1 hour of theory and 2 hours of laboratory)	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
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. Upon successful completion of the course, students will be able to: ● 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
● 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

THEORY (1 hour)
1. Introduction to programming
2. Languages and tools
3. Basic shapes in two dimensions
4. Condition statements and loops
5. Geometric patterns and transformations
6. Design based on symmetry in space
7. Subroutines and Functions
8. Parametric equations and motion
9. Examples of two-dimensional curves
10. Recursion and symmetry of scale
11. Programming with objects
12. Events and interaction
13. Algorithmic music composition

LAB (2 hours)
1. Programming environments and libraries
2. HTML5 and the JavaScript language
3. The canvas element and its properties
4. Pictorial composition in the style of Mondrian
5. Repeating patterns
6. Arabesque
7. Mandala
8. Lissajous curves
9. Moving curves
10. Fractal art
11. Particle systems
12. Interactive art
13. Web Audio API and applications

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. Teaching through an electronic platform.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	40
LAB EXERCISES	35
PROJECT	40
INDEPENDENT STUDY	35
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	The final grade is obtained from the average of the grade of the oral exam (at the end of the semester) and the

90

	grade of the project (delivered before the end of the semester). A score of 5.0 is required for both the final exam and the project.

5. **BIBLIOGRAPHY**

OFFICIAL BIBLIOGRAPHY

- Σαντοριναίος Ματθαίος, (2015) 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"

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- 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

COURSE TITLE : DIGITAL ARTS PEDAGOGY I: ARTS AND TECHNOLOGY IN EDUCATION
Lecturer : PANAGIOTIS MATSOUKAS

1. **GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	DA area	**SEMESTER**	3rd (winter)
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
The aim of the course is to introduce students to pedagogy and education so that they are able to define and understand concepts such as learning theories and approaches, pedagogical objectives and course design. Emphasis is placed on understanding the concept of creativity in teaching while the aim is to get familiar with the modern approaches to Arts and Technology in education through the acquaintance of specific applications and case examples. The course moves in two main axes: 1. The understanding of basic concepts of pedagogy, learning and teaching 2. The introduction to the concepts of creativity and interdisciplinarity in education. Through this perspective, the teaching of digital arts functions as a vehicle for both the development of multiple skills and the understanding of scientific concepts (STEAM approach).

GENERAL SKILLS
- Retrieve, analyse and synthesise data and information, with the use of necessary technologies   - Adapt to new situations   - Work autonomously   - Participatory learning and providing feedback to each other   - Multidisciplinary approach   - Respect to diversity, different cultures and contexts

3. COURSE CONTENT

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

1. Introduction
2. Pedagogy -Definitions (Needs and potential of pedagogy)
3. Pedagogy from 19th to 21st century a historical perspective
4. Learning models and theories (Behaviorism, Cognitive theories and Constructivism)
5. Teaching goals and objectives- students-centered approach
6. Intelligence and education: the theory of multiple intelligence
7. How children learn -modern approaches to teaching (participatory, interactive, cooperative and experience-based learning, connectivism)
8. Education, Technology and the Arts : a relationship with multiple potentials
9. Technologies in Education (Serious games, Edutainment, Virtual and Extended reality for learning)
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	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	39
INTERACTIVE TEACHING	13
ART PRACTICE	13
INDEPENDENT STUDY	85
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	Projects and final test 25%, 25%, 50%

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

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

1. Vosniadou, Stella. How children learn. Vol. 7. Brussels: International Academy of Education, 2001.

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

3. Στυλιαράς, Γ., Δήμου, Β. 2015. Σύγχρονες θεωρίες μάθησης και συνεισφορά στον σχεδιασμό εκπαιδευτικών υπολογιστικών περιβαλλόντων. [Κεφάλαιο Συγγράμματος]. Στο

Στυλιαράς, Γ., Δήμου, Β. 2015. Διδακτική της πληροφορικής. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. κεφ 1. Διαθέσιμο στο: http://hdl.handle.net/11419/723

4. Τζιφόπουλος, Μενέλαος Χ. "Τα ψηφιακά κόμικς στο σχολείο του 21ου αιώνα: προετοιμάζοντας τους σύγχρονους εκπαιδευτικούς." Παιδαγωγική επιθεώρηση 65 (2019)

4th SEMESTER

COURSE TITLE : PROGRAMMING AND ART II
Lecturer : KATERINA EL RAHEB

1.   GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	02ΕΠΕ03	**SEMESTER**	4th (Spring)
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	https://eclass.uop.gr/courses/1685/

2. TEACHING RESULTS

TEACHING RESULTS

Programming and Art II is a continuation of the course Programming and Art I and aims to deepen the theory and practice of creative programming. The course is based on three main axes: a. introduction to creative programming concepts and technologies, b. introduction to the basic principles of digital design, algorithmic thinking and interaction, c. the introduction to the relationship between contemporary art and creative programming in the 20th and 21st century (e.g., Algorithms, Data, Interaction and Artificial Intelligence in Digital Art). It is based on Processing programming language (https://processing.org/), a programming language and environment developed by artists, for artists. Students become familiar with basic principles of creative object-oriented programming, apply their knowledge in image and movement of digital objects through programming and experiment with the design and development of interactive artistic works.

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

1 Introduction - Programming and Art

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	Use of slides and laboratory exercises, use of multimedia to demonstrate examples, use of internet

TECHNOLOGIES	live coding technique (development of code examples in Processing live with students). Use of e-class.

TEACHING STRUCTURE		
	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 (60-70%), Final Project and presentation/oral test (30-40%)

5. **BIBLIOGRAPHY**

OFFICIAL BIBLIOGRAPHY

1. Ψηφιακές μορφές τέχνης, Βασιλάκος Αθανάσιος, Εκδόσεις Τζιόλα & Υιοι Α., ISBN 978-960-418-159-9, Κωδικός βιβλίου στον Εύδοξο 18549065 1 η εκδ./2008

2. C: Από τη Θεωρία στην Εφαρμογή, Γ. Σ. Τσελίκης - Ν. Δ. Τσελίκας 2016, ISBN789609319614

3. Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, Ματθαίος Σαντοριναίος, Ηλεκτρονικό βιβλίο, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος", ISBN 978-960-603-374-2, Κωδικός βιβλίου στον Εύδοξο 59303612

4. Learning Processing: a beginner's guide to programming images, animation, and interaction. Morgan Kaufmann. 2nd edition. https://dl.acm.org/doi/book/10.5555/1481360

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

6. Λαζαρίνης, Φ., 2015. Πολυμέσα. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: http://hdl.handle.net/11419/2045 [Κεφ. 1, Κεφ 2.]

Links

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

COURSE TITLE :
DIGITAL ARTS PEDAGOGY II: ARTS AND TECHNOLOGY IN EDUCATION
Lecturer : PANAGIOTIS MATSOUKAS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	DA area	**SEMESTER**	4th (spring)
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
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, utilising digital arts categorizations. In particular, they will be able to recognize the new pedagogical approaches and the digital learning technologies, utilise educational tools and environments for teaching digital arts, and also create and classify educational resources. Likewise, they will become acquainted with learning theories and pedagogical strategies, develop learning designs using digital tools, such as educational scenarios, lesson plans and micro-teachings. Finally, they will utilise applications of Web 2.0 and open creative classrooms to develop lesson plans or learning objectives.

GENERAL SKILLS
Retrieve, analyse and synthesise data and information, with the use of necessary technologies Adapt to new situations Work autonomously Participatory learning and providing feedback to each other Multidisciplinary approach Respect to diversity, different cultures and contexts

3. COURSE CONTENT

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

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures and reflection/discussion on exercises and projects
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of projections during lectures, use of the internet, digital libraries, and material. Showcasing of relevant software and videos. Use of e-class.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	26
INTERACTIVE TEACHING	13
ART PRACTICE	13
Exercises/ Applications	13
INDEPENDENT STUDY	72
Laboratory	13

	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Projects and final test (25%, 25%, 50%)	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Ψηφιακές τεχνολογίες και μάθηση του 21ου αιώνα, Τζιμογιάννης Αθανάσιος (2019), Εκδόσεις Κριτική
2. Η Γλώσσα των Νέων Μέσων, Lev Manovich (2000/2016), Εκδόσεις ΕΛΚΕ ΑΣΚΤ.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Bates, A. W. (2015). *Teaching in a Digital Age: Guidelines for Designing Teaching and Learning*. Vancouver BC: Tony Bates Associates Ltd.

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).

Conole, G. (2012). *Designing for learning in an open world*. New York: Springer

Ohler, J. (2013). *Digital storytelling in the classroom. New Media Pathways to Literacy, Learning and Creativity*. Thousand Oaks, CA: Corwin Press

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 : 3D CONTENT CREATION I
Lecturer : ADJUNCT LECTURER NSNF 2023-2024

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	03ΕΠΚΧ01-ΨΤ		**SEMESTER**	4th (Spring)
COURSE TITLE	3D Content Creation I			
INDEPENDENT TEACHING ACTIVITIES			**WEEKLY TEACHING HOURS**	**ECTS**
			3 (2 theory and 1 laboratory)	6
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)			
PREREQUISITES	No			

TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	https://eclass.uop.gr/courses/2504/

2. TEACHING RESULTS

TEACHING RESULTS

The course is an introduction to the methods and technologies of 3D content development.3D content is a key element in a wide range of applications, such as business, research and science. 3D content 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.

After the end of the course students will have:

- A deep knowledge of the subject of 3D content usage and methods of its creation either through original development or through 3D printing
- Recognize software and applications for 3D content development
- Have acquired the basic principles of photogrammetry and the creation of 3D content using photographic material.

GENERAL SKILLS

- Independent Work
- Teamwork
- Work in an interdisciplinary environment
- Promotion of free, creative and inductive thinking
- Search, analysis and synthesis of data and information, using the necessary technologies
- Project design and management

3. COURSE CONTENT

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

The course is organised into 13 lectures and students are asked to prepare a group project during the semester. Aptitude assessment of students includes their participation in lectures, homework and the grades of the intermediate (Progress) exam as well as the final exam.
Lectures include:
Lecture 1 Introduction to the evolution of 3D technologies: Historical background, basic elements of theory
Lecture 2 Capture of 3D objects Capture methods, photogrammetry, 3D scanning etc.
Lecture 3 Photogrammetry Introduction to photogrammetry. Different methodologies for capturing objects using photogrammetry.
Lecture 4 Photogrammetry Software Available software.
Lecture 5. 3D Scanning Tools, Methodologies, Software.
Lecture 6 Software and basic techniques for creating 3D graphics
Lecture 7 3D video creation and editing software
Lecture 8 Case study of creating 3D content.

Lecture 9 Digital Character Development - Animation Basic Principles, Approaches, Character Animation and Scenery

Lecture 10 Animation Software and case study

Lecture 11 Virtual Reality Technologies Introduction, basic principles, use of digital characters and scenes, programming environments.

Lecture 12 Applications of 3D technology in Education and Culture

Lecture 13 Review and presentation of group work

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	3D graphic creation software and Animation Virtual reality data development software Learning process support through e-class electronic platform Learning process support with video lessons (part of them can be created from teaching staff and students of the department)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	26
LABORATORY	13
PRACTICE	39
INDEPENDENT STUDY	72
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	The course is evaluated with written exams. During the semester, students participate in the lectures, carry out group project and are examined with a midterm (progress) examination and the final written examination of the semester. I. Written final exam (GA) (50%) - Comparative evaluation of theory elements II. Midterm Written Examination (P) (20%) III. Teamwork (OE) (30%) Group exercise: • Placement of objects in space. • Creation and Installation of cameras. • Materials and Maps (Material Editor). • Lighting and special effects. • Presentation of Papers. The grade of the course (GE * 0.5 + P * 0.2 + OE * 0.3) must be at least five (5).

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Randi L. Derakshani, Dariush Derakshani (2011), Guide to Autodesk 3ds Max 2011, Publications M. Giourdas

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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

www.pda.uop.gr

SPECIALISATION FIELD 2:   DIGITAL ARTS

5th SEMESTER

COURSE TITLE : VIRTUAL REALITY I
Lecturer : ANASTASIOS THEODOROPOULOS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ03-ΨΤ	**SEMESTER**	5th (Winter)
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		NO		
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 utilising and designing VR technologies. Both, the technology on which VR systems are based and the methods of human-user interaction are analysed. 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 modelling, virtual people   • VR application areas with emphasis on arts, culture and education   • Digital Exhibitions and VR

Laboratory
- VR development tools
- Modelling 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		
	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**

EVALUATION OF STUDENTS	Projects (50%) and final test (50%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- *Ανάπτυξη συστημάτων εικονικής πραγματικότητας,* Λέπουρας, Γ., Αντωνίου, Α., Πλατής, Ν., Χαρίτος, Δ., 2015. [ηλεκτρ. βιβλ.], Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Κωδικός στον Εύδοξο 320154. 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, 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

- Grigore C. Burdea, Philippe Coiffet, Virtual Reality Technology, 2η έκδοση, Wiley, 2003

- Scientific Journals and Articles.

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-DA		SEMESTER	5th (Winter)
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	Specialisation Elective (SE)		
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; placing the body, public space and technology as central motifs; focusing on poetic, site-oriented and technological aspects of the performative gesture. By selecting artistic examples and theories, the course aims to analyse the main features/ingredients of performance art (body, time, repetition, space, objects, technologies, audience). It also explores the visual and sensory aspects of the performative gesture within public space through aesthetic and participatory walking practices, often documented through digital media and creative technologies. 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 lab part.

- To **analyse** and **comprehend** conceptual, historical and aesthetic elements of performance art.

- To **apply** performative methods and being able to **integrate** multimedia/audiovisual media as part of the performance and the documentation of the action.

- To **identify** the conceptual and practical significance of body, site-specificity, duration/ephemerality, walking practices, objects and space and being able to **integrate** various combinations of them into the creative process.

- To **evaluate** potential intersections between performance art, installation art and other technologically-driven practices (VR, AR, new media)

- To **synthesise** and **create** hybrid methodologies of art practice and research having as foundation the dynamic relationship body, thinking and technology

GENERAL SKILLS

- Research, analysis and synthesis of data by using technology
- Design and management of work
- Independent study
- Production of new research and ideas
- Develop consecutive thinking & 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: Historical trajectories of performance art and course framework
2. Introduction: Analysing the performative gesture and the paradox
3. Performing lines and shapes : Body and visual elements
4. Performing natural elements : Body and soil, water, fire, ice, air
5. Performing text : Words, sentences and scores
6. Walking as an aesthetic practice I : Flaneur and psychogeography
7. Walking as an aesthetic practice II : Contemporary urban performances
8. Walking as an aesthetic practice III : Locative media and performances
9. Aural walks and performance : Environment, sonic experience
10. Performing time : Duration, repetition, ephemerality, rhythms
11. Performing space and audience : Participatory performances and place
12. Invited artist speech – student artworks feedback
13. Module revision – student artworks feedback

(LABORATORY) PRACTICE (1 hour)

1. Giving shape to the performative gesture : Idea, body, space (I)
2. Giving shape to the performative gesture : Idea, body, space (II)
3. Performing a shape – thought in public space (object : tape, chalk)
4. Creating a paradox with or without trace (element : water, soil, smoke)
5. Creating a score in public space : Thought or poem
6. Practising flanerie into the city : Observations and documentation
7. Practising drifting/dérive into the city : Psychogeographical experiments
8. Performative mappings into the city : GPS and thought-tagging into maps
9. Taking a sound for a walk : Focusing on sounds / intervene with a sound
10. Counting time with different materials
11. Shaping a gesture together : Improvisations (walking, static)
12. Student artworks feedback
13. Student artworks feedback

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	

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 (20%) Art project (50%) Creative tests (30%)

5. BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY

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- Ντάφλος, Κ. (2015). Επιτελεστικές Πρακτικές Τέχνης. Αθήνα: Ε.Α.Η.Σ. Kallipos.

Βιβλιογραφία για περιπατητική πράξη, performance και δημόσιο χώρο

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- De Certeau, M. (1984). The Practice of Everyday Life. Berkeley: UOC

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- Tester, K. (ed.) (1994). The Flâneur, London: Routledge

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- Ψαρράς, Β. (2020). «Επιτελώντας το ποιητικό και το τεχνολογικό: Επιτελεστικές προθέσεις, διευρυμένες (εγ)καταστάσεις και τεχνολογικά αντικείμενα», Κεφάλαιο σε Αυγητίδου Α. (επιμ.) *10 χρόνια Performance Now*, Αθήνα: Εθνικό Κέντρο Τεκμηρίωσης, σσ. 51-63.

- Ψαρράς, Β. (2023). «Επι-τόπου, Εν κινήσει: Περιπατητική ποίηση, τοπο-χειρονομίες και τεχνολογία», Κεφάλαιο σε Ζαφειρόπουλος, Θ. (επιμ.) *ΕΔΩ: Ερμηνευτικές προσεγγίσεις και καλλιτεχνικές πρακτικές,* Αθήνα: Εκδόσεις Τζιόλα, σσ.1-29 [forthcoming]

COURSE TITLE : DIGITAL TECHNOLOGY & CHARACTER ANIMATION I
Lecturer : KATERINA EL RAHEB

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	05ΕΠΚΧ01-ΨΤ	**SEMESTER**	5th (Winter)
COURSE TITLE	**Digital Technology and 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	https://eclass.uop.gr/courses/1183/		

2. **TEACHING RESULTS**

TEACHING RESULTS

The course is an introduction to the theory and practice of the Art of Character Animation) emphasising 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 analysed. 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 analyse, 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.

At the end of the course, the students of the department should be able:
> -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
> To be able to analyse, design artistic works with animated characters applying basic
>
> knowledge of animation and capture their ideas through illustrated scenarios
>
> (storyboarding) using modern digital media.

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 the subject and structure of the course
Course presentation (structure obligations, attendance, assignments, workshops
Introduction to Character Animation
Examples of animation
2th Lesson – The types of animation
Traditional animation -frame by frame, 2D animation, CGI 3D animation, motion graphics, stop-motion
3th Lesson- History of animation and the evolution of techniques
Brief historical retrospection on the evolution of the art of animation
4th Lesson - Traditional and two-dimensional (2D)animation
Basic principles of animation
 Presentation and analysis of examples
5th Lesson - Digital animation
Presentation of the techniques of modern animation and the corresponding tools
 Presentation and analysis of examples
6th Lesson - Applications of digital animation
Analysis of examples where the art of animation today is applied (education, advertising, virtual reality experiences, etc.)
7th Lesson– Creating Characters
Analysis of the elements of personality and expressiveness of the characters from cartoons to digital animation
8th Lesson- 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
9th Lesson- Character movement
The techniques by which the movement of characters is created in the different genres of animation and the ways in which a character acquires personality or becomes expressive are presented.
10th Lesson - Mixing animated characters and live acting
 Examples of mixing animated and living characters in the performing arts, cinema, and other applications e.g., informal learning is presented and analysed.
11th Lesson- Digital animated characters and movement capture Modern techniques for character animation through motion capture technologies are presented
12th Lesson – Digital animated characters and virtual environments
Virtual characters, avatars and embodiment
13th Lesson- The art of animation towards the future, artistic and research modern trends.

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

TEACHING METHOD	Lectures and hands-on workshops (labs)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of slides, laboratory and practical exercises using relevant software see bibliography as well as demonstration and video analysis with examples of character animation works and techniques. Use of e-class.

TEACHING STRUCTURE		
	ACTIVITY	SEMESTER WORKLOAD
	LECTURES	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

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2. Θέματα Πληροφορικής Κινηματογραφίας, Κυριακουλάκος Παναγιώτης, Έκδοση 1/2007, ISBN: 978-960-03-4547-6, Κωδικός Βιβλίου στον Εύδοξο: 16821 https://repository.kallipos.gr/handle/11419/6370

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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 Σαντορινιαίος, Ηλεκτρονικό βιβλίο, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος", ISBN 978-960-603-374-2, Κωδικός βιβλίου στον Εύδοξο 59303612

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7. Bishko, L. (2014). Animation principles and Laban movement analysis: movement frameworks for creating empathic character performances. Nonverbal communication in virtual worlds, 177-203.

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10. 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/modelling/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	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΧ01-ΨΤ	**SEMESTER**	6th (Spring)
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

The course follows its prerequisite "Digital Technology and Character Animation I". It emphasises 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 familiarise 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, modelling them and developing a narrative through their visual characteristics, movement, placement in the appropriate background, use of sound/lighting, etc.

At the end of the course the student will:
• 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

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 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)
• Modelling, anatomy study
• Modelling, character textures
• Modelling, 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

Laboratory
• 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	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	26
INTERACTIVE TEACHING	13
LABORATORY	13
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

● Θεμελιώδεις αρχές παραγωγής κινηματογραφικού Νικόλαος Αλέτρας, 2023, Κωδικός Βιβλίου στον Εύδοξο: 122078538.
● ΤΡΙΣΔΙΑΣΤΑΤΗ ΚΙΝΗΣΗ ΣΕ ΥΠΟΛΟΓΙΣΤΗ 3D COMPUTER ANIMATION, ΣΙΑΚΑΣ Θ. ΣΠΥΡΟΣ, 2023, Κωδικός Βιβλίου στον Εύδοξο: 122082752.

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

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- Καρυδάκης, Γ. (2009). Εμψύχωση 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/

COURSE TITLE : 3D CONTENT CREATION II
Lecturer : ADJUNCT LECTURER SNRF 2023-2024

1. **GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	05ΕΠΚΧ01-ΨΤ	SEMESTER	6th (Spring)
COURSE TITLE	3D Content Creation II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS

		3	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
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 specialised objects such as characters treated at different levels.   After the end of the course students will be able to: ● Utilise research practices in the field of 3D design to solve 3D space design and modelling 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 modelling project.   ● Create qualitative features of 3D design further adopted in order to effectively evaluate both their own work and that of their fellow students   ● Exercise and enhance presentation skills to effectively showcase their individual work as well as group projects.
GENERAL SKILLS
● Independent Work   ● Teamwork   ● Work in an interdisciplinary environment   ● Promotion of free, creative and inductive thinking   ● Search, analysis and synthesis of data and information, using the necessary technologies   ● Project design and management

3. COURSE CONTENT

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

The course is organised 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	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	3D graphic creation software and Animation - Virtual reality data development software - Learning process support through e-class electronic platform - Learning process support with video lessons (part of them can be created from teaching staff and students of the department)
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	26
LABORATORY	13
INTERACTIVE TEACHING	36
INDEPENDENT STUDY	75
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	The course is evaluated with written exams. During the semester, students participate in the lectures, carry out group project and are examined with a midterm (progress) examination and the final written examination of the semester. I. Written final exam (GA) (50%) - Comparative evaluation of theory elements II. Midterm Written Examination (P) (20%) III. Teamwork (OE) (30%) Group exercise:

	• Placement of objects in space. • Creation and Installation of cameras. • Materials and Maps (Material Editor). • Lighting and special effects. • Presentation of Papers. The grade of the course (GE * 0.5 + P * 0.2 + OE * 0.3) must be at least five (5).

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Development of Virtual Reality Systems, Georgios Lepouras, Angeliki Antoniou, Nikos Platis, Dimitris Charitos

Virtual Reality in Education: Theory and Practice, M. Fokidis, K. Tsolakidis

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

COURSE TITLE : VIRTUAL REALITY II
Lecturer : KATERINA EL RAHEB

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	06ΕΠΚΕ03-ΨΤ		SEMESTER	6th (Spring)
COURSE TITLE	Virtual Reality 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 (VIRTUAL REALITY I)		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO / YES (in English)		
COURSE URL	https://eclass.uop.gr/courses/2860/		

2. TEACHING RESULTS

TEACHING RESULTS

The course Virtual Reality II, as a continuation of the course Virtual Reality I, aims to deepen the contemporary research and design questions of the use and application of Extended (Augmented, Virtual and Mixed) Reality with emphasis on the field of Culture and Art through the prism of Human Computer Interaction.   Rethinking the definition of Virtual Reality from the perspective of Human-Centered Design, Performing Arts and Embodied Theory and through case studies, the course deals with the concepts of Immersion and Presence, Sense of Embodiment and Social VR, the relationship between physical and virtual space/time/body and emphasis is placed on the human factors that make the use of Extended Reality a creative medium. During the course the students are guided to experiment with the ideation, design, and implementation of their own creative projects.

Learning Objectives of the course are the students at the end of the course
 -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 analyse 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

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 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
2nd Course – Virtual Reality and Performing Arts
Virtual worlds and their relationship with cinema, theater and embodied practices
3rd Lesson-Virtual Reality and Potential Spaces
Artistic creation, case examples (gaming, realistic, environments, aesthetic directions)
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.
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)
6th Lesson - The Body in the Virtual Environment - from Character Animation to Immersion and Embodiment, Appearance and Interaction.
7th Lesson - Multimodality and Virtual Environments
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
L**esson 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		

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

1. Moustakas, K., Paliokas, I., Tzovaras, D., & Tsakiris, A. (2015). Εικονική Πραγματικότητα [Chapter]. In Moustakas, K., Paliokas, I., Tzovaras, D., & Tsakiris, A. 2015. Γραφικά και εικονική πραγματικότητα [Undergraduate textbook]. Kallipos, Open Academic Editions. chapter 10. http://hdl.handle.net/11419/4490

2. Lepouras, G., Antoniou, A., Platis, N., & Charitos, D. (2015). Ανάπτυξη συστημάτων εικονικής πραγματικότητας [Undergraduate textbook]. Kallipos, Open Academic Editions. http://hdl.handle.net/11419/2546

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

3. Slater, M. (2017). Implicit learning through embodiment in immersive virtual reality. In Virtual, augmented, and mixed realities in education (pp. 19-33). Springer, Singapore.

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5. Tham, Jason, Ann Hill Duin, Laura Gee, Nathan Ernst, Bilal Abdelqader, and Megan McGrath. "Understanding virtual reality: Presence, embodiment, and professional practice." IEEE Transactions on Professional Communication 61, no. 2 (2018): 178-195.

6. Roussou, M. (2004). Learning by doing and learning through play: an exploration of interactivity in virtual environments for children. Computers in Entertainment (CIE), 2(1), 10-10.

COURSE TITLE : DESIGN AND DEVELOPMENT OF DIGITAL GAMES
Lecturer : ANASTASIOS THEODOROPOULOS

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	08ΕΠΚΕ01-ΨΤ		SEMESTER	5th - 7th (winter)

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 (3rd semester)*	
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) utilising 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 analyse 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

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 (2D platformer game), Ren'Py (digital storytelling game).

- Identify game elements and swap
- Game Design Document Design, GDD
- Making a game part 1 – digital narrative game
- Creating characters, using graphics
- Ren'Py code in Python (basic commands, debugging)
- Ren'Py code in Python (structure, advanced concepts)
- Analysis of actions, interactive elements
- Playtesting, feedback
- Making a game part 2 – 2D Platformer game
- Determination of Mechanics, Dynamics and Aesthetics
- Use of assets, player handling
- Points, reward systems
- Playtesting – the player's experience

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	

ACTIVITY	SEMESTER WORKLOAD
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 (80%) and presentation-exams (20%)

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 Στουραΐτης, Ηρώ Βούλγαρη, Ελεάνα Πανδιά, Ελίνα Ροϊνιώτη, Χάρης Παπαευαγγέλου, Πέτρος Πετρίδης, Γεώργιος Ν. Γιαννακάκης, Αντώνιος Λιάπης, Εκδόσεις CREATIVE FORCE Ο.Ε., 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/
- 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

COURSE TITLE : DIGITAL TECHNOLOGY IN DANCE CREATION, RESEARCH AND EDUCATION
Lecturer : KATERINA EL RAHEB

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE11-ΠΨΤ	**SEMESTER**	5th - 7th (winter)
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	Introduction to Technology (1st semester)
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO / YES (in English)
COURSE URL	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. This course, through examples from contemporary research and artistic creation, e.g. works by choreographers M. Cunningham, W. McGregor, W. Forsythe, presents digital technologies such as motion capture systems, extended reality equipment, web applications, machine learning techniques, and analyses the ways in which these technologies can be creatively combined with dance as a field of embodied knowledge and research, as art, and as a form of intangible cultural heritage. Research and creation of dance as a field of study of human movement, promotes the design and development of digital applications and artistic works focusing on humans and embodied experience. The course emphasises understanding the examples and developing skills in designing corresponding 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	

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 theatre, dance, performance art, and installation. MIT press.
5. Wilke, L., Calvert, T., Ryman, R., & Fox, I. (2005). From dance notation to human animation: The Laban Dancer project. Computer Animation and Virtual Worlds, 16(3-4), 201-211.
6. Calvert, T. (2016). Approaches to the representation of human movement: notation, animation and motion capture. In Dance Notations and Robot Motion (pp. 49-68). Springer, Cham.
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).
8. Raheb, K. E., Tsampounaris, G., Katifori, A., & Ioannidis, Y. (2018, May). Choreomorphy: A whole-body interaction experience for dance improvisation and visual experimentation. In Proceedings of the 2018 International Conference on Advanced Visual Interfaces (pp. 1-9).
9. Tsampounaris, G., El Raheb, K., Katifori, V., & Ioannidis, Y. (2016, November). Exploring visualisations in real-time motion capture for dance education. In Proceedings of the 20th Pan-Hellenic Conference on Informatics (pp. 1-6)

COURSE TITLE : COLOUR: THEORY AND PRACTICAL APPLICATIONS
Lecturer : CHARIKLEIA THANOU

1. **GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE16-ΠΨΤ	**SEMESTER**	3rd-5th-7th (winter)
COURSE TITLE	**Color: Theory and Practical Applications**		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3	6

COURSE CATEGORY	Free Elective (Skills development)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)
COURSE URL	https://eclass.uop.gr/courses/PDA157

2. TEACHING RESULTS

Teaching Results

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.

Teaching Results: 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;
- Apply and support their choices though presentations of colour syntheses/literature/list of publications

GENERAL SKILLS

- Project planning and management
- Team work
- Criticism and self-criticism
- Promotion of free, creative and inductive thinking
- Production of new research ideas

3. COURSE CONTENT

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

ART WORKSHOP: The workshop will be held in parallel with the theory through color exercises, color syntheses, color charts, color 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 (1-hour THEORY + 2-hour WORKSHOP)	● Johannes Itten, The Art of Color
2. CHROMATOLOGY II (1-hour THEORY + 2-hour WORKSHOP)	● Johannes Itten, The Art of Color

3.CHROMATOLOGY III (1-hour THEORY + 2-hour WORKSHOP)	● Johannes Itten, The Art of Color
4. CHROMATOLOGY IV (1-hour THEORY + 2-hour WORKSHOP)	● Johannes Itten, The Art of Color ● Joseph Albers, Interaction of Color, Yale University Press
5. CHROMATOLOGY V (1-hour THEORY + 2-hour WORKSHOP)	● Johannes Itten, The Art of Color ● Joseph Albers, Interaction of Color, Yale University Press
6. COLOR AND ARTISTS I (1-hour THEORY + 2-hour WORKSHOP)	● F. Birren, History of Color in Painting
7. COLOR AND ARTISTS II (1-hour THEORY + 2-hour WORKSHOP)	● P.Ball, Bright Earth: Art and the Invention of Color, University of Chicago Press,2003
8. SYNAESTHESIA – TONE COLOR I (1-hour THEORY + 2-hour WORKSHOP)	● Ν.Δοντάς, «Ζωγραφίζοντας με ήχους», Καθημερινή,2005 ● Harrison, J. (2001). Synaesthesia: The Strangest Thing Oxford: Oxford University Press.
9. SYNAESTHESIA – TONE COLOR II (1-hour THEORY + 2-hour WORKSHOP)	● Β. Καντίνσκι, Για το πνευματικό στην Τέχνη,1911 ● Φ. Ζήκα,«Ο ήχος του χρώματος», Cogito ,2008
10. COLOR AND SPACE I (1-hour THEORY + 2-hour WORKSHOP)	● Όπυ Ζούνη, εκδ. Αδάμ,1997 ● U. Bachmann, Color and Light, English and German Design,General,2011
11. COLOR AND SPACE II (1-hour THEORY + 2-hour WORKSHOP)	● H.Oiticica: The Body of Color
12. COLOR AND SPACE III (1-hour THEORY + 2-hour WORKSHOP)	● 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. COLOR AND MULTISENSORY AESTHETICS (1-hour THEORY + 2-hour WORKSHOP)	● Φ. Ζήκα, «Προς μια πολυαισθητηριακή αισθητική», Περιοδικό Cogito, 2007 ● S. Zeki, Εσωτερική όραση, εκδ.ΠΕΚ

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** Audiovisual examples, support of learning process through eClass by providing audiovisual material, links, photographs, extra bibliography and related information (reports, cultural institutions, etc.)
TEACHING STRUCTURE	

Activity	Semester Workload

	Lectures	26
	Art workshop	13
	Artistic creativity	53
	Educational visits	10
	Seminars	2
	Independent study	46
	Total	**150**
EVALUATION OF STUDENTS	Language of evaluation: Greek, English Method of evaluation: ● Summative evaluation (40%) including: ● Presentation of portfolio/draft of the final assignment with documentation of 300 words (10%); ● Presentation of portfolio and art work with documentation of 300 words (10%); ● Progress: presentation of portfolio and the progress of the initial draft with documentation of 300 words (20%); ● Final assessment (60%) including: a) the final presentation in digital form or plastic model or project in space. The final presentation may be collective but it will be accompanied by an individual documentation of 300 words containing influences/references to artists, bibliography, ergography of artists and presentation of portfolio. ● * The portfolio consists in the personal research done in stages by students since the beginning of the course and it may include sketches, photographs, video, notes-remarks, references to artists, collages and drawings-drafts (dated) in relation to the processing of the final assignment. Moreover, it includes all presentations (with a presentation date) which precede the final assignment.	

5. BIBLIOGRAPHY

COURSE BOOKS {EUDOXUS}:

● J.W.Goethe (2008) Θεωρία των χρωμάτων, εκδ. Printa, {κωδ.18110}

● Ν.Καπετανίδης, (2005) Χρώματα Ζωγραφικής και Αρχιτεκτονικής,εκδ.Ζήτη Πελαγία {κωδ.11417}

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

● W. Sargent, Το χρώμα στη φύση και στην τέχνη, Κάλβος,1987

● John Gage: Color and Meaning, Thames and Hudson,2000

● John Gage: Color and Culture, Thames and Hudson,1993/97

● A.Sloan,Color in decoration, P.F.Lincoln,1990

● A. Schopenhauer, Περί οράσεως και χρωμάτων, εκδ. Printa,2017

- Θ. Πάντος, Το Χρώμα, εκδ. Κάλβος, 1990.

- V.Finlay, Color: A Natural History of the Palette, Random House,2003

- Όπυ Ζούνη, εκ. Αδάμ,1997

- C. Dorosz: Designing with Colour: Concepts and Applications

- E. Opara, J. Cantwell, Colour Works: Best Practices for Graphic Designers, Bevery,MA,2014

- C. Zwick, Digital Colour for the Internet and other Media, U.K.,2003

- M. Pastoreau, Μπλε, εκδ. Μελάνι

- D. Batcelor, Χρωμοφοβία, Άγρα,2008

- C.A. Riley II, Color Codes, UPNE,1995

- E. Thomson, Color 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

COURSE TITLE : DESIGN AND ARTISTIC SYNTHESIS
Lecturer : CHARIKLEIA THANOU

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	XEIMEE17-ΠΨΤ	**SEMESTER**		3rd-5th-7th (winter)
COURSE TITLE	**Design and Artistic Synthesis**			
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**		**ECTS**
		3		6
COURSE CATEGORY	Free Elective (Skills development)			

PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)
COURSE URL	https://eclass.uop.gr/courses/PDA158

2. TEACHING RESULTS

Teaching Results

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.

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

- Team work
- Production of new research ideas
- Project planning and management
- 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, and humans 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 (1-hour THEORY and 2-hour WORKSHOP)	● Ελεύθερη Σχεδίαση, μια δημιουργική διαδικασία, εκδ.ΙΩΝ ● Hauptman, Jodi. *Georges Seurat: The Drawings.* New York: The Museum of Modern Art, 2007. ● Herbert, Robert L. *Seurat's Drawings.* New York: Shorewood Publishers, 1962
2. SKETCH-DESIGN II (1-hour THEORY and 2-hour WORKSHOP)	● Ι.Μανωλεδάκη-Λαζαρίδη, Το σχέδιο, εκδ. Επίκεντρο ● W. Wong, Αρχές και Μορφές Σχεδίου ● W.Wong, Αρχές Σχεδίασης με Χρώμα
3. SKETCH-DESIGN III (1-hour THEORY and 2-hour WORKSHOP)	● W.Kandinsky, Σημείο,γραμμή,επίπεδο,εκδ.Δωδώνη
4. SKETCH-DESIGN IV (1-hour THEORY and 2-hour WORKSHOP)	●● Μ.Αρφαράς, το Ελεύθερο Σχέδιο, εκδ.ΙΩΝ, τ. Α, Β
5. SKETCH-DESIGN V (1-hour THEORY and 2-hour WORKSHOP)	● Karmel, Pepe. "Le Laboratoire central: Cubist Drawings in the Musée Picasso," in Cubist Picasso, 149-62. Paris: Musée Picasso, 2007.
6. COLOUR-DESIGN I (1-hour THEORY and 2-hour WORKSHOP)	● Johannes Itten, Art of Color
7. COLOUR- DESIGN II (1-hour THEORY and 2-hour WORKSHOP)	● Joseph Albers, Interaction of Color, Yale University Press
8. PRINCIPLES OF SYNTHESIS I (1-hour THEORY and 2-hour WORKSHOP)	● Johannes Itten, Design and form. Thames and Hudson, London,1983
9. PRINCIPLES OF SYNTHESIS II (1-hour THEORY and 2-hour WORKSHOP)	● Rudolf Arnheim, Τέχνη και Οπτική Αντίληψη, εκδ.Θεμέλιο
10. ARTISTIC SYNTHESIS I (1-hour THEORY and 2-hour WORKSHOP)	● Π. Κλεέ, Η εικαστική σκέψη, εκδ. Μέλισσα
11. ARTISTIC SYNTHESIS II (1-hour THEORY and 2-hour WORKSHOP)	● Rudolf Arnheim, Οπτική Σκέψη ● Gubbins, Pete. 2017. Constructivism to Minimal Art: from Revolution via Evolution (Winterley: Winterley Press).
12. ARTISTIC SYNTHESIS III (1-hour THEORY and 2-hour WORKSHOP)	● Ιάκωβος Ποταμιάνος, Αντίληψη, Μορφή και Φως, εκδ. Αντιύλη ● Deicher, Susanne (1995). *Piet Mondrian, 1872–1944: Structures in Space.* Cologne: Benedikt Taschen. ISBN 3-8228-8885-0.
13. DESIGN IN SPACE (1-hour THEORY and 2-hour WORKSHOP)	● 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.

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 Audiovisual examples, support of learning process through eClass by providing audiovisual material, links, photographs, extra bibliography and related information (reports, cultural institutions, etc.)
TEACHING STRUCTURE	<table><tr><th>*Activity*</th><th>*Semester Workload*</th></tr><tr><td>Lectures</td><td>26</td></tr><tr><td>Art workshop</td><td>13</td></tr><tr><td>Artistic creativity</td><td>53</td></tr><tr><td>Educational visits</td><td>10</td></tr><tr><td>Seminars</td><td>2</td></tr><tr><td>Independent study</td><td>46</td></tr><tr><td>**Total**</td><td>**150**</td></tr></table>
EVALUATION OF STUDENTS	Language of evaluation: Greek, English Method of evaluation: Summative evaluation (40%) including: Presentation of portfolio/draft of the final assignment with documentation of 300 words (10%); Presentation of portfolio and art work with documentation of 300 words (10%); Progress: presentation of portfolio and the progress of the initial draft with documentation of 300 words (20%); Final assessment (60%) including: a) the final presentation in digital form or plastic model or project in space. The final presentation may be collective but it will be accompanied by an individual documentation of 300 words containing influences/references to artists, bibliography, ergography of artists and presentation of portfolio. ● * The portfolio consists in the personal research done in stages by students since the beginning of the course and it may include sketches, photographs, video, notes-remarks, references to artists, collages and drawings-drafts (dated) in relation to the processing of the final assignment. Moreover, it includes all presentations (with a presentation date) which precede the final assignment.

5. BIBLIOGRAPHY

COURSE BOOKS {EUDOXUS}:
- R.Arnheim, Τέχνη και Οπτική Αντίληψη,εκδ.Θεμέλιο,2005{κωδ.31363}
- Κ. Κυριακόπουλος, Το κίνημα του Bauhaus και οι επιρροές του στη σύγχρονη οπτική επικοινωνία, εκδ. Ν. Σαράντος ,2016 {κωδ.86053311}

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
- A.B.Nakov,Non-Objectivity: Art of the Russian Avant-Garde,ed.Continents,2016
- R.Arnheim,Η δύναμη του κέντρου,μια μελέτη για την σύνθεση στις εικαστικές τέχνες,St.University Press,2022
- G.Minissale,Rhythm in Art,Psychology and new Materialism,Cambridge University Press,2021
- 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
- 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

COURSE TITLE : CONTEMPORARY AMERICAN THEATRE AND PERFORMANCE
Lecturer : MARIA VARSAMOPOULOU

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	PDA 165		**SEMESTER**	3rd-5th-7th (winter)
COURSE TITLE	**Contemporary American Theatre and Performance**			
INDEPENDENT TEACHING ACTIVITIES			**WEEKLY TEACHING HOURS**	**ECTS**
			3	6
COURSE CATEGORY	Free Elective/Performing Arts			

PREREQUISITES	B2 English Level Certificate
TEACHING LANGUAGE AND EXAMINATION	English
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE URL	eclass.uop.gr	Contemporary American Theatre an...

2. TEACHING RESULTS

TEACHING RESULTS

This course will read and analyse canonical dramatic texts of 20th century American theatre, from Eugene O'Neill to Suzan-Lori Parks considering simultaneously important themes and motifs foregrounded in relation to the significance of 'The American Dream'. At the same time, it will consider the legacy of slavery on race relations and artistic output by bringing to the surface issues otherwise suppressed in the primary texts which question and subvert the 'Dream's' central ideology. Later works by African-American playwrights will be studied in order to understand how racial oppression re-defines the central tenets of the American Dream.

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

Critically analyse canonical texts in 20th century American Theatre.
Understand key issues in the history of contemporary American Drama.
Gain insight into and comprehend the dynamics of race in American playwrights and performance artists.
Respond to/review a theatrical text/performance in terms of content and style.
Engage with and assess the historical, cultural and social background of American theatre and performance as protest art.
Research and write academic essays in English.
Communicate effectively in English.
Conduct effective bibliographical research
Produce efficient endnote/footnotes in support of an academic, written essay

GENERAL SKILLS

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.

Oral Presentations will be assigned in the 7th week of the course.

1/ Introduction : *20th century American Theatre*
2/ Eugene O'Neill : *All God's Chillun Got Wings*
3/ Tennessee Williams : *Cat on a Hot Tin Roof*

4/Arthur Miller : *The Crucible*

5/ Edward Albee : *The Zoo Story*

6/ Sam Shephard : *True West*

7/ Mid-Term Assessment : Response Paper

8/ African American Performance : Traditions/Protest/Performance

9/ Lorraine Hansberry : *A Raisin in the Sun*

10/ August Wilson : *Fences*

11/ Suzan-Lori Parks : *Topdog/Underdog*

12/ Project Presentations

13/ Revision/Essay Questions

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	-
ASSIGNMENTS	41
INDEPENDENT STUDY	70
INVITED TALKS […]	-
TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	Response paper : 25 %
	Presentation/Creative Project : 25 %
	Essay : 50 %

5.   BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Main: Patsalides, Savvas. Theatre, Society, Nation. Vol. 1 & 2. University Press

Openlibrary.com/zlibrary.com
https://seatup.com/blog/history-of-black-theater-in-america/

Bigsby, Christopher (ed.) *The Cambridge Companion to Arthur Miller* (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, E. *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)

https://www.nytimes.com/2022/10/05/theater/suzan-lori-parks.html

(on Suzan-Lori Parks from *The New York Times*)
http://tuftsobserver.org/the-power-of-performance-art-as-political-activism/

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
Course Lecture Notes

COURSE TITLE : ENGLISH FOR ACADEMIC PURPOSES: WRITING AND RESEARCH SKILLS
Lecturer : MARIA VARSAMOPOULOU

1. **GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	PDA 163	SEMESTER	3rd-5th-7th (winter)
COURSE TITLE	English for Academic Purposes: Writing and Research Skills		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY	Elective/ Thematic Area: DIGITAL AND PERFORMING ARTS		
PREREQUISITES	NO		

TEACHING LANGUAGE AND EXAMINATION	ENGLISH (Level B2)
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	http://eclass.uop.gr/courses/PDA163

2. TEACHING RESULTS

TEACHING RESULTS
Recognise meaning and arguments in texts. Extract key information from an academic text. Take effective notes from a complex/unfamiliar text. Increase knowledge of theatrical/performance vocabulary. Take effective notes from original academic texts. Use fact and opinion effectively in writing. Understand/Analyse original academic material. Develop an argument from a specific point of view. Research a topic by reading academic texts critically. Use persuasive techniques in academic writing. Use citations effectively and appropriately. Synthesise information from academic texts to support an argument. Organise the material researched and paraphrase or summarise main points. Develop strong introductions and conclusions in academic essays. Learn appropriate referencing style (MLA or Chicago). Practise effective presentation skills

GENERAL SKILLS
- 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 : Note-Taking
Week 2 : Formal Language
Week 3 : Hedging
Week 4 : Paraphrasing
Week 5 : Summarising
Week 6 : Reading Skills
Week 7 : Presentation Skills
Week 8 : Introduction/Conclusion
Week 9 : Thesis Argument
Week 10 : Research Skills 1
Week 11 : Research Skill 2
Week 12 : References/Bibliography
Week 13 : Final Oral Presentations

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**
LAB WORK	**26**
INDEPENDENT STUDY	**85**
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Continuous Assessment - 25% Oral Presentations - 25% Final Essay - 50%

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

<u>Main</u>: English for Academic Study: Advanced Writing and Research Skills (Garnet)

Bailey, S. Academic Writing : *A Handbook for International Students* (2014)
Jordan, R.R. *Academic Writing Course* (1999)
Murray, N. *Writing Essays in English Language and Linguistics* (2012)
Oshima, A. and Hogue, A. *Writing Academic English* (2005)
Swales, J. and Feak, C. *Academic Writing for Graduate Students : Essential Skills* (2012)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
Subject Specific Essays and Articles

COURSE TITLE : ENGLISH: LANGUAGE, TERMINOLOGY AND CULTURE
Lecturer : STELLA PLATSKOU

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE			**SEMESTER**	3rd-5th-7th (winter)
COURSE TITLE	English: Language, Terminology and Culture			
INDEPENDENT TEACHING ACTIVITIES			**WEEKLY TEACHING HOURS**	**ECTS**
			3 (1 HOUR THEORY & 2 HOURS WORKSHOP)	6
COURSE CATEGORY	Elective / DA or PA area			
PREREQUISITES	B2 certificate in English			
TEACHING LANGUAGE AND EXAMINATION	English			
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes			
COURSE URL	eclass.uop.gr	ENGLISH: LANGUAGE, TERMINOLOGY A...			

2. TEACHING RESULTS

TEACHING RESULTS
This course has been designed so that students may develop a better understanding of certain cultural issues through the study of vocabulary and language related to Culture and the Arts, viewed within a historical context. Students' access to international Arts Bibliography will be of primary interest, relevant authentic materials will be offered for study, followed by a variety of exercises and open, free activities, focusing on developing balanced linguistic empowerment. Practising all language skills in an enjoyable way will gradually lead to students' linguistic competence in their fields of interest. Students' advanced critical thinking and research skills are also expected to improve.   TEACHING RESULTS   ● Critically analyse authentic material on cultural issues   ● Successfully apply all language skills while communicating   ● Combine topic specific language with writing skills   ● Organise production of academic writing in English   ● Compose public presentations in English
On completion of this course students are expected to: ● Improve their analytic skills and inductive thinking   ● Develop personal abilities   ● Develop teamwork skills   ● Have enhanced their respect for diversity and multiculturalism   ● Have advanced on critical thinking and self evaluation

3. COURSE CONTENT

THEORY (2 hours)   1. English and Culture: Defining the Field   2. On Art   3. The Middle Ages and Renaissance   4. The Baroque Era   5. Neoclassicism   6. Romanticism   7. Realism   8. Modernism   9. Modern Art   10. Art Reviews   11. On Poetry   12. Narration and Narratives   13. Students' presentations   **WORKSHOP (1 hour)**   1. Speaking and Writing on cultural issues   2. Speaking and Writing on the Arts.   4. Language focus - discussion on Medieval and Renaissance Art.   7. Language focus - discussion on the Baroque Era   8. Language focus - discussion on Neoclassicism   9. Language focus - discussion on Romanticism   10. Writing an Art Review   11. Poetry reading   12. Students' personal tales   13. Students' 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		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	26
	INTERACTIVE TEACHING	13
	ART PRACTICE	50
	INDEPENDENT STUDY	61
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	Mid-term creative project: 30% | Oral presentation: 30% Essay: 40 %	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
- Maglavera, Tania (2021). *English for Fine Arts Studies.* University Studio Press (κωδικός ΕΥΔΌΞΟΥ: 102125135)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
- Abrams, M. H. (1981). *A Glossary of Literary Terms.* NY:Holt, Rinehart & Winston.
- Graver, B. D. (1971). *Advanced English Practice.* Oxford University Pr
- Pirie, David B. (1985). *How to write Critical Essays.* Methuen.
- Thomson, A. J. & A. V. Martinet (1986). *A Practical English Grammar.* O.U.P.
- Μουζακίτης, Γεώργιος Σ. (1996). *The English we use for Arts.* Γ. Παρίκος & Σία

COURSE TITLE : VIDEO GAMES AND ART
Lecturer : ELINA ROINIOTI

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	New course		**SEMESTER**	3rd-5th-7th (winter)
COURSE TITLE	**Video Games and Art**			

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3h theory	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/3373/

2. TEACHING RESULTS

TEACHING RESULTS

The « **Digital Games and Art** » course focuses on the multi-layered relationship between digital games and the broader field of art. Starting from the theoretical traditions of digital games and game studies, we will study the convergences, discontinuities, and new areas of artistic expression that have emerged. In this context, we will explore how the culture of digital games has influenced art production, how contemporary art converses with different cultural forms, and the role of official institutions. The term digital games, on the other hand, refers to experimental games and playful interactions, includes their software and hardware, and focuses on how their integral elements, such as game mechanics, have changed the field of art.

LEARNING RESULTS
After completing the course, students should be able :

- To better understand the relationship between digital games and art
- To develop critical thinking and an experimental artistic approach, that can be later utilised in their productions.
- To get acquainted with new forms of digital art by artists who have experimented with the boundaries of digital play
- To understand the multidimensional nature of digital games
- To familiarise themselves with modern forms of art and with different performative approaches

GENERAL SKILLS

- Search, analysis, and synthesis of data and information, using the necessary technologies
- Adaptation to new situations
- Development of social, ethical, professional sensitivity
- Respect for diversity and multiculturalism
- Production of new research / interdisciplinary ideas
- Promotion of free, creative, and inductive thinking

3. COURSE CONTENT

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

1. **Defining Video Games**
Understanding video games through contemporary theories
2. **Should videogames be considered art?**
Studying the ambiguous matter of games and art- Different approaches
3. **Towards an aesthetic approach of video games**
Video games,low culture, and the Fluxus movement
4. **Video games as artefacts**
Video games as means of expression of national identity
5. **Video games and performativity**
The concept of performativity in games through gender and play theories
6. **Digital games as means of artistic expression I**
Digital activism through video games
7**. Digital games as means of artistic expression II**
Digital activism through video games
8. **Machinima and Art Games**

Machinima as an early expression of video game art- Contemporary art games
9. **Digital games and contemporary art**
Game mods, performances in digital spaces, and the use of game mechanics in contemporary art
10. **Digital games as cultural archives**
Cultural memory, digital archiving, and the death of video games
11. **Digital games, cultural institutions, and exhibitions**
Video games in museums
12. **Digital Games curation practices I**
History of digital games exhibition
13. **Digital Games curation practices II**
History of digital games exhibition- New practices, challenges

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4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to Face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Using Powerpoint and other audiovisual tools, weekly supportive teaching through eclass and through specific audiovisual material like photographs, videos, digital art, installations, video games etc.
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	39
INTERACTIVE TEACHING	26
INVITED ARTISTS AND VISITS	14
INDEPENDENT STUDY	46
WRITTEN ASSIGNMENT	25
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Course participation (20%)
	Final assignment/written exam (70%)

5. BIBLIOGRAPHY

Official Bibliography

- Σαντοριναίος. Μ.20116. Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς – δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, Κάλλιπος (Κωδικός Βιβλίου στον Εύδοξο: 59303612)
- Βασιλάκος, Α. 2008. Ψηφιακές μορφές τέχνης. Τζόλα (Κωδικός Βιβλίου στον Εύδοξο: 18549065)

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- Pearce, C. (2006). Games AS Art: The Aesthetics of Play. Visible Language, 40, 66
- Ροϊνιώτη, Ε. (2021). Διασώζοντας την εμπειρία: Ψηφιακά παιχνίδια ως πολιτισμικά τεκμήρια. Στο Αλεξάνδρα Μπούνια και Δέσποινα Καταπότη (Επιμ.) Αναδυόμενες Τεχνολογίες και πολιτισμική κληρονομιά (σσ. 43–61). Εκδόσεις Αλεξάνδρεια

COURSE TITLE : DISCOURSES ON THE BODY: THEORY AND PRACTICE
Lecturer : KATERINA KANELLI

1. **GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	New Course	**SEMESTER**	3th-5th-7th (Winter)
COURSE TITLE	**Dialogue on the Body: Theory and Practice**		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3 (2 hours theory and 1 hour practice)	6
COURSE CATEGORY	Free Elective		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	eClass URL		

2. **TEACHING RESULTS**

TEACHING RESULTS

The course analyses the main methodological approaches (anthropological, phenomenological, sociological, psychoanalytic) but also the artistic traditions that directly involve the human body in the artistic process. It also focuses on the learning of modern Greek and non-Greek terminology of the interdisciplinary approach of the body and the familiarisation of students with texts of important thinkers (Austin, De Certeau, Merleau-Ponty, Foucault, Deleuze etc.) from a selection of representative extracts from their work.

By the end of the course, students should be able to:
● have an overview of the evolution of the body's representation in different eras,
● familiarise themselves with methods of analysis and ways of approaching complex aesthetic, philosophical and scientific questions,
● develop critical perspectives on the conflictual issues between artistic practice and theoretical research,
● understand both the distinctive character and the hybrid intersections between art, philosophy and science at the level of ontology, methods, tools and objectives, but also the need for artists and scientists to work together to expand human capabilities

GENERAL SKILLS

- Search, analyse and synthesise data and information, using the necessary technologies
- Promotion of free, creative, and inductive thinking
- Respect for diversity and multiculturalism
- Independent study
- Production of new research and 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 I: Language as a common space, do words correspond to things?
2. Introduction II: How do we do things with words? (Austin)
3. Introduction II: What do we mean when we talk about text?
4. The grotesque body (16th century - Renaissance) (Bakhtin, Barthes)
5. To obedient body, a body for modernity I (Foucault_biopolitics)
6. The obedient body, a body for modernity II and beyond? (Deleuze_control societies)
7. The hermaphrodite body and the construction of sex/gender
8. From the body - machine to the desired machines (Deleuze-Guattari)
9. Students' Oral Presentations
10. Students' Oral Presentations
11. The prosthetic body (Merleau-Ponty, Haraway)
12. The dysphoric body (Preciado). The tension between the "natural" and the represented.
13. Conclusions: Challenges, Risks, Prospects.

(LABORATORY) PRACTICE (1 hour)

Individual or group activities and projects that gradually introduce the student to the analysis and study of the body in the artistic process depending on each course's theme.

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		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	**26**
	LABORATORY	**48**
	INTERACTIVE TEACHING	**13**
	INDEPENDENT STUDY	**63**
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	Oral Presentation (50%) and Research Paper (50%).	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Κωδικός [4903]: Μακρυνιώτη, Δήμητρα, επιμ. Τα όρια του σώματος. Διεπιστημονικές προσεγγίσεις. Αθήνα: Νήσος, 2004. - Μερλώ-Ποντύ, Μωρίς. Φαινομενολογία της αντίληψης. Μτφρ. Κική Καψάμπελη. Αθήνα: Νήσος, 2016.
- Κωδικός [112707142] : Ντε Σερτώ, Μισέλ, *Επινοώντας την καθημερινή πρακτική, Η πολύτροπη τέχνη του πράττειν* (1990)*,* μετ. Καψαμπέλη Κική, Αθήνα, Σμίλη, 2010.

EXTRA BIBLIOGRAPHY

- Αθανασίου, Αθηνά. Ζωή στο όριο. Δοκίμια για το σώμα, το φύλο και τη βιοπολιτική. Αθήνα: Εκκρεμές, 2007.
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- Ρηγοπούλου, Πέπη. Το σώμα: Ικεσία και απειλή. Αθήνα: Πλέθρον, 2008.
- Μπάτλερ, Τζούντιθ. «Παραστασιακές επιτελέσεις και συγκρότηση του φύλου: Δοκίμιο πάνω στη φαινομενολογία και τη φεμινιστική θεωρία», μτφρ. Μαργαρίτα Μηλιώρη, στο Φεμινιστική θεωρία και πολιτισμική κριτική, επιμ. Αθηνά Αθανασίου, 381-407. Αθήνα: Νήσος, 2006.
- Μπάτλερ, Τζούντιθ. Σώματα με σημασία: Οριοθετήσεις του «φύλου» στο λόγο. Μτφρ. Πελαγία Μαρκέτου. Αθήνα: Εκκρεμές, 2008.
- Δημητρακάκη, Άντζελα. Τέχνη και παγκοσμιοποίηση. Από το μεταμοντέρνο σημείο στη βιοπολιτική αρένα. Αθήνα: Βιβλιοπωλείον της Εστίας, 2013.
- Thomas Laqueur, Κατασκευάζοντας το φύλο. Σώμα και κοινωνικό φύλο για τους αρχαίους έως τον Φρόιντ, μτφρ. Πελαγία Μαρκέτου. Αθήνα: 459 Πολύτροπον, 2003.
- Μπαχτίν, Μιχαήλ, *Ο Ραμπελαί και ο κόσμος του, για τη λαϊκή κουλτούρα του μεσαίωνα και της αναγέννησης,* μετ. Πινακούλας Γιώργος, Πανεπιστημιακές Εκδόσεις Κρήτης, Ηράκλειο, 2017
- Φουκώ, Μισέλ, Επιτήρηση και Τιμωρία, Η γέννηση της φυλακής, μετ. Μπετζέλος Τάσος, Πλέθρον, Αθήνα, 2011.
- Φουκώ, Μισέλ, Ιστορία της Σεξουαλικότητας Ι: Βούληση για γνώση, μετ. Μπετζέλος Τάσος, Πλέθρον, Αθήνα, 2011.
- Μάους, Μαρσέλ, Κοινωνιολογία και Ανθρωπολογία, μετ. Παραδέλλης Θόδωρος, Εκδόσεις του Εικοστού Πρώτου, Αθήνα, 2004.

- Μερλω-Ποντύ, Μωρίς, Φαινομενολογία της Αντίληψης (1945), μετ. Καψαμπέλη Κική, Αθήνα, Νήσος, 2016.
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- Ντελέζ,Γκαταρί, Καπιταλισμός και σχιζοφρένεια 2, Χίλια Πλατώματα (1980), μετ. Πατσογιάννης Βασίλης, Αθήνα, Πλέθρον, 2017.
- Haraway, Donna, Ανθρωποειδή, κυβόργια και γυναίκες, Η επανεπινόηση της φύσης Μτφρ. Πελαγία Μαρκέτου, Αλεξάνδρεια 2014

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 -ПТ

SEMESTER	3rd-5th-7th (winter)

COURSE TITLE	Socially Engaged Performance III: Social Theatre

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3 (Theory=1 hour, Workshop=2 hours)	6

COURSE CATEGORY	Elective / Thematic Area: 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/PDA124

2. TEACHING RESULTS

TEACHING RESULTS

1. Course Description
The aim of this course is to examine the possibilities of social reintegration that the theatre may provide to specific vulnerable, disadvantaged or socially marginalised communities (homeless, refugees and immigrants, prisoners, inmates in homes for the elderly, and other institutions). During the semester, students will get acquainted with contemporary theories and practices of Social Theatre, through an inter-artistic approach. In addition, students will focus on the rules and conducts that govern these specific communities and the spaces occupied by them (streets, refugee and migrant camps, prisons, homes for the elderly, centres of social reintegration, etc.). Finally, students will understand the relationship between theatre and social work, through a series of practical projects.

2. 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

Teamwork;
Respect for diversity and multiculturalism;
Demonstration of social, professional and moral responsibility and sensitivity towards gender issues;
Project design and implementation;
Promotion of free, creative and inductive thinking.

3. **COURSE CONTENT**

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

THEORY (1 HOUR)
  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. Preparation for the theatre in prisons workshop. Invited speaker.
  6. Preparation for the theatre in prisons workshop: case study.
  7. Preparation for the theatre in prisons workshop: case study.
  8. Preparation for the theatre in prisons workshop: case study.
  9. Preparation for the theatre in prisons workshop: case study.
  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

  WORKSHOP (2 HOURS)
  1. Introduction: what is Social Theatre? Exercises.

2. Exercises: how theatre is used to effect social change?
3. Exercises: theatre as agent of change and enablement.
4. Exercises: theatre as agent of transformation and inclusion.
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	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies in teaching and in communicating with the students (Eclass).

TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	13
	LABORATORY	26
	EXERCISES/APPLICATIONS	91
	INDEPENDENT STUDY	20
	TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Practical application (40%)
	Public presentation (60%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
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- Φανουράκη Κ., Πεφάνης Γ.(Επιμ.) 2021. *Εφαρμοσμένο θέατρο*, Αθήνα: Εκδόσεις Α. Παπαζήσης, κωδ. Ευδόξου: 102124831

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- Boal, A. 1985. *Theatre of the Oppressed.* New York: Theatre Communications Group
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In Greek
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COURSE TITLE : INTRODUCTION TO DIGITAL STORYTELLING
Lecturer : ELINA ROINIOTI

1. **GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	New course	SEMESTER	3rd-5th-7th (winter)
COURSE TITLE	**Introduction to Digital Storytelling**		
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	https://eclass.uop.gr/courses/3372/		

2. **TEACHING RESULTS**

TEACHING RESULTS

The course "Introduction to Digital Storytelling" aims to lay the foundations for studying and understanding modern forms of digital storytelling and narration. Taking as a starting point the changes that occurred at a macro-societal level and led to the development of contemporary digital culture, the course aims to introduce students to the broader context in which these new forms of digital expression emerged. In this course, we will seek to explore the essential characteristics of digital storytelling, to get acquainted with the tools we have at our disposal and to understand the possibilities they provide us. From a design perspective, we will work

on worldbuilding and character creation. Experimental forms of contemporary digital expressions, such as video games, and examples from the fantasy world and science-fiction, will accompany our creative journey.

LEARNING RESULTS | After completing the course, students should be able :
- To understand the basic concepts and theoretical approaches of digital storytelling
- To be able to design their own digital narrative, develop their own story and spark their creative thinking
- To understand the limitations of digital storytelling
- To be able to understand and acknowledge the possibilities of the new digital tools

GENERAL SKILLS

- Retrieve, analyse and synthesise data and information, with the use of necessary technologies
- Adapt to new situations
- Work autonomously
- Respect for diversity and multiculturalism.
- Creative thinking
- Artistic practice

3. COURSE CONTENT

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

1.**Digital culture and the new digital condition**

Studying the broader social conditions that led to the emergence of digital culture and shaped modern cyberspace

2. **New digital media and storytelling**

Development of new media and multimodal environments

3. **Characteristics and types of digital storytelling**

Definition and types of digital storytelling

4. **Mixing narratives, gameplay, and design**

Visual, audio and texts as a single experience

5. **Playing with digital storytelling**

The concept of play in digital storytelling

6. **Design of virtual worlds - worldbuilding I**

Study the basic building blocks of a narrative world through sociological theories and sci-fi texts.

7**. Designing virtual worlds - worldbuilding II**

Study of known virtual worlds

8. **Spatial design of narrative worlds**

Spatial storytelling through non-textual elements, such as colour and sound

9. **Avatars as narrative devices**

Social and psychological theories on the role and use of avatars

10. **Character design**

Designing a character based on the role he/she/they can assume in a virtual world

11. **Digital storytelling in education**

Theories and tools for using digital storytelling in the classroom

12. **From linear to digital I**

Theories of remediation – From linear to digital and hypertext

13. **From linear to digital II**

Critical study of remediation

LABORATORY

1.Creative exercise for students to understand the new digital reality

2. Case Study

3. Group exercise on the different digital storytelling types

4.Group exercise on short multimodal story design

5. Experimental playful exercises on digital expression

6. Practical implementation of the structural elements of digital storytelling

7. Re-designing known virtual worlds

8. Case study (video games)

9. Exercise «My Avatar and I »

10. Creative exercise on character design

11. Using digital educational tools

12. Remediation exercise (Small groups)

13. Presentation of the remediation exercise

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to Face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Using Powerpoint and other audiovisual tools, weekly supportive teaching through eclass and through specific audiovisual material like photographs, videos, digital art, installations, video games etc. – Open source tools like Canva and Wordpress- Use of free online photo/sound libraries
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	**26**
INTERACTIVE TEACHING	**40**
WORKSHOP	**13**
INVITED ARTISTS AND VISITS	**9**

		INDEPENDENT STUDY	**62**
		TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS		Evaluation: Participation during the course (theory and laboratory), participation in daily exercises (presentations, short group assignments, etc.) and final assignment/written exams Evaluation process: 1. Written exam at the end of the semester or individual assignment 3. Homework. 4. Oral presentation 5. Use of Multiple Bibliography. 6. Workshop or practical exercises. 7. Monitoring of students during practical exercises. 8. Obtaining systematic feedback from students in the middle of the semester. 9. Ensuring transparency in evaluation student performance: Course and laboratory participation (10%) Exercises and class presentations (20%) Final assignment/written exam (70%)	

5. BIBLIOGRAPHY

Official Bibliography
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- Manovich L. 2016. Η γλώσσα των Νέων Μέσων, Ανώτατη Σχολή Καλών Τεχνών (Κωδικός Βιβλίου στον Εύδοξο: 68389443)

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- Klevjer R. 2022. What is Avatar? Fiction and Embodiment in Avatar-Based Singleplayer Computer Games. Revised and Commented Edition. Game Studies, vol3, transcript Verlag

- Ροϊνιώτη, Ε., Πανδιά, Ε., Σκαρπέλος, I, 2019. Ψηφιακά Παιχνίδια: Φιλοσοφικές, Κοινωνικές και Πολιτισμικές Αναζητήσεις, Αθήνα: Oasis

FREE ELECTIVE COURSES:	4th / 6th / 8th SEMESTER
FOR BOTH FIELDS (PERFORMING / DIGITAL)	

COURSE TITLE : DIGITAL CREATIVE WRITING, INTERACTIVE LITERATURE, DIGITAL STORYTELLING, DIGITAL EDITIONS
Lecturer : ELINA ROINIOTI

1. **GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE09-ΨT	SEMESTER	4th-6th-8th (spring)
COURSE TITLE	**Digital Creative Writing, Interactive Literature, Digital Storytelling, Digital Editions**		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3 (2h theory and 2 Laboratory)	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/2770/		

2. TEACHING RESULTS

TEACHING RESULTS

Digital reality has affected the way we tend to construct and deconstruct information and 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, cross-media, 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 blog novels, vlogs, fan fiction, 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.

LEARNING RESULTS
After completing the course, students should be able :

- To be able to understand the logic, requirements, and limitations of interactive digital storytelling.
- To understand the different digital interactive storytelling forms
- To be able to use the available digital tools, recognizing the advantages and limitations they impose
- To design their own digital interactive narratives
- To recognize the dynamics of modern multimodal environments

GENERAL SKILLS

- Acquiring new skills
- Adapting to new situations
- Designing and managing projects
- Exercising critical and reflective thinking
- Promoting creative freedom and inductive thinking
- Teamwork

3. COURSE CONTENT

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

1. **Definitions and the structural elements of Digital Narrative.**
Digital Narrative Theories and Systemic Thinking

2. **Interactivity, Flow and immersion**
Interactive Digital Storytelling theories and conceptual tools

3. **History of Interactive Digital Narrative : From Hypertext Fiction to Choose-Your-Own-Story adventures**
Early examples of Interactive Digital Storytelling

4. **Visual Novels and Personal Digital Stories**
Narrative patterns in visual novels and self-expression in in immersive digital spaces (digital diaries, blogs etc)

5. **Cross-media and Transmedia Storytelling**
Theories of cross-media and Transmedia storytelling

6. **Interactive Digital Narrative Arcs I**

Different types of branching narrative

7. **Interactive Digital Narrative Arcs II**
Different examples of using branching narrative

8. **Digital Games as fields of narrative**
Interactive Digital Narrative in video games

9. **Zinisters and the digital revolution of creativity**
The Zinister « movement » and how it changed the contemporary creative production

10. **Designing a short interactive story**
How to design a branching narrative

11. **Introduction to Twine I**
Introducing the logic and basic functions of Twine

12. **Introduction to Twine II**
Using multimedia through Twine

13. **Art and Twine**
Presenting art works and games from Twine artists

LABORATORY
1.Systemic Thinking Exercise
2. Case study : Interactive Documentary
3.Case study : the Patchwork Girl
4. Different cross-media and transmedia cases
5. Analysing a visual novel
6. Branching Narrative exercise
7. Group exercise : Playing and analysing a narrative game
8. Analysing different interactive digital narrative cases
9. Twine exercise
10.Twine exercise
11.Experimental use of Twine

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to Face .
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Using Powerpoint and other audiovisual tools, weekly supportive teaching through eclass and through specific audiovisual material like photographs, videos, digital art, installations, video games etc. – Using open source digital tools like Twine- Using free audiovisual libraries

TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	26
	INTERACTIVE TEACHING	40
	LABORATORY	13
	INVITED ARTISTS AND VISITS	9
	INDEPENDENT STUDY	62

	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Evaluation: Participation during the course (theory and laboratory), participation in daily exercises (presentations, short group assignments, etc.) and final assignment/written exams Evaluation process: 1. Written exam at the end of the semester or individual assignment 3. Homework. 4. Oral presentation 5. Use of Multiple Bibliography. 6. Workshop or practical exercises. 7. Monitoring of students during practical exercises. 8. Obtaining systematic feedback from students in the middle of the semester. 9. Ensuring transparency in evaluation student performance: Course and laboratory participation (10%) Exercises and class presentations (20%) Final assignment/written exam (70%)	

5. BIBLIOGRAPHY

Official Bibliography
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Οι παραπάνω πληροφορίες αποτελούν μέρος του Προγράμματος Σπουδών του Τμήματος Παραστατικών και Ψηφιακών Τεχνών, της Σχολής Καλών Τεχνών, του Πανεπιστημίου Πελοποννήσου.

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COURSE TITLE : DIGITAL AUDIO PROCESSING: MUSIC COMPOSITION
Lecturer : NIKOS VASILOPOULOS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	DA area	**SEMESTER**	4th-6th-8th (spring)
COURSE TITLE	Digital audio processing: music composition		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (1 hour of theory and 2 hours of laboratory)	6

COURSE CATEGORY	Free choice
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

The course introduces the student to the principles of digital audio technology and presents audio signal processing techniques in time and frequency. Students learn to use software to record and apply sound effects, search digitised samples in libraries and databases, and create new digital sounds with oscillators, synthesisers, and virtual instruments.
Upon successful completion of the course, students will be able to:

- know the processes of digitising 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
- utilise 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

THEORY (1 hour)
1. From analog to digital audio
2. Audio signal processing in time
3. Spectral analysis and processing
4. Audio editing software
5. Search and create digital sounds
6. Types and elements of tonal music
7. The stages of production
8. Music sequencers
9. Alternative music composition categories
10. Programming and music
11. Performing digital music
12. Live-coding
13. Music and artificial intelligence

LAB (2 hours)
1. Sampling, quantization, coding, storage, playback
2. Amplification, reverb, normalisation, compression
3. Equalization, noise reduction, distortion
4. Recording and sound effects with Audacity
5. Samples and loops libraries and databases
6. Oscillators and synthesisers, virtual instruments, MIDI and OSC protocols
7. Orchestration, pre-processing, mixing, post-processing
8. Composing a piece of music with Musescore
9. Music based on mathematical models and stochastic processes
10. Parametric music synthesis (SuperCollider platform, HTML5 Web Audio API)
11. Sound visualisation, motion-based music
12. Composition in the Sonic Pi application environment
13. Computer accompaniment technology, interactive music composition

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. Teaching through an electronic platform.	
TEACHING STRUCTURE		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	13
	LAB EXERCISES	26
	PROJECT	51
	INDEPENDENT STUDY	60
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	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). FINAL EXAM (50%) PROJECT (50%) A score of 5 is required for both the final exam and the project.	

5. BIBLIOGRAPHY

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- Kahrs, Mark, and Karlheinz Brandenburg, eds. Applications of digital signal processing to audio and acoustics. Springer Science & Business Media, 1998.

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

1. GENERAL

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	06ΕΠΚΕ02-ΠΤ	**SEMESTER**		4th-6th-8th (spring)
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 how performance art applies, questions or subverts theoretical frameworks.

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
Main: Butler, Judith. Gender Trouble

Allain, P. and Harvie, J. *The Routledge Companion to Theatre and Performance* (2006)
Bernardin, Susan, *The Routledge Companion to Gender in the American West* (2022)
Butler, Judith. *Bodies that Matter* (2011)
Butler, Judith. "Critically Queer." *GLQ* 1.1 (1993): 17-32.

Butler, Judith. *Gender Trouble* (1990/1999) (Main)

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

Dolan, Jill. *Theatre and Sexuality* (2010)

Dolan, Jill. *The Feminist Spectator* (2005)

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

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

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

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

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

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

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

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

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

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

Solga, Kim. *Theatre and Feminism* (2016)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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

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

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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 educational systems, such as the UK or USA, 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 dance practices. Students will have the opportunity to experiment and analyse pedagogical approaches to applied practices 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 mutlicutluralism -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 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

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face
USE OF INFORMATION AND COMMUNICATION	ICT will be used in the delivery and communication with students.

TECHNOLOGIES	

TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	13
WORKSHOPS /INTERACTIVE TEACHING	26
INDEPENDENT STUDY	111
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Presentation: 100% Assessment criteria will be offered analytically during the course of the module and will be available in the course's e-class webpage.

5. BIBLIOGRAPHY

Essential Reading

Gough, M. (2008) (Μετάφραση Σαβράμη, Κ.) *Γνωριμία με το Χορό*. Αθήνα: Εκδόσεις Πολιτεία
Feierabend M. J., Kahan J. (2020) (Μετάφραση Ρέτσιου Σ.) *Μπορείς να κινηθείς με αυτό τον τρόπο΄*. Αθήνα: Εκδόσεις Fagotto.

Νικολίτσα, Α. (2018) *Χοροθεραπεία.* Εκδόσεις Αγγελάκη.

Karkou, V., Oliver, S. & Lykouris, S. (2022) (Επιστημονική επιμέλεια Παπακώστας, Χ.) *Χορός και Ευεξία.* Εκδόσεις Δίσιγμα.

Γαλάνη, Μ. (2012) *Ο Χορός στην Εκπαίδευση.* Εκδότης: Έλλην

Amans, D. (ed) (2008) *An Introduction to Community Dance Practice*. London: Palgrave Macmillan.
Amans, D. (ed) (2012) *Older People and Community Dance Practice*. London: Palgrave Macmillan.
Gough, M. (1999) *Knowing Dance: A Guide for Creative Teaching.* Alton: Dance Books.
Karkou, V, Oliver S and Lycouris S (2017) *The Oxford Handbook of Dance and Wellbeing.* New York: Oxford University Press.
Paine, L. (2014) *Complete Guide to Primary Dance with Web Resource*. Leeds: Human Kinetics.
Purcell Cone, T., & Cone, S, L. (2014) *Teaching Children Dance- 3rd Edition*. Leeds: Human Kinetics.
Sanders, L. (ed). (2013) *Dance Teaching and Learning: Shaping Practice*. London: Youth Dance England.
ΣΥΝΙΣΤΩΜΕΝΗ ΒΙΒΛΙΟΓΡΑΦΙΑ / RECOMMENDED READING
Benjamin, A. (2002) *Making an Entrance: Theory and Practice for Disabled and Non-Disabled Dancers.* London: Routledge
Brinson, P. (1991) *Dance as Education: Towards a National Dance Culture*. London:Taylor and Francis
Brinson, P. & Dick, F. (1996) *Fit to Dance? The Report of the National Enquiry into Dancers' Health and Injury*. London: Calouste Gulbenkian Foundation.

Chaiklin, S. and Wengrower, H. (2016) *The Art and Science of Dance/Movement Therapy: Life is Dance* (2nd edition). New York: Routledge.

Chodorow, J. (1991) *Dance Therapy and Depth Psychology: The Moving Imagination.* London, Routledge.

Chong, D. (2002) *Arts Management: Critical Perspectives on a New Sub-discipline.* London, Routledge.

Franklin, E. (2012) *Dynamic Alignment Through Imagery.* Leeds: Human Kinetics.

Hagood, Thomas K. (Ed.) (2008) *Legacy in Dance Education: Essays and Interviews on Values, Practices, and People.* New York: Cambria Press.

Hartley, L. (1995) *Wisdom of the Body Moving: An Introduction to Body-Mind Centering.* Berkeley: North Atlantic Books.

Hahlo, R. (2000) *Dramatic Events: How to Run a Successful Workshop.* London: Faber and Faber.

Hertrich, J. et al (1998) *The Arts Inspected: Good Teaching in Art, Dance, Drama, Music.* Oxford: Heinmann Educational.

Humphrey, J. (1987) *Child Development and Learning through Dance.* New York: AMS Press

Joyce, M. (1980) *First Steps in Teaching Creative Dance.* New York: Mayfield.

Karkou, V. and Sanderson P. (2006) *Arts Therapies: A Research-Based Map of the Field.* Edinburgh: Elsevier.

Karkou, V. (2010) *Arts Therapies in Schools: Research and Practice.* London: Jessica Kingsley

McGreevy-Nichols, S. & Scheff, H. (1995) *Building Dances.* Alton: Dance Books.

Nokes, S. & Kelly, S. (2007) *The Definitive Guide to Project Management: The Fast Track to Getting the Job Done on Time and on Budget.* London, FT / Prentice Hall.

North, M. (1990) *Movement and Dance Education.* Devon: Northcote House Publishers Ltd.

Payne, H. (2017) Essentials of Dance Movement Psychotherapy: International Perspectives on Theory, research and Practice. London: Routledge.

Pomer, J. (2009) *Dance Composition: An Interrelated Arts Approach.* Leeds: Human Kinetics.

Prashing, B. (2004) *The Power of Diversity: New Ways of Teaching Through Learning Styles.* London: Network Education Press

Prentki, T. (Ed.) & Preston, S. (Ed.) (2008) *Applied Theatre Reader.* London: Routledge.

RCS (2004) *Late foundation and Key Stage 1/2 Dance: A Complete Scheme.* Rotherham: Rabbit Design.

Sexton, K. (2004) *The Dance Teachers Survival Guide.* Alton: Dance Books.

Smith-Autard, J. (2002) *The Art of Dance in Education.* London: A & C Black.

Sprague, M., Scheff, H. & McGreevy-Nichols, S. (2006) *Dance About Anything.* London: Dance Books.

Smith, F. & Pocknell, L. (2007) *A Practical Guide to Teaching Dance.* Alton: Dance Books.

Tufnell, M., & Crickmay, C. (2003) *A Widening Field: Journeys in Body and Imagination.* London: Dance Books.

Willis, C. M. (2004) *Dance Education tips from the Trenches.* Leeds: Human Kinetics.

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.

COURSE TITLE : CONTEMPORARY IRISH THEATRE
Lecturer : STELLA PLATSKOU

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	EAPEE19-ΠΨΤ	**SEMESTER**	4th / 6th / 8th
COURSE TITLE	**Contemporary Irish Theatre**		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3 (2 HOURS THEORY & 1 HOUR WORKSHOP)	6

COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)
PREREQUISITES	YES: B2 Certificate in English
TEACHING LANGUAGE AND EXAMINATION	ENGLISH
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	https://eclass.uop.gr/courses/PDA143/

2. TEACHING RESULTS

TEACHING RESULTS

COURSE DESCRIPTION
A course taught in English. A short history of Ireland, the Irish civilisation, culture and theatre, is followed by a discussion on some of the most popular Irish playwrights and a selection of internationally produced plays. Each play is approached within its socio-political context, both as a text and a theatrical event. The course aims at the students' acquaintance with Irish theatre in English as well as the improvement of their language skills, including listening, speaking and writing. The students are expected to study the plays, actively interact with each other, work on presentations and produce short reviews of multimedia material offered as part of the course.

TEACHING RESULTS
On completion of this course students are expected to be able to:

● recognise some basic traits of contemporary Irish plays
● discern the relation of the issues dealt with in the plays with their respective historical era
● compose a presentation on special characteristics of a playwright / a theatre company's selected productions
● combine criticism on certain actors' performance with their own artistic interpretation
● organise the presentation of selected scenes of an Irish play of their choice

GENERAL SKILLS

Students are expected to:
● Improve their analytic skills and inductive thinking
● Develop personal abilities
● Develop teamwork skills
● Enhance their respect for diversity and multiculturalism
● Do research, analyse and combine data and information using technology

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

THEORY (2 hours)
1. Introduction to the course
2. History of Ireland
3. Ireland's Literary Revival. The Abbey Theatre, W. B. Yeats and J. M. Synge
4. James Joyce, 'Exiles' and modernity
5. Sean O' Casey's 'Dublin Trilogy' and the struggle for independence
6. Micheal McLiammoir, The Gate Theatre and Oscar Wilde's legacy
7. Brendan Behan's 'Hostage': a prelude to 'the Troubles'
8. Brian Friel and life in the North
9. Tom Murphy's 'The Gigli concert'
10. Frank Mc Guinness and the absurdity of war
11. Marina Carr and the importance of women's work
12. 'Connor Mc Pherson's 'The night Alive'
13. Contemporary Irish theatre in today's changing world

WORKSHOP (1 hour)
1. Ireland: An Introductory Workshop
2. Playing the Myth
3. A workshop on Yeats
4. A workshop on Synge
5. Students' mid-term creative project
7. Students' mid-term creative project
8. Students' mid-term creative project
9. Students' mid-term creative project
10. Students' mid-term creative project
11. Students' final presentations
12. Students' final presentations
13. Students' final 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		
	ACTIVITY	**SEMESTER WORKLOAD**
	LECTURES	26
	INTERACTIVE TEACHING	24
	ART PRACTICE	13
	INDEPENDENT STUDY	87
	TOTAL CONTACT HOURS AND TRAINING	150

EVALUATION OF STUDENTS	Classwork: 10% Mid-term creative project: 30% Oral presentation: 30% Final Essay: 30%

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
- The Palgrave Handbook of Contemporary Irish Theatre and Performance (EUDOXUS Code: 91685496)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Primary sources
Plays
- Behan, Brendan (1959). *The Hostage,* Grove Press. Διαθέσιμο στον δικτυακό τόπο https://openlibrary.org/books/OL20279807M/The_hostage
- Carr, Marina (1999). *Plays One.* Faber. Διαθέσιμο στον δικτυακό τόπο: https://openlibrary.org/works/OL2296106W/Plays_one?edition=ia%3Aplaysone0000carr
- Friel, Brian (1990). *Dancing at Lughnasa.* Faber. Διαθέσιμο στον δικτυακό τόπο: https://openlibrary.org/books/OL1609741M/Dancing_at_Lughnasa
- Joyce, James (1979). *Exiles.* Grafton Books. Διαθέσιμο στον δικτυακό τόπο: *https://manybooks.net/titles/joycejamother08exiles.html?ga_submit=lrf-google:rfRVOnlf4IgetRx*
- Mac Liammóir, Micheál (1963). *The Importance of being Oscar. Oxford University Press.* Διαθέσιμο στον δικτυακό τόπο: https://openlibrary.org/books/OL4476773M/The_importance_of_being_Oscar
- McGuinness, Frank (1986). *Observe the sons of Ulster marching towards the Somme.* Faber.

- McPherson, Connor (2013), *The night Alive,* Nick Hern Books. Διαθέσιμο στον δικτυακό τόπο *The Night Alive | PDF | Leisure | Nature (scribd.com)*
- Murphy, Tom (1984). *The Gigli Concert.* Gallery Press. Διαθέσιμο στον δικτυακό τόπο 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. Διαθέσιμο στον δικτυακό τόπο: https://ia800905.us.archive.org/7/items/riderstosea00syngiala/riderstosea00syngiala_bw.pdf

        Secondary sources
- Brown, Terence (1985). *Ireland. A Social and Cultural history 1922-1985.* Fontana Press
- *Coogan, Tim Pat (ed). Ireland and the Arts.* A special issue of *The Literary Review.* Namara Press
- Dean, Seamus (1985). *Celtic revivals.* Faber
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- Grene, Nicholas (1985). *Synge: A Critical study of the Plays.* Macmillan.
- Jordan, Eamonn and Weitz, Eric (eds.) (2018). *The Palgrave Handbookof Contemporary Irish Theatre and Performance.* Palgrave Macmillan UK / HEAL- Link Springbooks (ηλεκτρονικό βιβλίο)
- Kibert, Declan (1995). *Inventing Ireland. The Literature of the Modern Nation.* Macmillan.
- Maxwell, D.E.S. (1984). *A Critical History of Modern Irish Drama 1891-1980.* Cambridge University Press.
- Murray, Christopher (1997). *Twentieth Century Irish Drama. Mirror up to Nation.* Manchester University Press
- O' hAoda, Micheal (1974). *Theatre in Ireland.* Oxford.
- O' Connor, Ulick (1970). *Brendan Behan.* Abacus.
- O' Toole, Fintan (1994). T*om 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.
- Worth, Katharine (1978). *The Irish Drama of Europe from Yeats to Beckett.* Athlone.
- Πλάτσκου, Στέλλα (2000.) *Το Ιρλανδικό Θέατρο στην Ελλάδα. Πενήντα χρόνια σκηνικής παρουσίας (1943-1992).* Διδακτορική διατριβή. Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης. Διαθέσιμη στον δικτυακό τόπο: https://www.didaktorika.gr/eadd/handle/10442/23095

COURSE TITLE : SCENOGRAPHY: OUTDOOR SPACE
Lecturer : CHARIKLEIA THANOU

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE11-ΠΨΤ	**SEMESTER**	4th/6th/8th
COURSE TITLE	**Scenography: Outdoor space**		

INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS
	3 (1-hour theory + 2-hour workshop)	6
COURSE CATEGORY	Free Elective (Skills development)	
PREREQUISITES	NO	
TEACHING LANGUAGE AND EXAMINATION	Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)	
COURSE URL	https://eclass.uop.gr/courses/PDA162	

2. TEACHING RESULTS

Teaching Results
Aims: The course aims at presenting the way in which the outdoor staging space is organized through drawing, volume, colour, 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.

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.
- organise the construction of public projects.
- 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 synchronised work in order to achieve the result of aesthetic management of outdoor space on a large scale.

GENERAL SKILLS

- Team work
- Production of new research ideas
- Project planning and management
- Respect for natural environment
- 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, lighting, volume, scale, 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 - 1-hour theory + 2-hour workshop	● 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 - 1-hour theory + 2-hour workshop	● The Art of Storyboarding with Ridley Scott, Eyes on cinema, YouTube ● Digital media, Projection Design and Technology for Theatre, Routledge ● Sketch Up for Scenic Design, D. l. Hall ● A. Faulkner-C. Chavez (2019). Adobe Photoshop CC, Classroom in a Book. San Jose, CA: Adobe
3. GRAFFITI ART- 1-hour theory + 2-hour workshop	● Castleman, Craig. "Getting Up: Subway Graffiti in New York". New York, New York: The Massachusetts Institute of Technology, 1982.
4. MURALS - 1-hour theory + 2-hour workshop	● 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- 1-hour theory + 2-hour workshop	● The Art of Color, Johannes Itten Joseph Albers: Interaction, Yale University Press)/ Images: Sipa/L.Joly courtesy of the Musée d'Art Moderne de Paris#annialbers #josefalbers #AnniJosefAlbers #MAMParis@museedartmodernedeparis/
6. SCENOGRAPHY AND SCULPTURE - 1-hour theory + 2-hour workshop	● 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- 1-hour theory + 2-hour workshop	● 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- 1-hour theory + 2-hour workshop	● Stanek, Ł. 2011. *Henri Lefebvre on Space: Architecture, Urban Research, and the Production of Theory.* Minneapolis, MN: University Of Minnesota Press ● Grosz, Elisabeth. *Architecture from the Outside: Essays on Virtual and Real Space*. Cambridge, MA: MIT Press, 2001	
9. ENVIRONMENTAL SCENOGRAPHY- 1-hour theory + 2-hour workshop	● Aronson, A. *History and theory of environmental scenography*. (U.M.I. Research Press, 1981).	
10. INSTALLATION ART/LAND ART- 1-hour theory + 2-hour workshop	● Lawrence Alloway, Wolfgang Becker, Robert Rosenblum et al., Alan Sonfist, *Nature: The End of Art*, Gli Ori, Dist. Thames & Hudson Florence, Italy,2004 ISBN 0-615-12533-6 ● W. Chen, Interactive Installation Art & Design ● "Τα Περιβάλλοντα, οι Δράσεις και ο θεατής στη σύγχρονη τέχνη" Α. Κωτίδης, το BHMA	
11. STREET THEATRE/CIRCUS CONTEMPORARY - 1-hour theory + 2-hour workshop	● Stahl, S. 2009 *The Cirque: An American Odyssey*, documentary film about Cirque du Soleil's 1988 U.S. tour, National Film Board of Canada. Street Art. Bonn: VG Bild Kunt.	
12. EPHEMERAL ART/RECYCLED ART- 1-hour theory + 2-hour workshop	● Διονύσης Φωτόπουλος, Σκηνογράφος, εκδ. Μουσείο Μπενάκη ● Seigel, Jerrold: *The Private Worlds of Marcel Duchamp*, University of California Press, 1995. ISBN 0-520-20038-1 ● Eco, Umberto (2004). *Historia de la belleza*. Lumen, Barcelona	
13. SITE-SPECIFIC THEATRE- 1-hour theory + 2-hour workshop	● Pearson, Mike (2010). Site-Specific Performance. Palgrave Macmillan. ISBN 9780230576711. ● *Pearson, Mike; Shanks, Michael (2001). Theatre/archaeology: Disciplinary Dialogues. Routledge. ISBN 0-415-19458-X. ISBN 978-0-415-19458-7* ● *Kaye, Nick (2000). Site Specific Art: Place and Documentation. Routledge. ISBN 0-415-18558-0.*	

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Audiovisual examples, support of learning process through eClass by providing audiovisual material, links, photographs, extra bibliography and related information (reports, cultural institutions, etc.)
TEACHING STRUCTURE	

Activity	Semester Workload
Lectures	26
Art workshop	13
Educational visits	8
Seminars	4
Project – Art creation	69
Independent study	30
Total	**150**

EVALUATION OF STUDENTS	● Language of evaluation: Greek, English ● Method of evaluation: ● Summative evaluation (40%) including:

	● Presentation of portfolio/draft of the final assignment with documentation of 300 words (10%);
	● Presentation of portfolio and art work with documentation of 300 words (10%);
	● Progress: presentation of portfolio and the progress of the initial draft with documentation of 300 words (20%);
	● Final assessment (60%) including: a) the final presentation in digital form or plastic model or project in space. The final presentation may be collective but it will be accompanied by an individual documentation of 300 words containing influences/references to artists, bibliography, ergography of artists and presentation of portfolio.
	● * The portfolio consists in the personal research done in stages by students since the beginning of the course and it may include sketches, photographs, video, notes-remarks, references to artists, collages and drawings-drafts (dated) in relation to the processing of the final assignment. Moreover, it includes all presentations (with a presentation date) which precede the final assignment.

5. BIBLIOGRAPHY

COURSE BOOKS {EUDOXUS}
- Astrid von Rosen,Viveka Kjellmer,Σκηνογραφία και ιστορία της τέχνης,Ψυχογιός Αθανάσιος & Σία Ο.Ε.{κωδ.122092503}
- Κόλια Ζέφη, Βελονιές της πρωτοπορίας, Μεταίχμιο,{κωδ.122076850}
-

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
- Hann, R., Beyond Scenography, Routledge,2018
- Lefebvre H.,The Production of Space,Oxford:Basil Blackwell,1974
- Knight, K. Ch. 2008. *Public Art: Theory, Practice and Populism*. Oxford: Blackwell Publishing.
- Rendell, J. 2006. *Art and Architecture: A Place Between*. London: IB Tauri.
- Berger, A. A. (Ed.). 1998. *The Postmodern Presence: Readings on Postmodernism in American Culture and Society*. London: AltaMira Press.
- Kaye, Nick. *Postmodernism and performance*. vol. New directions in theatre (Macmillan, 1994).
- Burian, Jarka. *The scenography of Josef Svoboda*. (Wesleyan University Press, 1974).
- Shyer, Laurence. *Robert Wilson and his collaborators*. (Theatre Communications Group, 1989).
- Payne, Darwin Reid. *Scenographic imagination*. (S.I.U. Press, 1993).
- Brecht, Stefan. *The theatre of visions: Robert Wilson*. (Methuen Drama, 1994)

COURSE TITLE : UTOPIA AND DYSTOPIA IN BRITISH THEATRE
Lecturer : MARIA VARSAMOPOULOU

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE
COURSE CODE	PDA 164	**SEMESTER**	4th/6th/8th
COURSE TITLE	Utopia and Dystopia in British Theatre

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

COURSE CATEGORY	Elective / Thematic Area: DIGITAL AND PERFORMING ARTS (DA/PA)
PREREQUISITES	NO
TEACHING LANGUAGE AND EXAMINATION	ENGLISH (B2 Certificate in English)
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	eclass.uop.gr	Utopia and Dystopia in British T...

2. TEACHING RESULTS

TEACHING RESULTS

Students will compare and contrast in a critical manner the history of British dramatic works from within a utopian and dystopian framework and specifically: Learn about the main definitions and debates involved in utopianism; Understand the history of the concepts of utopia and dystopia; Analyse theatrical texts within the framework of utopia and dystopia; Discuss the differences between utopia and dystopia; Explore their own visions of utopia in relation to performance; Interpret theatrical texts by utilising utopia as 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:
- 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 : Cavendish
Week 5 : TAZ/DIY/Architecture
Week 6 : Performance/Protest
Week 7 : Harold Pinter
Week 8 : Caryl Churchill
Week 9 : Edward Bond
Week 10 : Howard Brenton
Week 11 : Dawn King
Week 12 : Project Presentations
Week 13 : Project Presentations

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	31
	ART PRACTICE	
	INDEPENDENT STUDY	80
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	Continuous Assessment : 10% Creative Project : 40% Essay : 50%	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
Main: Frank Manuel. The History of Utopia in the Western World.

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?pq-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=20
20-04-29-195944-420 (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

COURSE TITLE : ENGLISH FOR ACADEMIC PURPOSES: PERFORMING AND NEW MEDIA ARTS
Lecturer : STELLA PLATSKOU

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	New Course		**SEMESTER**	4th / 6th / 8th
COURSE TITLE	English for Academic Purposes: Performing and New Media Arts			

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**ECTS**
	3 (1 HOURS THEORY & 2 HOURS WORKSHOP)	6

COURSE CATEGORY	Elective / DA or PA area
PREREQUISITES	YES: B2 Certificate in English
TEACHING LANGUAGE AND EXAMINATION	English
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	eclass.uop.gr	ENGLISH FOR ACADEMIC PURPOSES: P...	Settings

2. TEACHING RESULTS

TEACHING RESULTS

The aim of this course is to guarantee our students' successful integration into the international academic community, attempting to meet their specific language needs and skills. Focusing on the topics of Performing Arts as well as contemporary, New Media Arts and using authentic materials, students will learn the particular vocabulary and language required for becoming a member of English speaking, academic culture in today's international environment, through completing tasks such as giving presentations or writing essays on topics of their special interest. Advancing their audial, cultural, media-based, technological and visual literacy skills and using topic-specific language in context, students will be expected to dramatically improve their speaking, discussing, planning, researching and writing skills.

TEACHING RESULTS
● critically approach and analyse authentic material on Performing and New Media Arts
● successfully apply all language skills while communicating
● compose public presentations on topics of Performing / New Media Arts

● organise research and production of academic writing on issues of their special interest ● combine special language with scientific research and writing	

GENERAL SKILLS

On completion of this course students are expected to:
● Do research, analyse and combine data and information using technology
● Develop personal abilities
● Develop teamwork skills
● Have advanced on critical thinking and self evaluation
● Improve their analytic skills and inductive thinking

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

THEORY (1 hour)
1. Course content presentation
2. Music and the Orchestra
3. Drama, Theatre and Performance
4. Comedy
5. Stanislavski / Brecht
6. Theatre of the Absurd
7. Contemporary Dance
8. Performance Spaces, Environmental Theatre and Site-specific Performance
9. Devised Theatre, Physical Theatre and Theatre of the Oppressed
10. Installation and Environmental Art
11. Digital / New Media / Immersive Art
12. Theatre and Film Reviews
13. Students' presentations

WORKSHOP (2 hours)
1. Group discussion on Performing Arts
2. Language focus - discussion on music
3. Language focus - discussion on Theatre and Performance
4. Language focus - discussion on the comic actor
5. Language focus - discussion on acting methods
7. Language focus - discussion on Contemporary dance
8. Language focus - discussion on Performance spaces
9. Language focus - discussion on Devised Theatre, Physical Theatre, Theatre of the Oppressed
10. Language focus - discussion on Installation Art
11. Language focus - discussion on New Media Art
12. Language focus - discussion on Reviewing
13. Students' presentations

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD .	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communuication technologies in teaching and communicating with the students.	
TEACHING STRUCTURE		
	ACTIVITY	

		SEMESTER WORKLOAD
	LECTURES	13
	INTERACTIVE TEACHING	26
	CREATIVE WORK	50
	INDEPENDENT STUDY	61
	TOTAL CONTACT HOURS AND TRAINING	**150**
EVALUATION OF STUDENTS	Mid-term creative project: 30% Oral presentation: 30% Essay: 40 %	

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Maglavera, Tania (2021). *English for Fine Arts Studies.* University Studio Press (κωδικός ΕΥΔΟΞΟΥ: 102125135)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
- Abrams, M. H. (1981). *A Glossary of Literary Terms.* New York: Holt, Rinehart & Winston.
- 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.Βιβλίο 1
- Pirie, David B. (1985). *How to write Critical Essays.* Methuen.
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- Thomson, A. J. & A. V. Martinet (1986). *A practical English Grammar (4th edition).* Oxford University Press.
- Wickham, Glynne (1985/1992). *A History of the Theatre. Phaidon*

Οι παραπάνω πληροφορίες αποτελούν μέρος του Προγράμματος Σπουδών του Τμήματος Παραστατικών και Ψηφιακών Τεχνών, της Σχολής Καλών Τεχνών, του Πανεπιστημίου Πελοποννήσου.
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COURSE TITLE : INSTALLATION ART AND DIGITAL MEDIA
Lecturer : BILL PSARRAS

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	XEIMEE14 -ΠΨΤ (DA)		SEMESTER	6th-8th (Spring)
COURSE TITLE	**Installation Art and Digital Media**			
INDEPENDENT TEACHING ACTIVITIES			WEEKLY TEACHING HOURS	ECTS
			3 (2h theory and 1 hour practice)	6
COURSE CATEGORY	Free Elective (FE)			
PREREQUISITES	YES (*Video Art and Multimedia* – 3rd 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

The course focuses on the field of installation art by exploring in depth the historical, methodological and multimedia evolution of this field during the 20th century. It presents the 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 on 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 practical 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 a gallery space or festival.

- To **analyse** and **comprehend** the conceptual and aesthetic features of installation art as well as of the importance of space as a central ingredient of the artwork

- To **apply** audiovisual/digital media, video, projections, sound, objects and constructions into an installation art piece

- To **acknowledge** the ideas of immersion, site-specificity, interaction and public space as main features of various installation artworks as well as being able to **integrate** them into the conception and creation of such works

- To **evaluate** the intersections of installation and performance art through conceptual and technology-oriented methodologies

GENERAL SKILLS

● Research, analysis and synthesis of data by using technology
● Design and management of work
● Independent study
● Production of new research and ideas
● 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. The use of text and sound in public space/interventions
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	

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 assessment (40%) Art project (60%)

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY

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- Coulter-Smith, G. (2006). *Deconstructing Installation Art*. Southampton: CASIAD.
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- Ricardo, F. (2011) (ed.) *Literary Art in Digital Performance*. London: Continuum.
- Reiss, J. (1999). *From Margin to Centre: The Spaces of Installation Art*. The MIT.
- Suderberg, E. (eds.) (2000). *Space, Site, Intervention: Situating Installation Art*. MI: University of Minnesota Press.
- Paul, C. (2003). *Digital Art*. London: Thames and Hudson.
- Manovich, L. (2001). *The Language of New Media*. The MIT Press.
- Manovich, L. (2006). *The Poetics of Augmented Space*. First Monday, Vol. 4, Online.
- Rebellisch, J. (2012). *Aesthetics of Installation Art*. Berlin: Sternberg Press.
- Lippard, L. (1997). *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. University of California Press.
- Stiles, K. & Howard Selz, P. (1996). *Theories and Documents of Contemporary Art*.

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- Σταυρίδης, Σ. (2009). *Από την Πόλη Οθόνη στην Πόλη Σκηνή*. Ελληνικά Γράμματα
- Αυγητίδου, Α. (επιμ.) (2021). *Δημόσια Τέχνη, Δημόσια Σφαίρα*. Θεσ/κη: USP
- Kwon, M. (2002). *One Place After Another*. The MIT Press.
- Tuan, Y. F. (1977). *Space and Place: The Perspective of Experience*. UOMP
- J. Malpas (ed.) (2017). *The Intelligence of Place: Topographies and Poetics*. Bloomsbury.
- Rendell, J. (2006). *Art and Architecture: A Place Between*. London: I.B. Tauris
- Augé, M. (1995). *Non-Places: An Introduction to an Anthropology of Supermodernity.* London: Verso

COURSE TITLE : ART, CREATION AND GENDER
Lecturer : KATERINA KANELLI

1. **GENERAL**

FACULTY	SCHOOL OF ARTS			
DEPARTMENT	PERFORMING AND DIGITAL ARTS			
LEVEL	UNDERGRADUATE			
COURSE CODE	New Course		SEMESTER	4th-6th-8th

COURSE TITLE	Art, Creation and Gender		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3 (2 hours theory and 1 hour practice)	6
COURSE CATEGORY	Free Elective		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	E-CLASS		

2. TEACHING RESULTS

TEACHING RESULTS
The course examines in detail the genesis and use of terms through specific works of female creators: feminist theory, patriarchy, masculinity, femininity, gender identity, race, colonialism etc. The different facets of politics are also mapped out through artistic creativity (activism, space, geography, communities, and mobilities).   By the end of this course, students should be able to: -understand the concepts of gender and identities, notions of masculinity/femininity, patriarchy, gender-power relationship   - understand the work of women creators around gender and sexuality,   - have a critical attitude towards gender representations and the way and practices that constituted them,   -locate the influence of gender theories and sexuality in art (literature, visual, performing arts) and in discourse about art.
GENERAL SKILLS
- Search, analyse and synthesise data and information, using the necessary technologies   - Promotion of free, creative, and inductive thinking   - Respect for diversity and multiculturalism   - Independent study   - Production of new research and 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 gender: V.Woolf, A Room Of Her Own - Simone de Beavoir, The Second Sex - Chimamanda Ngozi Adichie, We should all be Feminists

2. Gender stereotypes - Terminology - Gender and sexuality in Art
3. Feminism-Feminist Movement-Proto-Feminist texts
4. The Three Waves of Feminism-First Wave: Concepts, Representatives, Content, History 5.
First Wave Feminism: Concepts, Representatives, Content, History
6. Second Wave Feminism: Trends and representatives, representative texts
7. Third Wave Feminism
8. Students' oral presentation with projects of female artists
9. Students' oral presentation with projects of female artists
10. Fourth wave feminism: Cyborg, Post-human
11. From Virginie Despentes's King Kong Theory to Bernardine Evaristo's Girl, Woman, Other
12. Activism and Gender: Guerilla Girls, Pussy Riot
13. Video games: Stereotypes against women, Damsel in Distress.

(LABORATORY) PRACTICE (1 hour)

Individual or group activities and projects that gradually introduce the student to the work of women artists, to the gendered representations and especially to the methods and practices that formed them.

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	

ACTIVITY	SEMESTER WORKLOAD
LECTURES	26
LABORATORY	57
INTERACTIVE TEACHING	26
INDEPENDENT STUDY	41
TOTAL CONTACT HOURS AND TRAINING	**150**

EVALUATION OF STUDENTS	Oral Presentation (50%) and Research Paper (50%).

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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Δημητρακάκη, Άντζελα. Τέχνη και παγκοσμιοποίηση. Από το μεταμοντέρνο σημείο στη βιοπολιτική αρένα. Αθήνα: Βιβλιοπωλείον της Εστίας, 2013.

Jameson, Fredric, Το μεταμοντέρνο ή Η πολιτισμική λογική του ύστερου καπιταλισμού, μτφρ. Γιώργος Βάρσος. Αθήνα: Νεφέλη, 1999.

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Σταυρακάκης, Γιάννης και Κωστής Σταφυλάκης, επιμ. Το πολιτικό στη σύγχρονη τέχνη. Αθήνα: Εκκρεμές, 2008

COURSE TITLE : INTRODUCTION TO NARRATIVE AND SCRIPTWRITING
Lecturer : KATERINA KANELLI

1. **GENERAL**

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE03-ΠΤ	**SEMESTER**	4th-6th-8th

COURSE TITLE	Introduction to Narrative and Scriptwriting		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3 (2 hours theory and 1 hour practice)	6
COURSE CATEGORY	Free Elective		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	E-CLASS		

2. TEACHING RESULTS

TEACHING RESULTS
The course aims to study the types of narrative techniques as they are encountered in old and new media, through linear and non-linear aspects. Through the multiple approaches to the theory, from the 1960s-1970s structural model to the "narrative studies" of today (poststructuralist model), terms such as the perspective, time, and narrative rhythm, first and third-person narration are studied. The hero's journey, the development of a rich narrative world, the transformation of an idea into a story and scenario are stages of a creative and often painful process of which we make the initial outline. By the end of the course, students should be able to: - know the toolbox for narrative techniques, and identify the components of the narrative - understand the functions of storytelling as the main process of giving meaning to reality - to compose a text summary and a short script

GENERAL SKILLS
- Search, analyse and synthesise data and information, using the necessary technologies   - Promotion of free, creative, and inductive thinking   - Respect for diversity and multiculturalism   - Independent study   - Production of new research and 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 Narratology: When Structuralism meets with the Poetics of Humanities and how we get to the present day where new technologies test new narrative theories.

2. Storytelling as creative communication: The types of folklore storytelling (functioning of myth, fairy tales, oral tradition)
3. Narrative techniques in modern and postmodern travel narrative: From The Odyssey to Moby-Dick.
4. Classical Approaches to Narratology I: Structuralist Theories of Bremond, Genette and Todorov
5. Classical approaches to Narratology II: Semantic approaches of Barthes, Eco
6. Literary narratives: Stream of consciousness from Tristram Shandy to Molly Bloom (Ulysses)
7. The 6 basic narrative structures and Joseph Campbell's journey of the hero
8. Storytelling in fiction cinema
9. Storytelling in documentary films (non-fiction)
10. Oral presentations of students' projects with narrative technical analysis
11. Key points of story structure: plot, conflict, characters, dialogs etc.
12. Characters' development: heroes, antiheroes, secondary and minor characters. A character must be consistent, follow the conventions of the genre and promote the evolution of the story.
13. Develop an idea from the beginning to the first writing of a script.

(LABORATORY) PRACTICE (1 hour)

Individual or group activities and projects that gradually introduce the student to the techniques of storytelling, e.g., fairy tale structure, summary, characters, scenario - depending on each class's theme.

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	
EVALUATION OF STUDENTS	Oral Presentation (50%) and Research Paper (50%).

ACTIVITY	SEMESTER WORKLOAD
LECTURES	26
LABORATORY	57
INTERACTIVE TEACHING	26
INDEPENDENT STUDY	41
TOTAL CONTACT HOURS AND TRAINING	150

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

● Κωδικός [21974]: Σχήματα III: Ο λόγος της αφήγησης, Gerard Genette, Πατάκης

● Κωδικός [77119465]: Το σενάριο. Ουσία, δομή, ύφος και βασικές αρχές, Robert McKee, Πατάκης.

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- Καψωμένος, Ε.. Αφηγηματολογία: Θεωρία και μέθοδοι ανάλυσης της αφηγηματικής πεζογραφίας. Αθήνα: Πατάκης, 2011
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- Murray, J., Hamlet on the Holodeck: The Future of Narrative in Cyberspace. The MIT Press, 1997

7th SEMESTER

COURSE TITLE : DIPLOMA PROJECT I (optional)
Lecturer : SUPERVISOR

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS

LEVEL	UNDERGRADUATE		
COURSE CODE	DP I	SEMESTER	7TH
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 Dissertation), students must have passed 'Methodology I: Scientific Research and Writing' successfully AND also have at least 8 courses pending up to the time the DP I starts.
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

At the Dept. of Performing and Digital Arts, the DIPLOMA PROJECT is an optional process/course; consisting of 18 ECTS. The Diploma Project has a theoretical and/or artistic character which includes research, writing and artistic practice which fall 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. The Diploma Project should be relevant to the art practice and/or research of the DPDA Faculty Members and Teaching staff.

The 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 in 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 and/or digital technology application) AND an accompanying research text (dissertation) of 4000-5.000 words. Appendices also do not count in the overall word limit. The overall artistic work of the dissertation must have a duration limit of 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

a) Diploma Project I (theory or arts-based one) can begin at the start of the 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, the 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	

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.ldeo.columbia.edu/~martins/sen_sem/thesis_org.html

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COURSE TITLE : JOB PLACEMENT I or II (optional)
Lecturer : SUPERVISOR

1. GENERAL

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	JP I / JP II		**SEMESTER**	7TH or 8TH

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	During the *Job Placement* course, undergraduates have the opportunity to work in fields of the creative industry (companies, institutions, etc.), by applying theoretical and practical knowledge stemming from undergraduate courses taught throughout their academic study. Placement can be selected only once per year (i.e. 7th, 8th or later semesters).
TEACHING LANGUAGE AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://praktiki-new.uop.gr

2. TEACHING RESULTS

TEACHING RESULTS

Job Placement at the University of the Peloponnese forms an educational scheme which refers to a course either compulsory or optional of the Undergraduate Course Guide. The Job Placement scheme provides the opportunity for students to come into contact with the cultural industry and art market and to apply and use knowledge and skills acquired during their studies.

Upon completing the scheme of Job Placement, students will:

- 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 colleagues from different fields across the performing and digital sectors
-

Link: *University of the Peloponnese Job Placement Guide [σύνδεσμος]*

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.), by applying theoretical and practical knowledge stemming from undergraduate courses throughout their academic study. Placement can be selected only once per year (i.e. 7th, 8th or later semesters).

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 the Job Placement, the student has to be consistent following the Job Placement Guide of DPDA	

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY
● Website: https://praktiki-new.uop.gr
● Website: https://atlas.grnet.gr/
● Website: https://pda.uop.gr/proptychiakes-spoydes/
EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES
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8th SEMESTER

COURSE TITLE : DIPLOMA PROJECT II (optional)
Lecturer : SUPERVISOR

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	DP II	SEMESTER	8TH
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 Dissertation), student must have passed 'Methodology I: Scientific Research and Writing' successfully AND also have 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

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

To sum up, the 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)**
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**SEE ALSO DIPLOMA PROJECT MANUAL (website)**
TEACHING STRUCTURE	

ACTIVITY	SEMESTER WORKLOAD
INDEPENDENT STUDY	150
TOTAL CONTACT HOURS AND TRAINING	**150**

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.ldeo.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 : SUPERVISOR

1. **GENERAL**

FACULTY	SCHOOL OF ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	JP I / JP II		**SEMESTER**	7TH or 8TH

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	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, 8th or later semesters).
TEACHING LANGUAGE AND EXAMINATION	Greek

THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE URL	https://praktiki-new.uop.gr

2. TEACHING RESULTS

TEACHING RESULTS

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. The 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.

Upon completing the scheme of Job Placement, students will:

- 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 colleagues from different fields across performing and digital sectors
-

Link: University of the Peloponnese Job Placement Guide [σύνδεσμος]

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
- Show 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, 8th or later semesters).

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://praktiki-new.uop.gr
- Website: https://atlas.grnet.gr/
- Website: https://pda.uop.gr/proptychiakes-spoydes/

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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July-August 2023